THE DIAPASON

JULY, 2000

Mount Angel Abbey, St. Benedict, Oregon
Specification on pages 22–23

Here & There

Poister Competition finalists and judges, front (l to r): Seo Young Cho, Mina Choi, Jin Sun Cho, Paul Weber, Elena Derzhavina; back: Daniel Sullivan, Agnes Armstrong, Paul-Martin Maki, and Peter Baicchi

The finals of the **Arthur Poister Competition 2000** took place on April 8 at Park Central Presbyterian Church, Syracuse, New York, with six finalists in two sessions. The winner was Jin Sun Cho, who holds the DMA from Catholic University of America, where she studied with Donald Sutherland, and is minister of music at Christ Lutheran Church in Bethesda, Maryland. She completed the MMus and the Graduate Performance Diploma at Peabody Conservatory with Donald Sutherland, and the BMus at Yonsei University, Seoul, Korea, with Myung Ja Cho. Second place went to Paul Weber, a senior at Lawrence University, Appleton, Wisconsin, studying with Wolfgang Rübsam. His earlier teachers include Miriam Duncan and George Damp. Other finalists, selected from a field of 13 applicants, were Seo Young Cho, Mina Choi, Elena Derzhavina, and Daniel Sullivan. Judges for the final round included Agnes Armstrong, Peter Baicchi, and Paul-Martin Maki. Jin Sun Cho will play her winner's recital on October 3 in Crouse Auditorium, at Syracuse University.

Holy Name Cathedral, Chicago, Illinois, began its Summer Sundays Organ Series on July 2, with a recital by John Clodig. The series continues on July 9, Robert Finster; 7/23, Timothy Zimmerman; 7/30, Kevin McKelvie; August 13, Mary Gifford; 8/20, Alan Hommerding; and 8/27, Larry Long and Bruce Bengtson. Concerts begin at 4 pm. For information: 312/664-6963.

St. Patrick's Cathedral, New York City, continues its Summer Organ Series. The series began on June 4, and continues: July 2, Brian Hoffman; 7/12, Vaughn Watson; 7/16, Christopher Carven; 7/23, Paul Fitzgerald; 7/26, David McCaffrey; 7/30, Liya Kofman-Petrides; August 9, Timothy McKee; 8/13, Carol Williams; 8/23, Stuart Forster; 8/27, G. David Ryall; September 3, Joanna Leigh Elliott. For information: 212/753-2261, x245.

Calgary International Organ Foundation presents Organ à la Carte 2000: July 4, Valerie Hall with flutist Jennifer McAllister; 7/11, Cantabile Youth Singers with organist William Maddox; 7/18, Amadeus Choir with organist Eleanor Daley; 7/25, Maxine Thevenot with violinist Fidel Marchena; August 1, Neil Cockburn; 8/8, participants in the Calgary Organ Academy International Summer School; 8/15, Christopher Dawes (on the Chinook theatre organ); 8/22, Marnie Giesbrecht and Joachim Segger; and 8/29, Ron Casat (on the Hammond B-3). Concerts take place at 12:10 pm at Jack Singer Concert Hall, Calgary, Alberta, Canada. For information: 403/543-5115.

The Lunchtime Organ Recital Series is in its fifth season in the Appleton, Wisconsin area. This year's series began on June 14, and continues on Wednesdays from 12:15–12:45 pm: July 5, Mary Kay Easty, First Congregational UCC, Appleton; 7/12, Robert Unger, St. Bernard's Catholic Church, Appleton; 7/19, Sarah Mahler Hughes, St. Thomas Episcopal Church, Menasha; 7/26, Paul Weber, Lawrence University, Appleton; 8/2, John Skidmore, All Saints' Episcopal Church, Appleton; 8/9, Mark Law, First Presbyterian Church, Neenah; 8/16, Blake Doss, Faith Lutheran Church, Appleton; and 8/23, Mark Bloedow, Memorial Presbyterian Church, Appleton. For information: 920/734-3762; <frippl@athenet.net>.

Ocean Grove Auditorium, Ocean Grove, New Jersey, presents its summer series of concerts: July 12 (noon), Gordon Turk; 7/19 (7:30 pm), Roger Sayer; 7/22 and 7/29 (noon), Gordon Turk; 8/3 (8 pm), Gordon Turk with trombonist Joesep Alessi; 8/5 and 8/12 (noon), Gordon Turk.

The St. Olaf Conference on Worship, Theology & the Arts takes place July 24–28 at St. Olaf College, Northfield, Minnesota. Faculty includes Anton Armstrong, John Ferguson, Helen Kemp, Robert Scholz, John Witvliet, and others. The schedule includes rehearsals, clinics, lectures, worship services, seminars. For information: 507/646-3043; <events@stolaf.edu> <www.stolaf.edu>.

The Baroque Artists of Champaign-Urbana (BACH) will present a Bach Festival July 28–30, commemorating the 250th anniversary of Bach's death. The schedule includes chamber music (July 28, 29), a lecture (July 30), the *St. Matthew Passion* (July 30), and a progressive organ recital with Dana Robinson and Christopher Young on July 29 (four churches, organs by Buzard, Dobson, and Ott). For information: 217/384-2502.

Trinity Episcopal Church, Santa Barbara, California, continues its Summer Festival: August 5, La Musica Antigua de España, Old Spanish Days Fiesta; August 27, Abendmusik with David Gell, organist, Jim Lebertew, trumpet, and a brass quintet. The series began on June 4 with a concert by the Santa Barbara Boys Choir and Friends. For information: 805/687-0189.

The Community of Jesus presents its second annual Festival of the Arts, August 18–19, in Orleans, Massachusetts. The festival gives guests a taste of a "day in the life" of a modern day abbey, including demonstrations by artisans in mosaic, fresco, sculpture, stained glass, calligraphy, and embroidery, as well as hands-on workshops in mosaic, fresco, theatre, writing, and poetry. Friday evening features a concert by the Spirit of America Wind Ensemble. "An Evening of Bach" will be held on Saturday, celebrating the 250th anniversary of Bach's death. Other presentations include performances by Stages Theatre Company, Tapestry Dance Company, Gloriae Dei Ringers, Gloriae Dei Chamber Ensemble, and vocal and organ soloists. For information: 508/240-2400.

The Académie d'Orgue d'Anglet takes place August 21–31 in Anglet, France. Anglet is located between the two neighboring cities of Biarritz and Bayonne on the Atlantic near the Spanish border. The Académie is into its 11th year under the leadership of M. Raphaël Tambyeff, organist of the Church of Notre-Dame de Grâce de Passy in Paris as well as at the Crématorium du Père Lachaise. For information: Académie d'Orgue, Hôtel de ville, B.P. 303, 64603 Anglet Cedex, France.

The Organ as European Cultural Heritage conference takes place September 10–16, sponsored by the Ministry of Culture of the Republic of Croatia. The congress is dedicated to the situation of the organ in the former communist countries of Eastern Europe, and will feature the rich heritage of historic, and often unaltered, organs. The lectures, concerts, and excursions will also show the immediate danger for these organs because of the excessive financial demands made upon church and state in protecting these cultural assets. Presenters include Ursula Philippi, Christoph Bossert, Luigi F. Tagliavini, Hans Davidsson, Wolfgang Braun, Talivaldis Deksnis, Hans-Ola Ericcson, Ferdinand Klinda, Harald Vogel, and others. For information: 74 28 / 94 51 70; <Braun-Orgelbau@gmx.net>.

The University of Alberta, Canada, has planned a series of Bach celebrations, including a national organ competition, September 21–24. The first prize ($1,500) is sponsored by the Calgary International Organ Foundation; second prize ($1,000); a special prize ($300) for the best performance of a Canadian organ work composed between 1985 and 2000 is sponsored by the national RCCO. The competition is open to Canadian citizens (or international students who are currently and have been studying at a Canadian institution or with a Canadian teacher for two years or more) who were born on or after September 21, 1965. For information: 780/492-9145; fax 780/492-9246; <www.arts.ualberta.ca/MUSORG>.

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The ISCM World Music Days 2000 takes place September 29–October 8 in Luxembourg. Highlights include orchestral and chamber music by 13 ensembles, as well as demonstrations of sound and electro-acsoutic installations. For information: 352 22 58 21; <www.worldmusicdays.com>.

XVII, XIX, XXI Centuries: Brussels, European Crossroad of the Organ, an international symposium, takes place October 12–15. Although its organ history has suffered over time, Brussels has played an important role at two occasions in the history of the organ: in the XVII century, when a good number of organists (Philips, Bull, Cornet, Frescobaldi, Froberger, Kerll) from various European countries appeared at the court; and in the XIX century, when François-Joseph Fétis, first director of the city Conservatory, promoted organ building and organ playing. These periods will be studied in the first two sessions of the symposium, leading to the third: at the beginning of the XXI century, several important organ-building projects will allow the city to once again take a major role in the shaping of organ history. Presenters include Paolo Crivellaro, Marie-Bernadette Dufourcet, Jean Ferrard, Jean-Pierre Legnay, Ludger Lohmann, José Luis Gonzalez Uriol, Joris Verdin, and many others. The schedule also includes organ excursions in Brussels and concerts. For information: ph/fax +32 (0)2 647 51 39; <jeanferrard@skynet.be>.

The 1st International Organ Competition takes place November 15–19 sponsored by the Accademia Organistica Campana, at the Church of S. Maria della Speranza in Battipaglia, Italy. Judges include Jean-Claude Zehnder, Klemens Schnorr, Dorothy de Rooij, Wijnand van de Pol, and Grethe Krogh. The competition is open to organists of all nationalities under 36 years of age on November 15, 2000, and consists of first, semi-final, and final rounds. Grand prize is 3.000.000 lira and a series of concerts; second prize is 2.000.000 and concerts in Italy; third prize is 1.000.000; audience prize of 1.000.000; and best Bach interpretation prize of 800.000. For information: Accademia Organistica Campana, Via Manzoni, 216; 80123 Napoli, Italy; ph 39 081 726 12 35; <www.aoc.i> <competition@aoc.it> <info@aoc.it>.

Music Teachers National Association (MTNA) has announced the winners of the national 2000 MTNA Student Performance and Composition Competitions. Among the many categories and age groups, the Collegiate Artist Organ award went to Yoav Stein of California, a student of Ladd Thomas. For information: 513/421-1420.

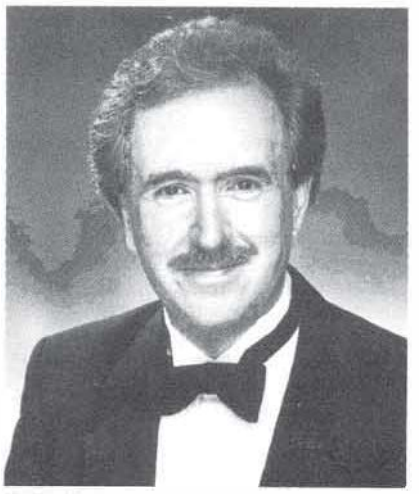
The Choristers of St. Paul's Cathedral, London, England, gave a recital at St. Thomas Church, New York City, on June 27. The men of St. Thomas Church joined the choristers for the concert, which was under the direction of John Scott, director of music and organist of St. Paul's Cathedral. Accompanist was Huw Williams, assistant organist at St. Paul's. The visit was part of an exchange made between the choirs of St. Paul's and St. Thomas Church.

St. Vincent de Paul Church, Chicago, presented a concert by The Battle Creek Girl's Chorus, Brian Clissold, choirmaster, on June 17. The program included works of Corp, Willcocks, Carter, and Biebl; proceeds will benefit the church's organ restoration fund.

The Canterbury Choral Society and Orchestra presented the final program of its 48th season on May 7 at the Church of the Heavenly Rest, New York City. Under the direction of Charles Dodsley Walker, the 100-voice group was joined by a full orchestra, with Mollie Nichols, organ soloist, in a program that included the *Te Deum*, op. 103, Dvorak, and two works by Poulenc, *Gloria* and *Concerto for Organ, Strings, and Timpani*. Earlier programs this season featured music by Bach and Donizetti.

Major grants from PNC Bank and the Geraldine R. Dodge Foundation helped fund an educational outreach and performance tour to South Jersey by the Resident Training Choir of **The American Boychoir**, conducted by Lynnel Joy Jenkins, and the Apprentice Chorus of the **Newark Boys Chorus**, conducted by Michael Sanfilippo. The tour, which took place May 10–19, was designed to demonstrate the high levels of musicianship that children can achieve and to illustrate the value of arts education in middle-school students. It also developed a learning partnership between The American Boychoir's geographically diverse student body and Newark's urban student body.

Appointments



Colin Andrews

Colin Andrews has beeen appointed Visiting Lecturer in Organ and Church Music at East Carolina University, Greenville, NC, for the academic year 2000–2001 during the sabbatical leave of Janette Fishell. He will teach applied organ, hymnology, history of liturgies, and act as a co-director of the East Carolina Religious Arts Festival. Andrews continues his worldwide concert activities both as a soloist and with Janette Fishell, and is organist and master of the choristers at St. Stephen's Episcopal Church, Goldsboro, NC. He is represented in the United States by Concert Artist Cooperative.

Jeremy David Tarrant

Jeremy David Tarrant has been appointed Organist and Choirmaster of the Cathedral Church of St. Paul, Detroit, Michigan, where, in addition to playing for services, he will conduct the Cathedral Choir of Men and Boys (now in its 115th season) and the Cathedral Choir of Women and Girls. He will also serve as Artistic Director of the Music at the Cathedral concert series and develop a Cathedral Choral Society. Mr. Tarrant joined the cathedral staff in 1994 as assistant organist. He is a graduate of the University of Michigan where he studied organ with Robert Glasgow and James Kibbie. His other teachers have included Corliss Arnold and Betty R. Pursley. In 1997 he took First Prize in the Ottumwa National Undergraduate Organ Competition and in 1998 was Second Prize winner in the Arthur Poister Competition. Tarrant was a finalist in the AGO regional competition in 1997. Active as an organ recitalist, he has performed widely in North America. This season includes performances in New York City; Toronto; Plymouth and Ann Arbor, MI; Williamsburg, VA; and Chicago.

Here & There

Elizabeth and Raymond Chenault

Elizabeth and Raymond Chenault recently celebrated 25 years as Organists and Choirmasters of All Saints Church, Atlanta, Georgia. On Sunday, April 30, many former choristers returned to All Saints for a special musical service and luncheon in honor of the husband and wife team. The congregation celebrated the occasion with music, displays, cards, gifts, and speeches. The Chenaults were presented with three choral commissions in their honor by Victor Johnson, Renee Clauson, and Bruce Neswick. The Rev. Geoffrey M. St. J. Hoare, Rector of All Saints Church, presented the Chenaults with an engraved silver anniversary tray from Tiffany's, a three-month sabbatical, and a check for a two-week summer cruise to the Mediterranean.

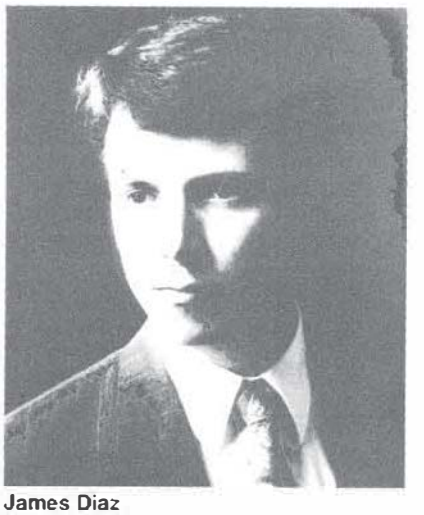
In addition to their work at All Saints, the Chenaults have been choral directors at The Lovett School in Atlanta the past 24 years. Under the management of Phillip Truckenbrod Concert Artists, they have commissioned and arranged over 40 organ duets. They have made three recordings on the Gothic label, and the *Chenault Duet Organ Library Collections* are published by Belwin Mills and Warner Brothers. The Lovett School choral ensembles have won numerous competitions and have been featured at Carnegie Hall and Avery Fisher Hall. The All Saints Church Choir has made several recordings, has been featured at numerous conventions, and most recently sang Mozart's *Coronation Mass* at Carnegie Hall with Raymond Chenault conducting a 220-voice choir, orchestra, and soloists.

Ray Cornils is featured on a new recording, *The Mighty Kotzschmar*, on the Pro Organo label. This is the first solo CD by Portland Municipal Organist Cornils in the newly refurbished Merrill Auditorium in Portland, Maine, performed on the country's first municipal organ (IV/98 Austin 1912/1927). The program includes works of Bonnet, Mendelssohn, Guilmant, Franck, Lefébure-Wély, MacFarlane, Faulkes, and Bach. For information: Ray Cornils, P.O. Box 342, Woolwich, ME 04579-0342.

Merrill ("Jeff") N. Davis III, director/consultant for Euro Musik Corporation, Bloomingdale, Illinois, North American representative for Rieger-Kloss Varhany, performed three concerts for the 30th International Organ

Merrill N. Davis III

Week, April 10–14, on Spain's three major Balearic Islands (Mallorca, Menorca, and Ibiza). Davis is the first American artist to perform for the three-decade old festival sponsored by Sa Nostra, Caixa de Balears, the islands' major banking institution. The other four organists participating were Olivier Latry, Leif Ahlberg, Andreas Arand, and Montserrat Torrent.



James Diaz

James Christopher Diaz has been added to the roster of Phillip Truckenbrod Concert Artists as part of the prize package of the Dallas International Organ Competition. Diaz is the First Prize winner of the second Dallas International Organ Competition held this year, and the Gold Medal winner as well as the Concerto Prize winner of the Second Calgary International Organ Competition held in 1994. He also took first place at the Fort Wayne (Indiana) National Organ Competition in 1994. Diaz is a summa cum laude graduate of the University of Michigan where he studied organ with Robert Glasgow and piano with Dickran Atamian. He holds the MM us from the Cleveland Institute of Music where he studied with Todd Wilson and worked with Karel Paukert as assistant organist of St. Paul's Episcopal Church. Following service as assistant organist and choirmaster at Christ Church Cathedral, Indianapolis, he was appointed Organist and Choirmaster at St. Michael and All Angels Church, Dallas, in 1998. He maintains an active performance schedule in both the United States and Europe, where he has performed at festivals in France, Switzerland, and England. As part of the Dallas Competition prize, he will also appear as soloist with the Dallas Symphony Orchestra in the world premiere of a concerto for organ and orchestra by Joseph Schwantner and will record for the Delos label on the Lay Family Organ at the Meyerson Symphony Center in Dallas. He previously recorded Gunther Schuller's *Concerto for Organ and Orchestra* with the Calgary Philharmonic as part of the Calgary Competition prize.

Frank Ferko has been commissioned to write a symphonic work for the Elmhurst Symphony Orchestra (Elmhurst, Illinois), conducted by Stephen Alltop, to celebrate the new

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when compared with such
as have no relish
of those arts.

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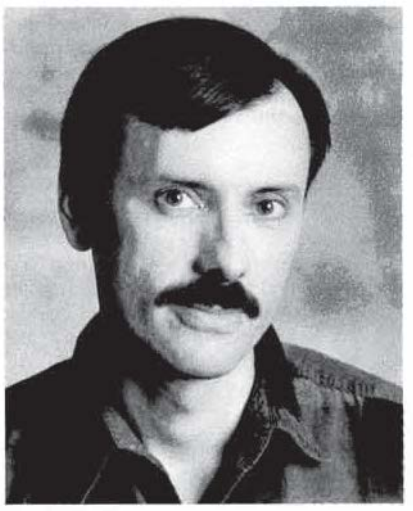

Frank Ferko

century and the new millennium. The premiere of the new work is scheduled for May 2001. Ferko's most recent organ work, *Visions of Eternity*, was premiered on January 21. Commissioned for the dedication of the new Buzard Opus 21 organ at Glenview Community Church, the work was performed by Marcia Van Oyen. On January 22, St. Giles Episcopal Church, Northbrook, Illinois, presented "An evening of music by Frank Ferko." The program consisted largely of works composed for or including the organ: *A Practical Program for Monks*, a cycle for tenor and organ which won the 1989–90 AGO Holtkamp Award (performed by Kurt Hansen, tenor, with Mr. Ferko as organist); *Nebulae* for alto saxophone and organ (Jeremy Ruthrauff, saxophone, with Ferko as organist); *Angels* for organ (James Russell Brown, organist); *Symphonie brève* for organ (David Schrader, organist); two movements from *The Hildegard Organ Cycle* (performed by Ferko); and *Constellations* for flute/alto flute and guitar (performed by the ensemble Duologue). On the following day, Duologue repeated *Constellations* in a concert at St. Chrysostom's Church in Chicago.

Stewart Wayne Foster

Stewart Wayne Foster has been added to the regular artists roster of Phillip Truckenbrod Concert Artists. For the past three years he has held a place on the agency's roster by having won first prize at the first Dallas International Organ Competition, at which he also won the Audience Prize. In 1986 Foster won first place in the Undergraduate Competition at First Presbyterian Church, Ottumwa, Iowa, and in 1987 won the AGO regional competition in Augusta, Georgia. That same year he was awarded second place in the Fort Wayne, Indiana, competition, and in 1988 was a finalist in the AGO national competition in Houston, Texas. In 1996 he won first prize in the William Hall Competition in San Antonio.

Foster studied with Suzanne Chaisemartin at L'Ecole Normale Superieure de Musique de Paris in 1990–91, and won the Diplôme de Concertiste and Premier Prix de Virtuosité. From 1991–95 he performed regularly in Paris and the French provinces, and served as assistant organist of the American Cathedral of the Holy Trinity in Paris. In 1995 he returned to the United States to pusne a Master's degree in harpsichord and early music at the University of North Texas in Denton, where he studied with Lenora McCroskey.

A native of Melbourne, Florida, Foster began his organ studies with Martha Root. During his teen years he studied with Jack Jones and Robert Hebble and completed his high school education at the Interlochen Arts Academy in Michigan, where he studied organ with Robert Murphy and piano with Charles Ashe. He then entered Stetson University, where he studied organ with Paul Jenkins and Murray Somerville, receiving the BMus in 1990.

As a winner of the Dallas Competition, Foster has been featured as an orchestral soloist and solo recitalist throughout the United States. He performed the world premiere of *Lux Perpetua* by Samuel Adler with the Dallas Symphony Orchestra as part of the competition prize. In July 1999 he performed at Chartres Cathedral as part of the the international organ festival held there every summer. His first CD recording of French symphonic organ works was released in January 2000 on the Towerhill label. Foster is currently Associate Organist at First (Scots) Presbyterian Church in Charleston, South Carolina, and is coordinator of the Piccolo Spoleto Organ Series in Charleston.

Harm Hoeve is featured on a new recording, *Abide with Me*, produced by Church Music & Records (CMR 106-2). Hoeve is joined by Noortje Van Middelkoop, panflute; Anja Van Der Maten, oboe; Edith & Arjan Post, trumpets; and Hendrie Westra, xylophone, in 19 hymn and psalm settings arranged by Hoeve and Middelkoop. For information: Church Music & Records, Box 154, Neerlandia, Alberta, Canada T0G 1R0; ph/fax 780/674-3949.

Aaron David Miller

The US premiere of **Aaron David Miller**'s *Concerto for Two Organists and Orchestra* took place on March 28 at All Souls Unitarian Church in New York City. Soloists were Ken Cowan and Justin Bischof, with Walter Klauss conducting the orchestra. The work had its premiere in Zurich, Switzerland a year ago, with the same soloists performing with the Zurich Symphony conducted by Jose Ulla. It was subsequently recorded and is now available on the Ethereal label. Dr. Miller was commissioned to compose a work for the opening recital of the fifth anniversary season of Trinity Artists at the Organ in Lynnwood, Washington. The work, based on the tune Sine Nomine, is titled *Sinfonia on a Theme of Vaughan Williams*, and was premiered on October 17, 1999, in a recital by the composer.

Robert Triplett was the featured soloist in a concert with the Cedar Rapids Symphony Chamber Orchestra on April 2 in King Chapel at Cornell College, Mount Vernon, Iowa. Under the direction of Christian Tiemeyer, the program included works for organ and orchestra by Haydn, Poulenc, Ciazotto, and Rheinberger. The organ at King Chapel, built by M.P. Moeller in 1967, comprises four manuals and 65 ranks. In summer 1999, the organ was converted to solid state switching and combination actions.

James Welch announces a new website with news about his recordings, recital schedule, and biographical information: <www.welchorganist.com>. In addition, excerpts from five of his CDs are available now on MP3, accessible by visiting <www.mp3.com> and entering the artist's name.

Carol Williams plays recitals in Finland and Denmark this month: July 6, Poltinaho Church, Hämeenlinna; 7/7, Temppeliaukio Church, Helsinki; 7/8, Rovaniemi Church, Lappland; 7/9, Mikkeli Church; 7/10, Sipoo Church; 7/11, Tapiola Church, Espoo, and Malmi Church, Helsinki.

The Allen Organ Company has announced performances by three organists on its Renaissance™ instruments. Naji Hakim, organist of the Church of La Trinité, Paris, will play a recital at the AGO national convention in Seattle on an Allen "French Concept" organ with 57 digital "ranks" sampled from authentic Cavaillé-Coll organs in France. Peter Richard Conte, Wanamaker Grand Court Organist, will perform a program of improvisations and transcriptions in the "Wanamaker style" on a large four-manual digital instrument at Octave Hall at Allen Headquarters. Tom Hazleton will be featured at the ATOS convention in Milwaukee, playing an Allen GW4, a four-manual theatre organ with digital samples from the studio organ owned by the late George Wright.

The Bedient Organ Company hosted an open house on May 14 at the new shop location in Roca, Nebraska. The open house featured the new organ for Holy Family Catholic Parish in Sparta, Michigan. For information: 402/420-7662.

The Reuter Organ Company, Lawrence, Kansas, has reported dedication recitals on recent installations: Opus 2197, III/49, Second Congregational Church, Grand Rapids, MI, was dedicated with a recital by David Craighead on February 20; Opus 2198, II/20, Sandy Hook United Methodist Church, Columbus, IN, by Charles Webb on April 30; Opus 2186, II/15, Lutheran Church of the Redeemer, Macon, GA, by Sarah Martin, on March 26; and Opus 2196, IV/93, University Presbyterian Church, Seattle, WA, by Gillian Weir, on March 31. For information: 785/843-2622; <www.reuterorgan.com>.

A new enlarged second edition of the ***Organ Dictionary*** has been released. Authors include Praet, Jorgensen, Lewenhaupt, Magnuson, Bicknell, Boyson, Simos, Kindl, and others, in the following languages: English, German, Dutch, French, Spanish, Catalan, Norwegian, Swedish, Portugese, Romanian, and others; 508 pages, illustrated, cloth $60 (plus regular US postage $3, priority $6, Canada/foreign $10); Organ Literature Foundation, 45 Norfolk Rd., Braintree, MA 02184-5918; ph 781/848-1388; fax 781/848-7655; <organlitfnd@juno.com>.

Media Press has announced the publication of *Two Works for Organ* by Gardner Read: *Quiet Music*, op. 65a, and *Bare ruin'd choirs . . .*, op. 153. For information: Media Press, Inc., P.O. Box 3937, Champaign, IL 61826; ph 217/359-0162.

Warner Brothers Publications has announced the release of new music for organ: *Sing Praise!* Varied Accompaniments for Fourteen Hymns by Matthew H. Corl (GBM0003), and *Trumpet Tune & Flourishes* by Dave Maxwell (organ or organ with trumpet, GSTCM00003). For information: 800/327-7643.

Bärenreiter-Verlag has announced the release of *Volume 7: Italy* in its series "Vox Humana: International

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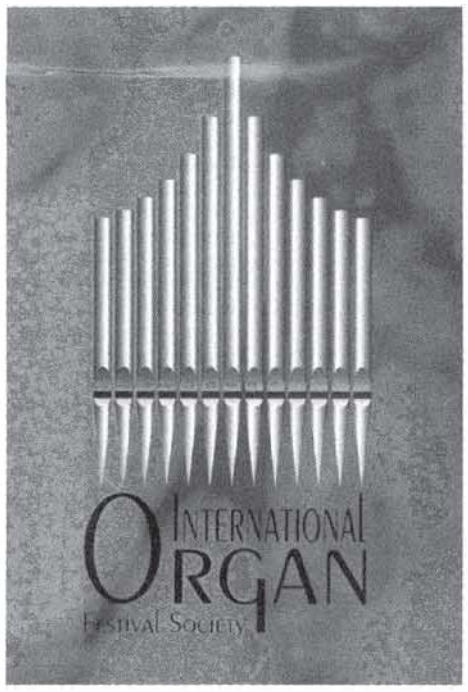

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➤ page 4: Here & There

Organ Music." Edited by Arturo Sacchetti, Volume 7 contains a selection of Italian organ works from the 18th and early 19th centuries by Anfossi, Macci, Furno, and Piccini, among others. Mr. Sacchetti currently heads the L. Perosi Academy of Music in Tortona. For information: <www.baerenreiter.com>

Paraclete Press has released a new book and CD set in honor of the 250th anniversary of the death of J.S. Bach (July 28). The handbook, *The Sacred Choral Music of J.S. Bach*, was first published in 1997, with emphasis on practical performance, and provides information on Bach's theology, chorales, ornamentation, vocal technique, and an annotated bibliography. The handbook is edited by Dr. John Butt. The 2-CD set, *Peace Be with You*, features Gloriae Dei Cantores in a selection of sacred cantatas, motets, and organ works, recorded at Methuen Memorial Music Hall. Organists are David Chalmers and SharonRose Pfeiffer. For information: 508/255-4685; <www.paracletepress.com>.

Arsis Audio has announced the release of four new recordings: *20th-century German Sacred Music* (CD 115), choral music by Max Baumann, Hugo Distler, and Johann Nepomuk David, sung by the Rockefeller Chapel Choir, University of Chicago, Randi Von Ellefson, director; *Music by Guillaume Dufay* (CD 118), two masses and a Magnificat setting sung by the Choir of the Church of the Advent, Boston, Massachusetts, Edith Ho and Mark Dwyer, directors; *Daron Hagen: Love in a Life* (CD 119), three song cycles and two arias from operas by Daron Hagen, performed by baritone Paul Kreider with the composer accompanying at the piano; *Echo in My Soul* (CD 121), featuring the Northwest Girlchoir of Seattle, conducted by Rebecca J. Rottsolk, singing music of Randall Thompson, Imant Raminsh, Rene Clausen, Edward Elgar, Morten Lauridsen, and George and Ira Gershwin. For information: 617/236-1935; <www.arsisaudio.com>.

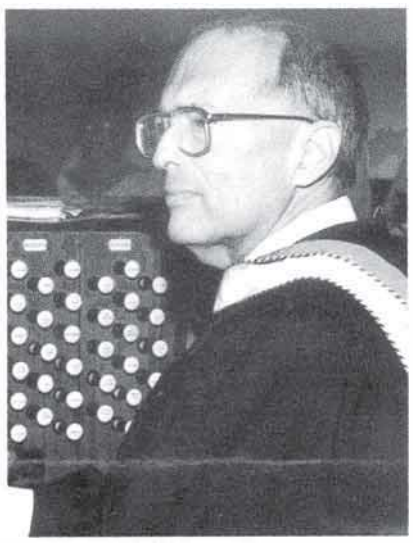
Hänssler Classic has announced the release of new recordings: *Musica Poetica*—Chorale Cantatas and Instrumental Music from 17th Century North and Central Germany (HAN 98336) by Ensemble Musica Poetica Freiburg; *Frank Martin: Golgotha* (oratorio) by Wiener Singakademie, Concertos Vocalis, Wiener Jeunesse Orchester, Herbert Bock, conductor; Norbert Zeilberger, organist. For information: Collegium USA, 800/367 9059.

Nunc Dimittis

William Ferris

William Ferris, composer, conductor, and organist, died on May 16 in Chicago, Illinois, from a massive heart attack. He was 63 years old.

Founder and director of the William Ferris Chorale, he died during a rehearsal with the chorale of the Verdi *Requiem*, which was to be performed in concert on Friday, May 19. The chorus had been singing the final section, "Libera me," when Ferris faltered, fell backward, and was helped to the floor. One of the choristers who is a physician administered CPR, but Ferris was never revived. Born in Chicago on February 26, 1937, he attended DePaul University, studying composition with Alexander Tcherepnin and organ with Arthur C. Becker. Between 1957 and 1962 he studied composition privately with Leo Sowerby. Ferris was organist at Holy Name Cathedral in Chicago from 1954-58 and 1962–64, he taught at the American Conservatory of Music from 1973–83, when he resigned to become composer-in-residence and director of music at Our Lady of Mount Carmel Church in the Lakeview neighborhood. He also served as director of music at Sacred Heart Cathedral in Rochester, NY from 1966–71. Ferris composed more than 500 works, including two operas, a dozen orchestral works, 15 chamber pieces, and well over 60 choral compositions. In 1960 he founded the William Ferris Chorale, specializing in works of 20th-century composers and often bringing them to Chicago for festival concerts of their music. Albany records has recently released a CD of *Angels*, an oratorio Ferris wrote and presented with his chorale in 1998. In 1992 Northwestern University established the William Ferris Archive, which contains his compositions, preliminary sketches, correspondence, and memorabilia.



Lester H. Groom

Lester H. Groom died on March 28 in Seattle, Washington, at the age of 71. He received his early keyboard training from both of his parents, and later his father became his major professor in organ and composition at Wheaton College (Illinois), where he received the BMus in 1951. He earned the MMus in organ from Northwestern University in 1952, the Associate certificate of the AGO in 1954, and did further study with Stella Roberts at the American Conservatory of Music in Chicago. Mr. Groom held teaching positions at Moody Bible Institute, Chicago, Blue Mountain College (Mississippi), and Baker University (Kansas). He joined the faculty of Seattle Pacific University in 1969, where he taught organ, harpsichord, music theory and composition. He retired from SPU in 1991 and was named Professor Emeritus the following year. Throughout his career he held positions as a church organist and choir director. He served as organist of First Presbyterian Church, Seattle, from 1979 until his retirement in 1996. Groom's published works include organ and choral compositions, articles and music reviews. He was a specialist in the art of improvisation and often featured free improvisations in his organ recitals throughout the country. He was a frequent lecturer at church music workshops. For 13 summers he served on the faculty of the Evergreen Conference of Church Music, Evergreen, Colorado, and was conference president from 1972–77. He was active in the AGO throughout his career, most recently serving as regional Education Coordinator, and he prepared the study guide for the AGO Service Playing Certificate. A memorial service was held at First Presbyterian Church, Seattle, on April 4.

Carillon News

by Brian Swager

Carillon Repertory: Early carillon music

Little is known about the music that was manually performed on the carillon prior to the 18th century. We know that it was normally the job of the carillonneur to insert the pins into the large revolving drums which played the carillon bells automatically. This *voorslag* music was changed several times a year, and the carillonneur often kept a book of music which he had marked with numbers in order to facilitate resetting the pins. This was known as a *versteekboek*, or "pinning book." It is reasonably safe to assume that the music found in *versteek* books bears a considerable similarity to the style of live performance, and may have been used for this task as well. The earliest extant example is a collection of hymns and folksongs arranged for the carillon of Brussels by municipal carillonneur **Théodore de Sany** in 1648. The collection is primarily composed of pieces such as hymns, sequences and psalms, inspired by Catholic church melodies and organized by the liturgical calendar.

The next extant pinning book is the collection made by **Phillip Wyckaert** during the period from 1661 to 1693, entitled *Den Boeck van den Voorslach van Ghendt Toebehoorrende myn Edele Heeren Schepenen vander Keure* (The Book of the Voorslag of Ghent belonging to my Noble Aldermen of the Electorate). It consists of 112 pieces in various styles. Dance pieces include allemandes, courantes, gavottes, pavanes, galliardes, and rigaudons. There are opera excerpts and song variations as well as religious music.

In 1644, **Jacob van Eyck** published *Der Fluyten Lust-hof, Vol Psalmen, Paduanen, Allemanden, Couranten, Balletten, Airs, &c. . . . Dienstigh voor alle Konst-lievers tot de Fluit, Blaes- en allerley Speel- tuigh.* (The Flute's Pleasure Garden, Full of Psalms, Pavannes, Allemandes, Courantes, Ballets, Airs, etc. . . . Of use to all art lovers for the flute, woodwinds and all types of musical instruments.) He played these melodies on his carillons as well as on his flute.

Several volumes of music have survived to document the 18th-century carillon playing traditions. *Beijaert 1728* is the earliest extant collection of music arranged specifically for manual performance on a carillon. It consists of 49 songs, often very short, for the season from Christmas through Epiphany, many of which are extracted from Joanne Berckelaers' 1679 collection *Cantiones Natalitiæ*. The manuscript is preserved in the Antwerp City Archive and was most likely written by **Theodorus Everaerts** who was the city carillonneur from 1720 until his death in 1739.

A much more significant collection belonged to Everaert's successor, the organist, carillonneur, and violinist **Joannes de Gruytters** (1709–72). His carillon book consists of 194 pieces, most of which are arrangements of existing works of a secular nature, and nearly half are minuets. Composers represented include Baustetter, Colfs, Corelli, Couperin, De Croes, De Fesch, Fiocco, Handel, Lully, Raÿck, Schepers, Vivaldi, and De Gruytters.

The *Leuvens beiaardhandschrift*, or Louvain Carillon Manuscript dates from 1755–60. It is comparable with the De Gruytters carillon book in many ways, and some pieces are found in both collections. In addition to much dance music, there are transcriptions of harp-

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Tremulant
Chimes
Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Choir to Great 16'
Choir to Great 8'
Choir to Great 4'
Great MIDI A *
Great MIDI B *
Melody from Swell *
Melody from Choir *

Swell
Bourdon Doux 16' [Quinte Gambe 16']
Geigen Principal 8' [Geigen Diapason 8']
Bourdon 8' [Flûte 8']
Viole de Gambe 8'
Gambe Celeste 8'
Flûte Celeste II 8'
Prestant 4'
Flauto Traverso 4'
Nazard 2⅔'
Octavin 2'
Tierce 1⅗'
Plein Jeu IV
Basson 16' [Cornet Trompette 16']
Trompette 8' [Trumpet 8']
Hautbois 8' [Oboe 8']
Voix Humaine 8' [Vox Humana 8']
Clairon 4' [Clarion 4']
Tremulant
Swell 16'
Swell Unison Off
Swell 4'
Choir to Swell 8'
Swell MIDI A *
Swell MIDI B *

Choir
Quintade 16' [Erzähler 16']
English Diapason 8' [Concert Flute 8']
Holzgedackt 8'
Erzähler Celeste II 8'
Viola Celeste II 8'
Prinzipal 4' [Fugara 4']
Koppelflöte 4' [Flûte d'Amour 4']
Oktav 2'
Zauberflöte 2'
Larigot 1⅓' [Sesquialtera II]
Sifflöte 1' [Jeu de Clochette II]
Mixture IV [Rauschquinte IV]
Dulzian 16' [Corno di Bassetto 16', Rankett 16']
Trompette Harmonique 8'
Cromorne 8' [French Horn 8']
Festival Trumpet 8'
Tremulant
Harp
Choir 16'
Choir Unison Off
Choir 4'
Swell to Choir 16'
Swell to Choir 8'
Swell to Choir 4'
Choir MIDI A *
Choir MIDI B *

Pedal
Contre Violone 32'
Contre Bourdon 32'
Principal 16' [Diapason 16']
Subbass 16' [Bourdon 16']
Violone 16'
Bourdon Doux 16' (SW)
Octave 8'
Gedackt 8'
Choralbass 4'
Nachthorn 4'
Mixture IV
Contre Bombarde 32'
Bombarde 16'
Basson 16' [Cornet Trompette 16'](SW)
Trompette 8'
Clairon 4'
Rohrschalmei 4'
Great to Pedal 8'
Swell to Pedal 8'
Swell to Pedal 4'
Choir to Pedal 8'
Choir to Pedal 4'
Solo to Pedal 8'
Pedal MIDI A
Pedal MIDI B

Solo
Violoncello Celeste II 8'
[Strings, Slow Strings]
Flauto Mirabilis 8'
[Brass, Boy Choir "Ah", Soprano "Ah"]
Harmonic Flute 4'
[SATB Choir "Ah", SATB Choir "Oo"]
French Horn 8'
[Handbells, Choir Amens, Festival Trumpet 8']
English Horn 8'
[Harpsichord, Gregorian "Oh", Gospel "Oh"]
Solo on II
Solo on I

Thumb Pistons
(All thumb pistons are lighted except Set and General Cancel)
Generals 1-12
Great Divisionals 1-6
Swell Divisionals 1-6
Choir Divisionals 1-6
General Cancel
Memory Levels M1-M6
Set
Tutti I
Tutti II
Great to Pedal Reversible
Swell to Pedal Reversible
Choir to Pedal Reversible
Swell to Great Reversible
Choir to Great Reversible
Gt/Ch Manual Transfer
Antiphonal On
Main Off
Bass Coupler
Gt/Ped Enclosed (on choir shoe)
Festival Trumpet Enclosed (on choir shoe)
Solo to Choir Expression
All Swells to Swell Expression
Orchestral Crescendo
Flute Tremulant II
Main Tremulant II
Gt/Ped Pipes Off
Gt/Ped Ancillary On
Choir Pipes Off
Choir Ancillary On

Toe Pistons
Generals 1-12
Pedal Divisionals 1-6
Tutti
Tutti II
Contre Bombarde 32' Reversible
Contre Violone 32' Reversible
Contre Bourdon 32' Reversible
Great to Pedal Reversible
Swell to Pedal Reversible
Choir to Pedal Reversible
Zimbelstern Reversible

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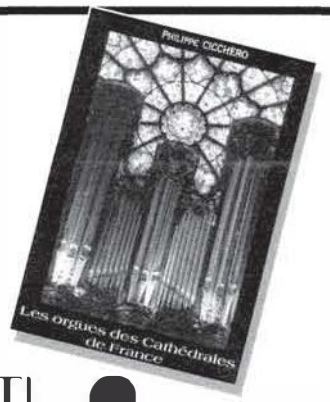

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➤ page 6: Carillon News

sichord works such as François Couperin's *Les Bergeries*, variations on popular tunes of the period such as *Les Folies d'Espagne* and *Ik zag Cecilia komen*, and pieces for special occasions such as festive processions and various guild celebrations.

In contrast to the other carillon collections from this period, the carillon repertory of **André Jean Baptiste Bonaventure Dupont** includes numerous transcriptions of vocal pieces, such as fashionable French operatic arias. Composers represented include Couperin, Duni, Grétry, Martine, Monsigny, Veras, and Dupont himself. Minuets are also plentiful, as are transcriptions of French harpsichord pieces such as Couperin's *Réveil-matin*, *Les Vendangeuses*, and *Les bergeries*. The pieces were clearly collected for Dupont's own performance, as a basis for improvisation.

The carillon repertory of **Johan and Frederik Berghuys** of Delft remains, for the most part, in 14 notebooks in that city's archives. Johan was city carillonneur from 1741–1801, and his son Frederik succeeded him, playing through 1835. The music consists of melodies with letters beneath the staff indicating pedal notes or harmony—a sort of musical shorthand.

The most significant 18th-century contributions to the carillon repertory are the eleven preludes composed specifically for the carillon by the Louvain City Carillonneur, **Matthias van den Gheyn** (1721–85). These carillon preludes represent a milestone in the carillon repertory. Until this time, music composed for the carillon merely mimicked the style of keyboard music, which was the customary source of the transcriptions that had been the staple of the carillon repertory. Van den Gheyn was the first to use the tonal properties of the carillon to their best advantage, incorporating elements of the current musical style.

Little music remains to account for the 19th-century norms of carillon repertory. The most significant contribution is the 1841 collection of twelve *Préludes Mélodiques* by **Joannes Franciscus Volckerick** (1815–1897) who was carillonneur of Antwerp from 1834 to 1864. Written in an improvisational character, cadenzas and changes of texture, tempo and meter fill the preludes. Volckerick calls for the full dynamic range from pianissimo to fortissimo.

Of all the bell music written prior to the 20th century, only the preludes of Matthias van den Gheyn and a selected number of pieces from the De Gruytters carillon book have gained a permanent place in the modern carillon repertory. This phenomenon is the result of the combination of two factors: this music represents the highest quality of all the 18th-century carillon repertory as well as the most idiomatic, effective approach to carillon playing. It is only due to the recentness of their discovery that portions of the Louvain manuscript have not yet achieved this distinction.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282. For information on the Guild of Carillonneurs in North America, write to: GCNA, 37 Noel Dr., Williamsville, NY 14221.

Harpsichord News

by Larry Palmer

A letter from Johann Sebastian Bach

TO: Professor Larry Palmer
Harpsichord Editor, The Diapason
FROM: Johann Sebastian Bach
Kk. Kapellmeister Emeritus
VIA: SDG Millennial Communications Network

Sehr geehrter Professor Palmer:

I have been meaning to write you for

Caricature by Jane Johnson, 1999.

nearly one-third of this past century, to tell you how pleased I am that you and your colleagues are concerned with harpsichord matters in your journal THE DIAPASON. It was really quite a shock to many of us up here when the harpsichord came back into fashion, for I had despaired of ever hearing my music properly performed on earth after the decline of my own preferred keyboard instruments. It has been heartwarming (for those, at least, who still have hearts) to note the steady resurgence of the harpsichord, an instrument which, in recent years, is even recognizable.

And the number and variety of performances of my music! I have been prevented from expressing my gratitude to my earthly admirers because of various celestial interventions. It *has* been a busy century here, too, you know (just trying to keep peace between Wanda Landowska and Sylvia Marlowe, both convinced that they play my music in the "right" way has taxed even eternal patience! And the arguments between Arp Schnitger and Aristide Cavaillé-Coll have been constantly entertaining, if a bit time-consuming). At any rate, since a rare constellation of opportunity has aligned itself in Heaven, I thought it would be the perfect time, this 250th anniversary of my departure from Earth, to communicate, through you, to my many admirers.

It would be lovely if 21st-century players of my music could be a little more concerned with music and musical communication and less concerned with the minutiae of articulation. Whether the wiggles of the trill go in one direction or another, or, even, whether each accrued fly speck in the score means something is less important than the music itself. Surely each player has enough intelligence to decide where an ornament will add something and where it simply gets in the way? (I've had to squelch quite a few ideas to the contrary from those organists Widor and Dupré since getting to know them so well here). And please, stop squabbling about which type of instrument is my preferred one: a well-crafted harpsichord, responsive in action, resonant in sound, satisfies me immensely, as does a fine pipe organ placed in a resonant space, preferably free of carpeting.

I have not come to like the piano any better for my music than I did at the Court of King Frederick, and I must say that some strange sounds have wafted up here (what are those little silver plates on which you serve up music?) such as the ones with a well-known pianist playing the solo part of my F-minor *Harpsichord* Concerto on his piano, especially since he chose to use a harpsichord as the continuo instrument in this misguided performance! Who comes up with such perverted readings of *my* music? It took me quite a long time to realize that it even was *mine*.

I'd like people to know that I don't expect every performance of my larger works to be complete: cut and paste as necessary, just as I always did for specific performances. After all, my *Aria with Diverse Variations*, the work you call the "Goldberg" Variations, was meant to put a nobleman to sleep, night after night (and I gather from distant observation that many performances now manage to do that even for the less-than-aristocratic), so my dear student Goldberg stopped playing when his task was completed, and slipped away to enjoy his late-night libation, just as I used to get away during those interminable sermons at the Thomaskirche so I could warm my hands and drink beer at Zimmermann's. And what a strange idea to perform all six Trio Sonatas at one concert! I, too, know they are wonderful pieces (and *so* modern), but I wouldn't want to hear all of them in one sitting, nor would I want to hear all six of my English or French Suites at once.

But it is wonderful, and unexpected, to know that so many listeners still want to hear my creations. And I am delighted to see that some of you have been finding my little musical signatures and jokes, with which I was able to keep my mind active. Congratulations, Herr Professor, on noticing my backward signature in the B-flat Prelude from my Well-Tempered Clavier. Keep looking: there are many more finds in store for the observant connoisseur.

And now I must bid you "Auf Wiederschreiben!" I want to share some time with my wives and children, and see if our dear new friend, Isolde Ahlgrimm (who still calls herself the "Widow Bach"—to the high dudgeon of both Anna Barbara *and* Anna Magdalena) would like to join us in our heavenly repast. After that we all have a required celestial computer class to attend, so you may expect more frequent communications from this sphere to yours in the future.

Music for Voices and Organ

by James McCray

Anthems or Special Music?

Where through the long-drawn aisle and fretted vault
The pealing anthem swells the note of praise.

Thomas Gray (1716–71)
Elegy Written in a Country Church Yard

Have you noticed that in the newer contemporary services the word *Anthem* has been omitted? In church bulletins, the term *Special Music* has replaced the standard title for the choral setting that has enjoyed a place of elevated reverence in the Protestant church for over 200 years. Perhaps this is not as bad an idea as one would think. Historians know that the anthem was a very specific genre with its roots in the Reformation. Developed from the Latin motet, the early anthems of composers such as Tallis and Tye were much simpler in structure and harmony. Short textual statements were set as short musical phrases for example.

Later, anthems were classified as verse or full depending on the use of soloists. Church bulletins rarely, if ever, recognized those differences. In the Restoration period, I doubt that bulletins indicated titles of *Anthems with Instruments* composed by Purcell and others. Handel might have been ecstatic if they referred to some of his settings as *Grandiose Anthems*, which clearly they were. He was, however, satisfied to have them labeled as Chandos or Coronation Anthems, and those titles have remained for church and concert listings.

In times such as Advent, when the choir performs a *Magnificat*, the church secretary dutifully places it under the title *Anthem* since that is the category usually used. On those occasions when I remembered to check carefully, I have been able to change the category to *Special Music* instead of *Anthem* for those Sundays when the choir is singing something other than an anthem.

Congregations are unaware of the

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➤ page 8: Voices & Organ

fine points of what is or is not an anthem. As church choir directors, this is yet another place where we can provide educational growth by being attentive with our classifications of music. So, after serious reflection, I have come to the conclusion that the title *Special Music* is probably better than mis-using the title *Anthem*. With the wide variety of musical styles and genres which adorn our services today, a broader category truly is more accurate. The reviews this month feature anthems of various types.

***We Can Hear the Voice of God*, Michael Larkin. SATB and keyboard, Santa Barbara Music Pub., SBMP 326, $1.35 (M-).**

The text, by Richard Waterhouse, has no connection to the thematic ideas taken from the tune Adoro te Devote. There are four stanzas, each with the same melody but in different settings including a higher modulation for the final one. The music is gentle with full support from the keyboard that is on two staves. A tuneful setting that has immediate appeal.

***How Lovely Is Your Dwelling*, Paul Bouman. SATB and organ, Augsburg Fortress, 11-11002, no price given (M-).**

Based on Psalm 84, this setting has a chant-style section for unison choir above sustained organ chords as a contrast to the other areas. The memorable theme is heard in several arrangements. After the chant section there is a straightforward setting of the hymn-tune *St. Thomas* (I Love Your Kingdom Lord) which closes the anthem. Interesting contrasts throughout.

***If Ye Love Me*, Eleanor Daley. SSAA unaccompanied, Alliance Music Publishers, AMP-0318 (M).**

Rich harmonies, often in homophonic and syllabic textures, dominate the sound. No part is difficult, but the challenge will be in the balance and the tuning. It closes with a flowing Alleluia.

***Name of All Majesty*, David W. Music. SATB and keyboard, G.I.A. Publications, G-4791, $1.20 (E).**

The modal melody is repeated four times with different harmonic backgrounds. Only one stanza is in four parts and there the harmony shifts to mixolydian. The keyboard part is very easy often with a sustained drone (organ or synthesizer needed). This has a medieval quality and offers interesting variety to the usual anthem style.

***Save Us, O Lord*, Andrew J. Walker. SATB and organ, Paraclete Press, PPM00007, $1.60 (M).**

There is a quiet yet busy organ background for the first two unison stanzas for tenors, then sopranos. The third stanza moves into unaccompanied four-part writing; the fourth stanza returns to the opening organ/unison choral material with brief areas of choral harmony. Sensitive writing that has a haunting quality. Highly recommended.

***Come, Walk with Me*, Michael McCabe. SATB, organ with optional flute and oboe, The Sacred Music Press, 10/2008S, $1.50 (M).**

Using a mixture of accompanied and unaccompanied choral areas, this anthem has several sections. The keyboard and flute parts are very easy; separate woodwind parts are included at the end. Their music is sparce, primarily connections between areas. The music is slow and gentle with the tenors written in bass clef.

***Thou Knowest, Lord, the Secrets of Our Hearts*, Henry Purcell (1659–95). SATB and optional organ, Novello and Co. (Theodore Presser Co.), NOV 290149, no price given (E).**

Written for the funeral of Queen Mary II and later played at Purcell's funeral, this short anthem has been edited by Watkins Shaw. The optional organ part merely doubles the voices or fills out chords for support. The syllabic music is simplistic, yet contains interesting harmonic changes. It is a scholarly edition with clear editorial notations.

***You Shall Go out with Joy*, Craig Courtney. SATB, keyboard, and optional flute, Beckenhorst Press, BP1569-2, $1.40 (M).**

This happy setting dances in 6/8 meter with frequent shifts that feel as 3/4. Eventually the joy bursts forth with rhythmic clapping which punctuates the singing. The flute part is in the score and a separate part is required. The choral parts are on two staves and often move in parallel or contrary-motioned thirds. A fun piece that the choir will love.

***My Heart Overflows*, Eugene Butler. Unison or two-part trebles, 26 handbells, violin or flute obbligato, and optional keyboard, Carl Fischer, CM8540, $1.50 (E).**

All of the instrumental parts are included with the score; the optional keyboard part doubles the other instruments for performance with only keyboard. The easy melody recurs several times. The optional harmony part occurs as an obbligato, sometimes singing short alleluias. Useful for a children's choir.

***Creator God, Who Has Composed*, John Horman. SATB, unison choir, keyboard, and optional handbells and/or congregation, Choristers Guild, CGA853, $1.30 (M-).**

The meter shifts between 7/8 and 4/4 which makes the joyful music frolic in celebration. In addition to the instrumental parts, the back page is for congregational use and may be duplicated. They sing the bouncy mixed-meter refrain on its four repetitions. The choir music is on two staves and is often in unison. Delightful music and text that is recommended to all types of choirs.

New Recordings

***L'Orgue Héroïque*. Played by Jean-Paul Imbert at St. Sernin, Toulouse, France. Festivo FECD 163. Available from The Organ Historical Society, $14.98 plus $2.50 postage.**

The disc (71 minutes) contains *Pièce Héroïque* by César Franck; *Epitaphe* and *Mouvement* by Jean Berveiller; *Marche Héroïque* by Herbert Brewer; *Caprice Héroïque* by Joseph Bonnet; *Marche Religieuse sur un Thème de Haendel* by Alexandre Guilmant; *Pièce Héroïque* (Op. 128) by Marco Enrico Bossi; *Evocation (Final)* by Marcel Dupré; *Komm, süßer Tod* by J. S. Bach (arr. Virgil Fox); and *Sonata Eroïca* by Joseph Jongen.

Apparently, either Imbert or the recording company has decided that "thematic" programs are a good idea; an earlier CD with a collection of themes with variations is followed by the present CD with "heroic" pieces. In his notes, Imbert speaks of compositions all of which are odes to the church organ. Actually, except for Berveiller's *Epitaphe* and Bach's *Komm, süßer Tod*, the works heard here are predominantly quasi-martial, pompous compositions that fall readily into the unscientific, but widely accepted category of "heroic" music. Just look at the titles!

The organ, the celebrated III/54 Cavaillé-Coll instrument built in 1888, is so well known that little needs to be said. The present recording was made in 1997. There is relatively little chance here to show off the large number of solo voices. Technically, the recording does not seem to be particularly successful. Occasionally the instrument sounds too distant; the pedal, even without reeds, is sometimes unpleasantly dominant; and the speech of the magnificently raucous pedal reed 32′ seems a bit slow. The sounds of the organ are, of course, splendid.

There are a number of works on this disc that are well known by name, but actually little played. I find Berveiller's *Epitaphe*, written in memory of friends killed in World War II, innocuous rather than moving; his very effective *Mouvement*, so far as I know never published, was introduced by Jeanne Demessieux and has apparently circulated rather widely in manuscript among French organists. Guilmant's *Marche religieuse* is probably the least played of his three Handel-inspired works; it is a straightforward Handelian overture, slow, fast, slow, and an attractive piece for grand occasions. Bonnet has become a neglected composer, since his once immensely popular *Variations de Concert* is rarely heard nowadays. The *Caprice Héroïque* is a virtuosic piece in ABA form that would grace any recital program.

Imbert states that he has tried to recreate the Fox version of *Komm, süßer Tod* in terms of the colors available on the Cavaillé-Coll organ; the result is quite convincing, and those

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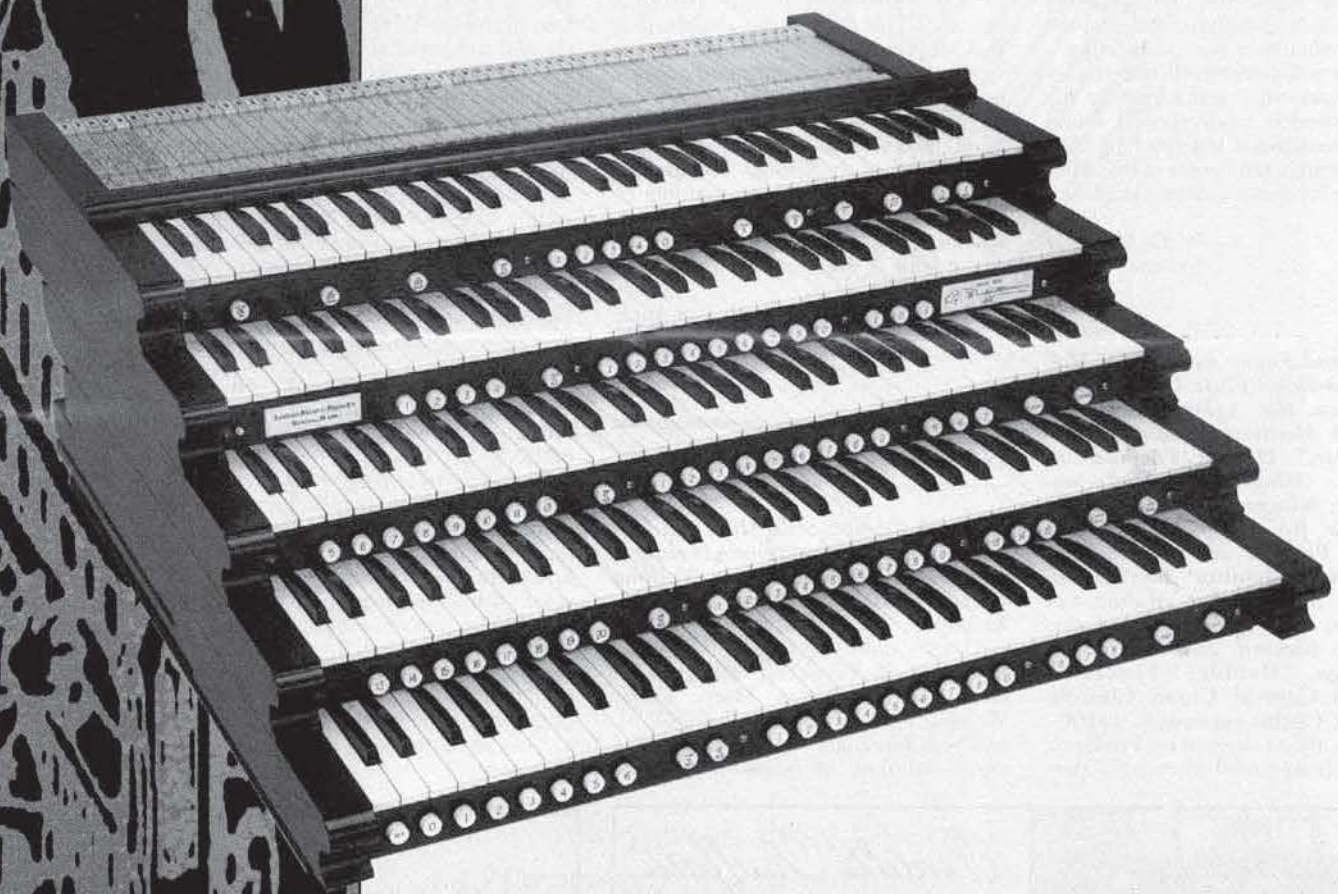

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➤ page 10: New Recordings

who like the Fox arrangement will like it in this French-speaking version.

Imbert gives an impressive, idiomatic performance of the almost violent final section of Dupré's tribute to his father. Equally impressive are his readings of Franck's *Pièce Héroïque* and the Jongen sonata. Jongen wrote this work for a very different organ—the rather unusual Josef Stevens instrument in the Palace of Fine Arts in Brussels—but it works very well here. The softer sections show off the lovely flutes, and Imbert offers a convincing interpretation of a major neglected masterpiece.

Bossi's *Pièce Héroïque* culminates, after a brilliant toccata, in a mighty pedal point before subsiding into a quiet ending. I doubt that Bossi expected the pedal point to completely overwhelm everything going on above it, and one may wish that Imbert had omitted the 32' reed! Herbert Brewer's *Marche Héroïque* is a much-played warhorse, and a very effective one. Unfortunately, neither Imbert nor the Toulouse organ is comfortable with it. Imbert restricts his use of chorus reeds even in full passages, a wise move, but the organ simply does not have the English diapason choruses this work requires. In his notes, Imbert quite correctly mentions the resemblance to Elgar's great marches, but his performance of the final section is turgid, without the controlled drive that is a characteristic of British marches.

Imbert is a splendid performer, perhaps with a slight tendency to go for overall effect and neglect the details. His performance of the Franck and Jongen works, however, makes me want to hear him perform more major works of the French and Belgian repertory. His notes on the music and the composers are useful; there is no information about the organ other than the specification.

This is a well-performed collection of brilliant organ music and a feast for the ears if enjoyed in moderation. I would strongly recommend not listening to it straight through. One's ears crave either a rest or a bit more variety. Great fun, though!

—W. G. Marigold
Urbana, Illinois

Frederick Swann in Hawaii, vol. 2. *Toccata and Fugue in d*, BWV 564, Bach; *Woodland Flute Call*, Dillon; *Fanfare on the Agincourt Hymn*, Swann; *A Meditation on "Brother James' Air,"* Darke; *Toccata on "Leoni,"* Bingham; *Dialogue*, deGrigny; *Adagio*, Vierne; *Marche Solennelle for Harp and Organ*, Gounod; *Prelude and Fugue in c minor*, Mendelssohn; Two Hymn Encores; Swann; *Lei Aloha, Lei Makamae*, King; *Scherzo-Cats*, Langlais; *Blessed Assurance* and *Heraldings*, Hebble. Frederick Swann at Central Union Church, Honolulu. Gothic records G 49100.

One can always depend on Frederick Swann to deliver solid, thoughtful performances and this recording is no exception to his consistently high standards. Little-known short pieces by Dillon, Darke, Bingham and Langlais are all given very winsome readings. The two pieces for harp and organ are also quite attractive and well worth programming, if a harp player is available. Ultimately, one wishes that Mr. Swann had chosen to include more of such obscure pieces, rather than the ubiquitous Bach and Mendelssohn works. Although there is nothing in particular to fault about Mr. Swann's interpretations of these two pieces, he is hard-pressed to offer any new insights. The instrument is a Skinner/Aeolian-Skinner/Austin hybrid in reasonably reverberant acoustics. There are many fine solo stops, but both the principal and reed plena seem rather characterless, especially in the Baroque pieces.

***Widoriade, vol. 1.* Symphonies 1, 2, 3 and 4, op. 13. Herman van Vliet at the Cavaillé-Coll organs at St. Ouen, Rouen and St. François-de-Sales, Lyon. Festivo CD 143-144 (available from the Organ Historical Society, 804/353-9226).**

Of the several integral recordings of Widor's organ symphonies, this first volume holds prospect for being the foremost. The organs and acoustics are perfectly matched to the literature and the performer always delivers committed interpretations. Moto-perpetuo movements, such as the intermezzo to symphony 1 or the scherzo to symphony 4 are given brilliant readings that remain well-articulated, in spite of the luminous acoustics. Some movements that appear to not be particularly inspired on paper, such as the prelude and finale from symphony 1 or the Toccata from symphony IV, spring to life with thrilling articulation and rhythmic bravado. The only minor drawback is that Mr. Van Vliet is sometimes a bit too respectful in the andantes and adagios; perhaps a bit more lyricism or sentimentality would be at home in these salon pieces. Although one may find recordings of individual movements that equal or excel these recording by Odile Pierre, Marie-Claire Alain or Olivier Latry, this recording of the entire opus is really quite stunning and without peer.

—Warren Apple
Venice Presbyterian Church
Venice, Florida

New Organ Music

Richard Proulx: *Still More Intonations. Hymn Intonations, Preludes, and Free Harmonizations Volume VIII.* Selah Publishing, 160-728, $12.50.

Twenty-three settings of familiar hymns including such as Amazing Grace, God Rest You, Merry, King's Weston, Land of Rest, Tallis' Ordinal, and Veni Emmanuel make up the last of eight volumes of some 100 tune-arrangements published by Selah. Proulx has contributed four volumes - I, V, VI, and VIII. Some of the pieces are on two, some on three staves, and a few of the tunes receive more than one setting. Diverse, harmonically interesting accompaniments and some contrapuntal textures make these ideal for a variety of hymn treatments, whether as short opening or closing voluntaries, hymn introductions, or free harmonizations. A table the front of the book outlines the content of all eight volumes. Some settings are easy, some are moderately difficult.

Norman Coke-Jephcott: *Fantasie on a National Air*. Paraclete Press PPM09810 (no price given).

This is an earlier version of *Variation and Toccata on a National Air* (1941), edited by David Pizarro. The tune is My Country, 'tis of thee or God Save the Queen. After a quiet, Lento introduction, the theme is presented in G Minor in the pedal with soft perpetual-motion figuration for the Swell manual. There follows a Moderato elaborate four-voice fugue the subject of which is the first phrase of the cantus firmus, still in the minor, with considerable chromaticism in the decorating voices and prodigious development of the countersubject theme. Near the end of the fugue, the rest of the theme is stated over a long dominant pedal. For the finale, the entire hymn is stated in G Major in homophonic texture with chromatic movement in the bass and many triads with added sevenths and ninths. Difficult.

Lynn Trapp: *Fantasia on Old Hundredth*. Concordia 97-6688, $6.00.

The beginning is a fanfare with unison statement of the last phrase, followed by pedalpoint and chordal expansion in the key of G major. A complete chordal statement at piano dynamic follows and then shifts to an E-flat major fantasy section. A long solo pedal leads back to G major and a different harmonization at forte level. Then a quiet treatment for strings with dynamic crescendo arrives at a compound meter setting which wends its way to conclude in simple meter in the key of D major. The piece contains a wide variety of registrational change but would be suitable for a two-manual instrument. Moderately easy.

Darwin Wolford: *Toccata on the Doxology, Old 100th*. H.W. Cray Saint Cecilia Series GSTC9603, $3.95.

Wolford's treatment is as a carillon for the opening and concluding sections of this three-part setting. Easy triplet turning figures accompany the cantus firmus in the secondary manual alto voice with answering long-notes in the pedal. The slower central section, in compound meter with the tune stated in the soprano, begins after an abrupt change from E-flat to G major. After a single statement of the tune, the style and key of the opening returns. Moderately easy.

Mark Sedio: *Music for the Paschal Season*. Augsburg 11-10763 (no price given).

The hymn tunes include An Wasserflussen Babylon, Caithness/O Lamm Gottes unschuldig, Down Ampney (Tango), Erhalt uns, Herr, Lasst uns erfreuen, Mit Freuden zart (Partita of six movements), Noel Nouvelet (two settings), Nun danket all, Little Flock/St Columba. The treatments are varied, from quiet two-part counterpoint to compound meter dances for light flutes and reeds, to toccata figuration. The first portion of Lasst uns erfreuen would make an excellent introduction to congregational singing of the hymn. This collection would complement any library of pieces for Communion. Sedio creates variety while avoiding complexity. Moderately easy.

Rachel Sawyer, compiler: *Go Out With Joy! Triumphant Postludes for Organ*. Lorenz 70/1197L, $8.95.

This collection of eleven pieces includes two hymn-settings (National Hymn and Festal Song). Printed on two staves, this group features minimal pedal movement combined with full organ chordal texture, and would be attractive especially to young and beginning students of the organ. Composers represented include Gordon Young (Carillon), Rachel Sawyer (Mighty Maker of All, To God All Glory Given), C.P.E. Bach (Little Postlude in G), Lani Smith (A Time for New Beginnings), Steven Scott, Mark L. Williams (Majestic Postlude), Patricia Lou Harris, and Peter Burkhardt (Rejoice!). Easy.

Albert Zabel: *Practically Perfect Pedaling. A beginning organist's guide to pedaling*. Lorenz 30/1337L, $5.95.

This small volume is intended to assist especially the new organist or veteran keyboard player who has minimal or no experience with the organ. Divided into two parts, the first guides the player through basic information of posture, position, and using the gap method to locate the notes. The exercises are no more than fifteen measures in length and feature mostly white notation and large print. Seven different techniques are addressed, beginning with exploration of finding the notes of the white key gaps and using both heel and toe - stepwise motion and octaves. More extended heel-toe work, spanning a third with one foot, substitution, black keys, and crossing of the feet round out the first section. Zabel then presents only the bass part, with pedal symbols, for twenty-five commonly used hymns. The book's contents are addressed exclusively to the feet. There are no exercises for manuals with pedal.

—Kay McAfee, Professor of Organ
Henderson State University
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Arkadelphia, Arkansa

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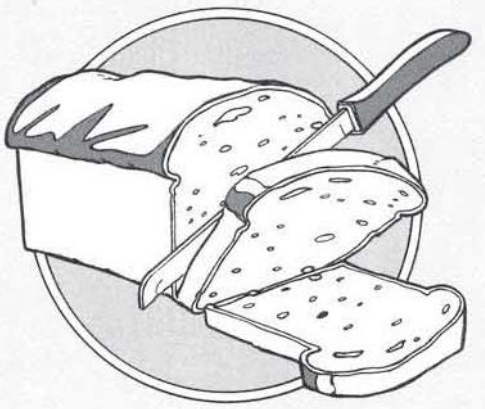

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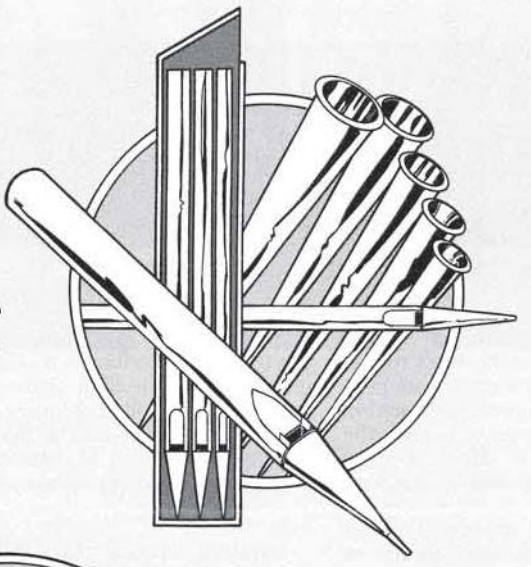

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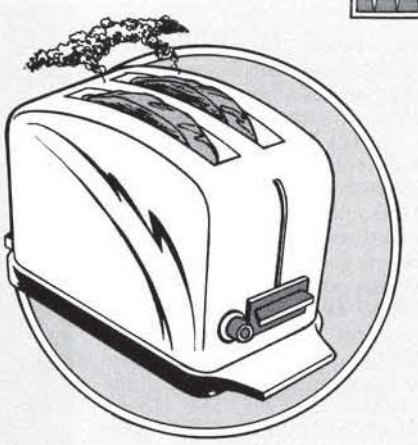

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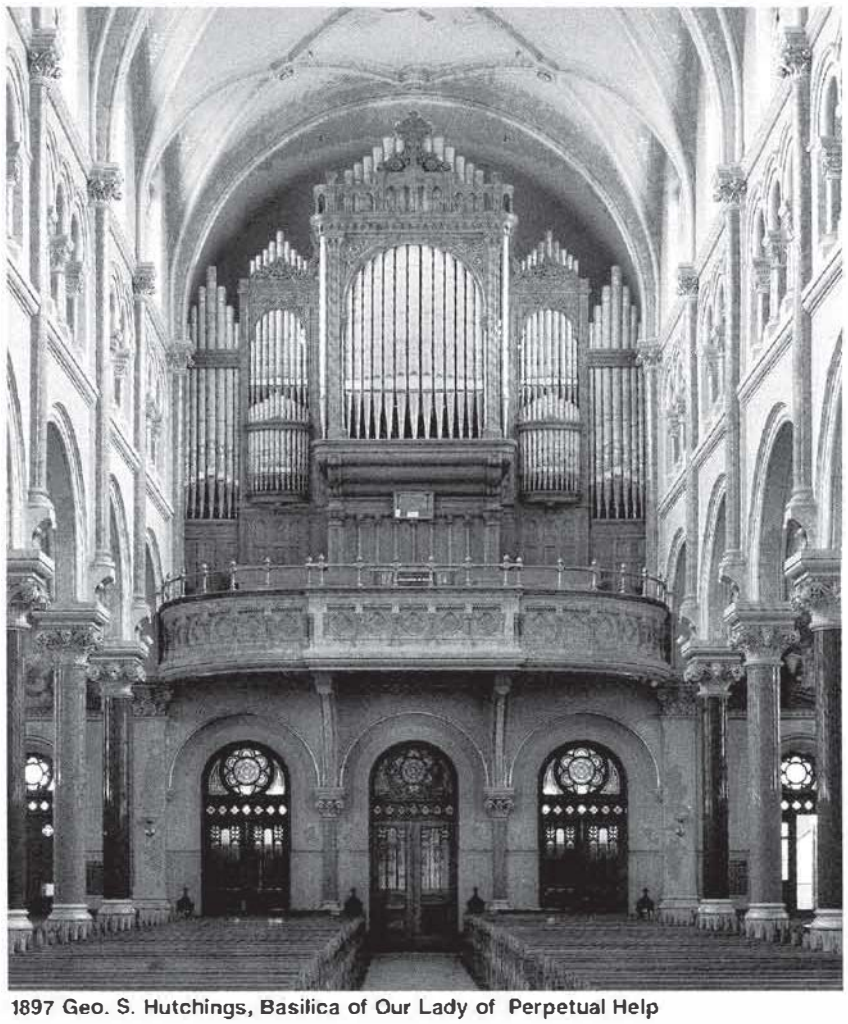
1949 Aeolian-Skinner, First Church of Christ, Scientist, Boston

1863 E. & G.G. Hook, Jesuit Urban Center



1897 Geo. S. Hutchings, Basilica of Our Lady of Perpetual Help

Every history student has surely read or heard the stories of Boston's role in the struggle for American independence. And surely anyone interested in American organ history knows the names of E. & G. G. Hook, George Hutchings, E. M. Skinner or Aeolian-Skinner. These too have their place in Boston history, so it is fitting that the Organ Historical Society comes to Boston for its 45th annual convention.

The Hook brothers and, later their partner Frank Hastings, were certainly the most influential names in organ-building in the last half of the 19th century. And if their names are writ large in the annals of 19th-century organbuilding, the names of E. M. Skinner and Aeolian-Skinner loom equally large in the first half of the 20th century. With headquarters in and around Boston, these firms and others have had significant influence in their home town. The convention will feature Hook organs from the 1850s to 1900, and 20th-century organs that span the century, including one just installed this year.

Beginning in mid week (as it did last year), the convention will get underway on Wednesday evening, August 16, with a recital played by Peter Sykes on the landmark 1863 E. & G. G. Hook at the Church of the Immaculate Conception, now known as the Jesuit Urban Center. To give the convention aural symmetry, the final concert returns to this venue to hear a second time what many consider the finest organ built by the Hooks, as played by Thomas Murray. In between, there will be the usual attractions that make OHS conventions such an aural feast, from modest trackers to the luxuriant sounds of the Aeolian-Skinner at First Church of Christ, Scientist, the Mother Church, recently refurbished by the late Lawrence Phelps (who influenced the original design and installation), and the Foley-Baker Co. Cherry Rhodes will play it.

Twelve organs built by the Hook firm between 1854 and 1900 will be visited as will examples by contemporaneous builders Wm. B. D. Simmons, Geo. S. Hutchings, Woodberry & Harris, and others. From the 20th century, superb examples by Aeolian-Skinner at Church of the Advent, Aeolian at Boston University, and Ernest M. Skinner at two locations will be presented along with even more organs by others of the period.

Modern organs by Boston-area builders Fisk, Noack, and Bozeman will be visited as well as a brand new organ being delivered early this summer by Richards, Fowkes & Co. of Chattanooga for First Lutheran Church in Boston. At least a dozen of the organs to be heard are large examples from their periods, with at least three manuals each.

Convention goers will also have the chance to hear presentations on Boston organ history. Lecturers include Barbara Owen on the "Hooks before 1875;" Andrew Unsworth on "Boston Organ Pedagogy in the Late Victorian Period;" Pamela Fox on "The Hooks and Mr. Hastings in Weston;" Matthew Bellocchio on "Time, Taste, and the Organ Case;" Jonathan Ambrosino on Skinner and Aeolian-Skinner; and Alan Laufman on the Organ Clearing House. Of course, one will see many aspects of historic Boston, including the impressive skyline from across the water at a real New England clambake. The committee also has allowed unscheduled time for those who wish to shop, explore the museums, or other Boston riches.

Unexpected riches include a large Wicks organ designed and voiced by Henry Vincent Willis and recently added to the convention schedule. Another is a superb 1894 Jardine organ believed to have been built for a Masonic lodge in Philadelphia and relocated to St. Catherine of Genoa Roman Catholic Church in Somerville, Massachusetts. Rosalind Mohnsen will play it on Monday.

Registration information is available from OHS, 804-353-9226 and on the web at www.organsociety.org/boston.

OHS Convention at a glance

Wednesday, August 16

1863 E. & G. G. Hook 3m, Jesuit Urban Center (Immaculate Conception Church, Boston), Peter Sykes, organist

Thursday, August 17

Lecture: "Time, Taste, and the Organ Case," Matthew Bellocchio, presenter

1856 Wm. B. D. Simmons 2m, Church of the Most Holy Redeemer, East Boston, Kevin Birch, organist

1892 Carlton C. Michell 3m, Church of the Most Precious Blood, Hyde Park, Stephen Roberts, organist

1862 E. & G. G. Hook 2m, Christ Church Unity (Sears Chapel), Brookline, Andrew Scanlon, organist

1932 E. M. Skinner 4m, United Parish (formerly Harvard Congregational Church), Brookline, Peter Krasinski, organist

Boston University Symphonic Organ, Nelson Barden & Associates, automatic player

1897 Geo. S. Hutchings 3m, Basilica of Our Lady of Perpetual Help (Mission Church), Boston, Julian Wachmer, organist

Friday, August 18

Lecture, "The Hooks before 1875," Barbara Owen, presenter

1854 E. & G. G. Hook 3m, Unitarian Church, Jamaica Plain, Gregory Crowell, organ; Paul Austin, horn

1859 E. & G. G. Hook 3m, First Baptist Church, Jamaica Plain, Lois Regestein, organist

1936 E. M. Skinner 2m, Central Con-

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lot of pressure in that, just to get things done. We have to work quickly, efficiently, and professionally.

MVO: What is the rehearsal schedule?

JS: We rehearse every day except Thursday morning. The choristers are educated in the choir school, which is directly behind the cathedral. They're all boarders—they live there during the term. I see them from 7:50-8:50 every morning except Thursday, which is our day off. Evensong is sung by the men on Thursday, and the boys sing evensong on Monday. Otherwise, it's full choir on Tuesday, Wednesday, Friday, Saturday and three services on Sunday. That's nine choral services each week on a regular basis.

MVO: What do you enjoy the most about your work?

JS: Many things, really. I'm very fortunate being based where I am, having this wonderful building in which to work. It's always an amazing experience just to go into St. Paul's. Every morning I go in and think "wow." It's a building that completely overwhelms you. The sound of music in the building is very special as well. With nine seconds of reverberation, it's a unique acoustical environment in which to work. I'm very fortunate with the choir that I have--30 boys and 18 men—fully professional singers. It's a very dramatic and exciting group of singers with which to work. Of course, the organ itself is tremendously thrilling. It's a fine instrument in every sense. The Willis part of the organ has great quality and refinement. The part built by Mander in 1973–77 added other dimensions that fit the building very well, further developing the potential of the instrument in a way unforeseen previously. It's a very exciting, versatile instrument. This year I'm playing all the organ works of Bach in twenty-five recitals on Sundays and I'm just amazed at how well it copes with that repertoire. It's been remarkably successful. Obviously, one has to register things in a very judicious manner, but many people have been amazed at how well it does work.

John Scott with Marcia Van Oyen

MVO: During your masterclass on Saturday, I noticed that while you were playing you had a smile on your face. It seemed obvious that you simply love that music and love what you do. What is it all about for you?

JS: It's very hard to define! I couldn't put my hand on my heart and say that I like this piece of music more than any other. I enjoy all the different styles of music that we sing. It's basically the English cathedral repertoire, of course, and a lot of eighteenth and nineteenth century music. But in the time that I've been responsible for the choir, I've moved the repertoire backwards quite a lot to encompass more polyphony and early music, music which I very much enjoy. The versatility of the group that I have is very great indeed. The men are not particularly challenged by anything you put in front of them as far as notes are concerned. They can basically read anything! There is little need for note-bashing. It's so much been a part of my musical life to be involved with this particular sort of music--Psalms, hymns, canticles, anthems--it's hard to imagine life without it, really. I've often considered whether at some stage in my life I'd like to be a free-lance organist. I'm not sure. That would have its compensations in many ways because I'm really not playing the organ so much at St. Paul's. But I can't imagine life without pieces like the Balfour Gardiner "Evening Hymn" or the Byrd Great Service. I enjoy them so much. Each time I come back to them I try and find something new and keep myself fresh in that way. I don't feel that I'm remotely tired of this music yet. I hope that in ten years time I can still say that. It's the sort of music that does really inspire me still.

MVO: What keeps that musical tradition alive? It's very easy for traditions to become frozen.

JS: Yes, I know what you mean. Traditions can become fossilized. I think the tradition is continuously being enriched by music from other sources. The fact is that we're discovering new repertoire all the time. More and more music is being printed, most notably early music by some very good publishers in England who specialize entirely in Renaissance polyphony—pieces which have not been available before outside of collected editions. The market is being flooded by good quality material. On the other hand, as far as I'm concerned, it's wonderful to encourage our best contemporary composers to write for the church. I'm glad to say that the Dean and Chapter support this endeavor. Part of our annual music budget is given over to commissions. For the millenium, we've pushed the boat out a bit. We had a big service on January 2nd which was televised nationally, attended by the Queen and the Government. We commissioned a setting of "Jubilate" from Sir Peter Maxwell Davies for choir, organ and brass. It was a good commission and will work well on its own with organ accompaniment, so we can do it liturgically. We commissioned some brass fanfares from another of our most eminent composers Sir Harrison Birtwistle. They were stunningly well conceived for the building with four different groups of brass playing around the building. It was really fantastic. Later this year, in July, we'll be doing a premiere of a work that we've commissioned from Luciano Berio, the great Italian composer. Our commissions in the past have been from English composers. I felt it was a time to bring in somebody else, so we commissioned Berio who seems keen to write for us. This is an important part of our life at St. Paul's—the church in its traditional role as patron of the arts must be seen to be lively and energetic. Over the years, we've commissioned pieces from John Tavener, Jonathan Harvey, Francis Grier, and William Mathias, among others. Most years we've had a commissioned piece. I've been very pleased and proud of that tradition.

John Scott with Tom Coombs

MVO: You seem to view that as a responsibility.

JS: I do. It's all to do with keeping the tradition alive. On the one hand, I like to think that what we're doing is very much in the monastic spirit, as the monks of yesteryear. Our daily office of Evensong has evolved from that tradition. But it has to be renewed of course. We have to be always pushing the boundaries either forwards or, indeed, backwards. That's vital. ■

Marcia Van Oyen earned master's and doctoral degrees in organ and church music at the University of Michigan, where she studied organ with Robert Clasgow. She is the director of Music at Glenview Community Church (UCC) in Glenview, Illinois and is past Dean of the North Shore AGO. She writes reviews for THE DIAPASON, *is an organ consultant, and is developing a new web site, "Marcia's Guide to Chicagoland Pipe Organs," which can be viewed at www.mvanoyen.com*

John Scott on Choral Accompanying

When John Scott spoke of studying choral accompanying with Jonathan Bielby at Wakefield Cathedral, he described what he learned as "the fastidiousness of the art." During a master class at Glenview Community Church on accompanying, he demonstrated that art with four anthems: *Greater Love Hath No Man* by Ireland, *Like As the Hart* by Howells, *Evening Hymn* by Balfour Gardiner, and *I Was Glad* by Parry. Here are some words of advice gleaned from the class:

- Have a master plan, with clearly planned pistons, etc., so you can have the freedom to be expressive.
- Know the music inside out so you can detach from your own playing and listen to the whole instrument—where divisions speak from, what sounds in balance with the choir.
- The accompanist's job is to set the mood.
- Be truly "with" the choir—not too reticent, not too eager.
- Beware of accompaniments becoming too kaleidoscopic and self-conscious due to the ease of registration changes with solid state memory. He recalled Gillian Weir cautioning that the art can become the sterility of pressing a single button.
- On an English Cathedral organ, the Great and Swell divisional pistons are set up in a crescendo from soft to loud, with the Great pistons always a degree less than the Swell pistons to achieve smoothness.

Of course, Scott's playing of the anthems spoke volumes, offering those who attended the class (sponsored by the North Shore AGO) much insight into the art of accompanying. As Scott said in our interview, "That's the great learning process—observing other people who are experts."

When the expert is John Scott, I couldn't agree more.

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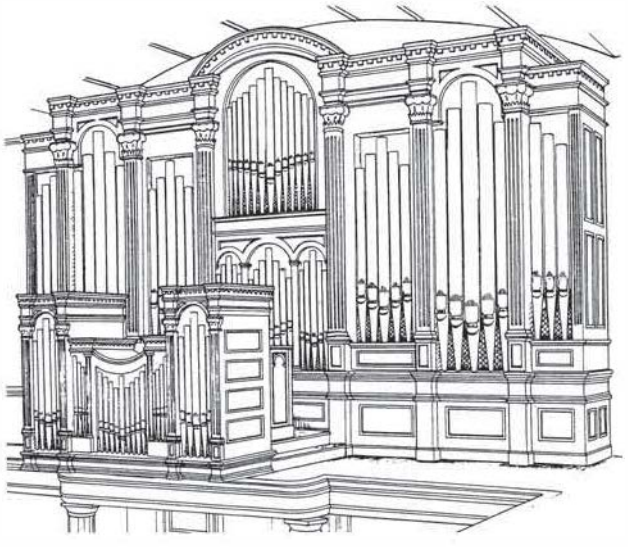

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Ernest M. Skinner Opus 327

St. Luke's Episcopal Church, Evanston, Illinois

Richard Webster

St. Luke's Episcopal Church, Evanston, Illinois, has recently completed a year-long celebration of the restoration of its E.M. Skinner organ, Opus 327. The series of events began with a re-dedication recital by Marilyn Keiser on September 12, 1999, and continued: Gillian Weir, November 14; Karel Paukert, February 4, 2000; a Hymn Festival, March 5; and Richard Webster, April 9. The restoration was done by the A. Thompson-Allen Company of New Haven, Connecticut. The phased restoration of Opus 327 began with the Swell organ, completed in 1994, with the remainder of the instrument completed in time for Christmas 1998.

Facade

A brief history

St. Luke's Church building, regarded as the magnum opus of architect John Sutcliffe, was built in several stages between 1904 and 1914. Upon completion of the nave to its present height of 65 feet, it became obvious that the original organ would be inadequate for the finished space. Bishop George Craig Stewart, Rector of St. Luke's and later Bishop of the Episcopal Diocese of Chicago, led the parish in the effort to secure an organ worthy of their building and their fine organist. Herbert Hyde was hired as organist in June 1920. Dr. Hyde had studied with Charles-Marie Widor and Joseph Bonnet, had held posts at Church of the Ascension and St. Peter's in Chicago, and was organist for the Chicago Symphony Orchestra. Hyde had studied the great romantic organs such as those at St. Sulpice and St. Eustache in Paris, built by Cavaillé-Coll, and St. Paul's Cathedral in London, built by Henry "Father" Willis.

On June 4, 1921, St. Luke's Church signed a contract with the Ernest M. Skinner Company of Boston. Dr. Hyde prepared the specification in consultation with Joseph Bonnet. About 18 months were required for construction and assembly in the Skinner factory. The organ was then disassembled, labeled, and crated for shipment in 12 boxcars to Evanston's Main Street railroad siding, two blocks from the church. Crews then worked for six months to install the organ in its three-story-high chamber, and to regulate and tune all 3,800 pipes. Upon completion the organ housed more than 10,000 parts made of wood, metal, and leather, and weighed more than 20 tons.

The week of dedication recitals, in October 1922, was enthusiastically received. Programs ranged from Bach to orchestral transcriptions to the symphonic organ works of Guilmant, Bonnet, and Widor. The Skinner organ, Opus 327, was found to be capable of everything expected of a great romantic American organ.

For the next 35 years the organ performed admirably as a significant component of the parish's reputation for excellent music integrated into the worship of the church. In its dignified yet stirring way, it proclaimed Easters and heralded Christmases, accompanied countless eucharists and evensongs, weddings and funerals, and gave voice to a wide range of organ literature.

Over time, as is always the case, musical tastes changed. The widely accepted view of the 1950s, 60s and even 70s was that these romantic instruments, with their large scales and grand sounds, had become outmoded. One critic referred to them as "green slime machines." Most organs the size and quality of Opus 327 were drastically altered or completely replaced. Some have been lost forever.

The alterations and additions to the St. Luke's organ over the years have not been drastic and have not radically altered its original character. In the Great division, the original enclosed Mixture was removed and lost, replaced with a brighter, more forward stop. The Swell Mixture was recomposed to a new pattern, and the Swell and Choir divisions had their 2′ stops swapped. Also in the Choir, three stops—the Melodia 8′, Flute d'amour 4′, and Dulcet II—were replaced with more Baroque style sounds. Fortunately, their pipework was removed to the attic just above the south transept, where it lay for the next 40 years. What was known as the Echo organ was originally the 1909 Casavant in the Lady Chapel. This instrument was replaced in 1958 by a 14-rank M.P. Möller. Both chapel instruments were playable from the main Skinner console. In 1986 the Möller was sold to Our Lady of Hope Catholic Church in Rosemont, Illinois, and a new 4-stop portative organ by Karl Wilhelm took its place.

The Cymbala, a set of four Swiss bells, was added in 1958, and the antiphonal Fanfare Trumpet, which extends horizontally from the west wall, was added by the Aeolian-Skinner Company in 1959.

The 1960s saw the increasing deterioration of the organ, to the point where it

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Mr. William E. Gray, Jr., M.Mus., *Organ Consultant*

GREAT ORGAN
(Manual II: expressive except for Façade voices)
16′ Violonprestant *(façade)*
8′ Principal *(façade)*
8′ Bourdon
8′ Flute harmonique
8′ Violoncelle *(ext.)*
4′ Octave
4′ Spillflote
2 2/3′ Quinte
2′ Superoctave
2′ Flute
VIrks. Grand Chorus
8′ Trumpet
Tremulant

POSITIV ORGAN
(Manual I: unenclosed)
8′ Principal *(façade)*
8′ Holzgedackt
4′ Octave
4′ Flute
2′ Principal
1 1/3′ Larigot
1′ Octave
IVrks. Cymbel
8′ Cromorne
Tremulant
Zimbelstern
16′ Trompette-en-chamade *(ic ; GC)*
8′ Trompette-en-chamade *(GC)*

SWELL ORGAN
(Manual III: expressive)
16′ Bourdonbass *(ext.)*
8′ Viola Pomposa
8′ Viola Celeste *(CC)*
8′ Chimney Flute
8′ + 8′ Erzahler celestes IIrks.
4′ Prestant
4′ Spire Flute
2 2/3′ Nasard
2′ Principal
1 1/3′ Quinte
VIrks. Mixture Minor
II-IIIrks. Sesquialtera
16′ Basson
8′ Trompette
8′ Hautbois
4′ Clairon (II-IIIrks.)
Tremulant

GRAND CHOIR ORGAN
(Manual IV: extensions of Pedal voices)
16′ Violonprestant *(from Great)*
16′ Bourdon *(Subbass)*
8′ Principal
8′ Bourdon
8′ Violoncelle *(from Great)*
4′ Octave
4′ Flute
2′ Superoctave
IV-VIIIrks. Grand Fourniture
16′ Trompetenbass
8′ Trompete
4′ Klarine *(ext)*
16′ Trompette-en-chamade *(ext.)*
8′ Trompette-en-chamade
Chimes

PEDAL ORGAN
(unenclosed)
32′ Comra Bourdon *(ext.)*
16′ Open Wood *(from 1908 Estey Organ)*
16′ Violonprestant *(from Great)*
16′ Subbass
16′ Bourdonbass *(from Swell)*
10 2/3′ Rohrquinte *(from Swell)*
8′ Octavebass *(façade)*
8′ Gedacktflote *(ext.)*
8′ Chimney Flute *(from Swell)*
4′ Choralbass *(ext.)*
IVrks. Mixture
32′ Comra Fagott *(ext.)*
16′ Trompetenbass
16′ Basson *(from Swell)*
8′ Trompete
4′ Klarine *(ext.)*
8′ Trompette-en-chamade
4′ Clairon-en-chamade *(ext.)*
Chimes *(from Grand Choir)*

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was at times unplayable. Following a 1968 visit to St. Luke's, the president of one prominent organ company wrote to the Rector proposing that the original Skinner be replaced with a new organ, citing "the present instrument (as) inadequate to meet the needs of your congregation." Fortunately, because of parish financial constraints, this was never a viable option.

During the 1970s, some cleaning and releathering of the organ and refurbishing of the console took place. Though this kept the instrument running, certain stops, such as the Tuba Mirabilis and the Harp/Celesta, remained silent for two or three decades.

In 1986 the parish undertook a major restoration of the building. In addition to cleaning the interior of the nave and sanctuary to remedy the damage caused by a leaking roof and a boiler fire in the 1940s, four-inch thick horsehair and burlap padding was removed from the wooden ceiling. The padding had been put in place in 1914 to stifle reverberation and help clarify the spoken word. The restored reverberation of nearly four seconds has dramatically improved choral and congregational singing, and has served to amplify the grandeur and subtlety of the organ.

By the late 1980s, the organ and its leather had deteriorated to the point where many stops were either completely dead or had so many dead notes that they were unusable. The combination action in the console became increasingly unreliable. The situation became critical. At the time, an historically accurate reproduction of the organ was estimated to cost at least $1.5 million. A new mechanical action instrument of the size required by the space may have run to $1 million or more. Realizing that Skinner's Opus 327, registered by the Organ Historical Society, was such an outstanding instrument, part of America's musical heritage and a worthy testament to Mr. Skinner's vision, the Vestry of St. Luke's concluded that a complete restoration of the instrument was the most responsible option. In 1990 a contract was signed with the A. Thompson-Allen Company, Curators of Organs at Yale University, and widely renowned for their work in the restoration of E.M. Skinner organs.

Over the next several years, the work was accomplished in two phases. The Swell was completed in 1994, the organ's other four divisions and console in 1997–98. In stages, the organ was completely dismantled, leaving only the largest of the 32′ pipes in place. Pipework, chests, wiring, tubing, and the like were transported to the Connecticut shops where components were cleaned, broken mechanicals repaired, and worn out parts replaced. The 3,800 leather pouches were releathered.

Every pipe received individual attention. Metal ones were washed, lacquered ones stripped and refinished. New tuning sleeves were installed throughout, and dents removed as necessary. Voicing was redone according to Mr. Skinner's intentions. The pitch of the organ, which had dropped over time because of tuning difficulties, was brought back to A-440. The console, with its complicated and ingenious electro-pneumatic action, was completely dismantled and reconstructed, replacing all leather and other worn out parts. The walls of the organ chambers were replastered and painted, and the ceiling cleaned and revarnished, thereby creating hard, sound-reflective surfaces. The organ's many reservoirs were also releathered and reassembled.

The Spencer Turbine "Orgolo" centrifugal blower, standard for all Skinner organs, still functions reliably after 77 years. It has terrified generations of choristers who have happened to be passing through the blower room as the organ was coming to life. To this day, the lights in the entire building respectfully dim any time the organ is switched on. As a safety measure, a new protective housing was constructed around this mamouth blower in its basement room.

The three Choir division stops that had long languished in the attic now sound forth in their original locations in the organ, as do the Chimes, Harp, and Celesta. The Philomela 8′ (Solo division), which had also been removed, has now been restored. As for the original Swell and Great Mixture stops, whose pipework no longer exists, Thompson-Allen has created faithful reproductions of Skinner mixtures from the 1920s. Their more gentle, "sunbeam"-like character complements and completes the rich, warm foundation tone of the organ. The Fanfare Trumpet stop, though not original to the organ, has been slightly revoiced to produce a fiery, commanding sound without being assaultive.

GREAT (unenclosed, 7½″ wind)
16′ Diapason (73)
8′ First Diapason (73)
8′ Second Diapason (73)
8′ Third Diapason (73)
8′ Erzähler (73)
4′ Octave (61)
IV Chorus Mixture[1] (244)
enclosed in separate box
8′ Claribel Flute (73)
4′ Harmonic Flute (61)
2⅔′ Twelfth (61)
2′ Fifteenth (61)
III Mixture (A-9)[2] (183)
16′ Trombone (73)
8′ Trumpet (73)
4′ Clarion (61)
Chimes (Solo)

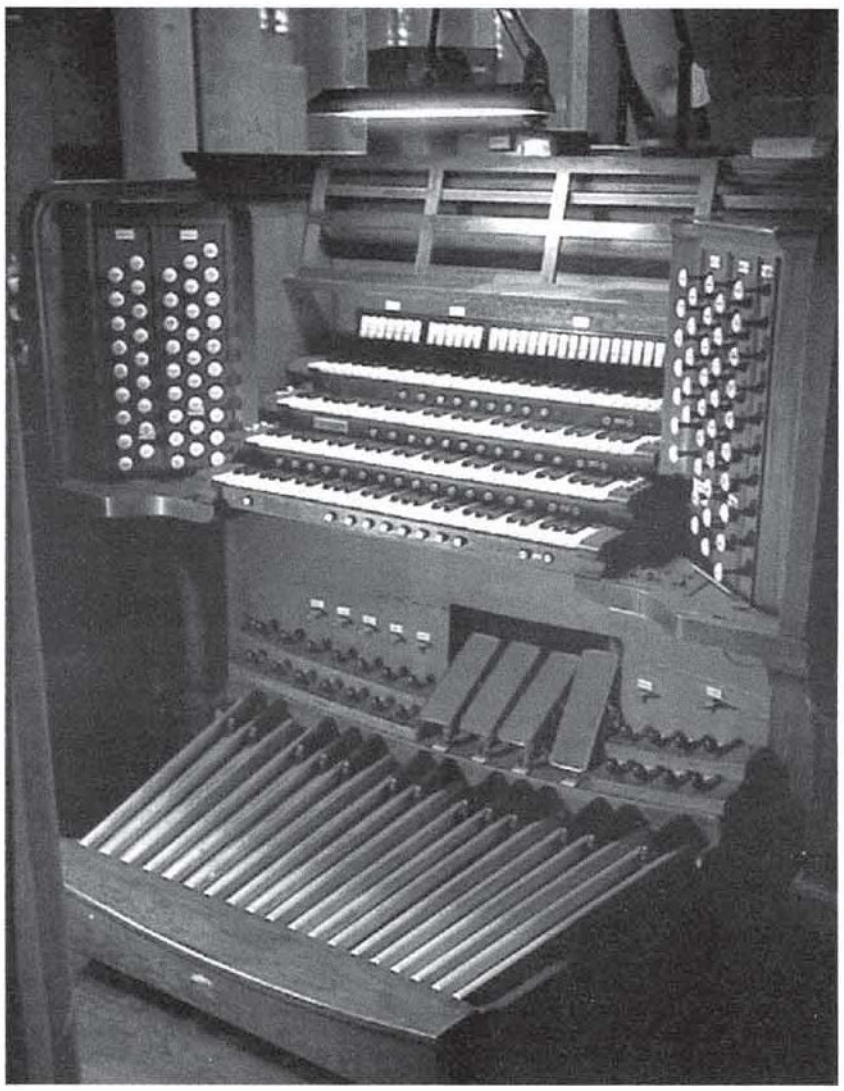
SWELL (enclosed, 7½″ wind)
16′ Bourdon (73)
8′ Diapason (73)
8′ Salicional (73)
8′ Voix Celeste (73)
8′ Gedeckt (73)
8′ Spitz Flute (73)
8′ Flute Celeste (TC, 61)
8′ Aeoline (73)
4′ Octave (61)
4′ Traverse Flute (73)
2′ Flautino (61)
III Mixture (C-14)[4] (183)
16′ Contra Posaune (73)
8′ Cornopean (73)
8′ Oboe (73)
8′ Vox Humana (73)
4′ Clarion (61)
Tremolo
Harp (Choir)
Celesta (Choir)

CHOIR (enclosed, 6″ wind)
8′ Diapason (73)
8′ Dulcet II[3] (146)
8′ Melodia[3] (73)
8′ Kleine Erzählier (celeste TC, 134)
4′ Flute d'amour[3] (61)
2⅔′ Twelfth (61)
2′ Piccolo (61)
1⅗′ Tierce (61)
8′ Clarinet (73)
8′ Orchestral Oboe (73)
Tremolo
Harp (61 bars)
8′ Fanfare Trumpet[5] (7½″ wind)(61)

SOLO (enclosed, 10″ wind)
8′ Diapason (73)
8′ Philomela[3] (73)
8′ Cross Camba (73)
8′ Gamba Celeste (73)
8′ French Horn (73)
8′ English Horn (73)
4′ Tuba Clarion (61)
Tremolo
Chimes (25 tubes)
8′ Tuba Mirabilis (20″ wind)(73)

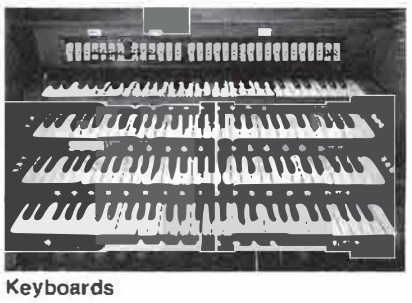
PEDAL (6″ wind)
32′ Diapason (ext 1st, 12)
16′ First Diapason (wood, 32)
16′ Second Diapason (metal, 32)
16′ Violone (wood & metal, 32)
16′ Bourdon (wood, 32)
16′ Echo Bourdon (Sw)
8′ Octave (ext 1st, 12)
8′ Cello (ext, 12)
8′ Gedeckt (ext Bdn, 12)
4′ Super Octave (ext 1st, 12)
4′ Flute (ext Bdn, 12)
32′ Bombarde (ext, 12)
16′ Trombone (15″ wind, 32)
8′ Tromba (ext, 12)
4′ Clarion (ext, 12)

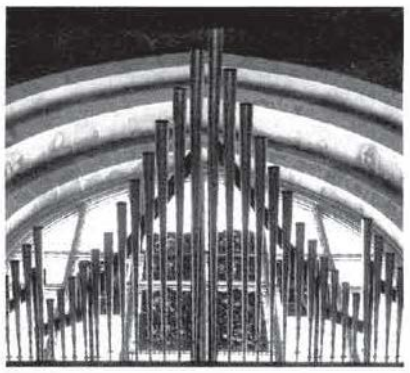
1. Added in the 1950s as the gift of Dr. William H. and Edith Barnes; pipes and chests by Tellers.
2. Replication of lost A-9 mixture; pipes by Austin, voicing by D. Kingman and N. Thompson-Allen.
3. Original Skinner stops that had been removed or altered but are now restored and reinstated.
4. Skinner-style C-14 mixture replacing lost A-9 mixture; pipes by Austin, voicing by D. Kingman and A. Thompson-Allen.
5. On west wall; blower, chests and pipes added by Aeolian-Skinner in 1959.


Console

Photographs by William Burlingham

Richard Webster was born in Nashville, Tennessee, where he studied organ at the Blair Academy of Music with Peter Fife. As an undergraduate organ student at Northwestern University he was invited by his professor, Karel Paukert, to become assistant organist at St. Luke's Church, Evanston, and in 1974 succeeded Paukert as Organist and Choirmaster. After completing his master's degree at Northwestern with Wolfgang Rübsam, he was awarded a Fulbright Scholarship to England, studying the English choral tradition and serving as Organ Scholar at Chichester Cathedral under John Birch. At St. Luke's he leads the Choir of Men and Boys, the Girls Choir and Adult Schola, and the St. Luke's Singers in an active program of liturgical worship, concerts, tours, and recordings. He is also the Director of the Bach Week Festival in Evanston. Mr. Webster teaches courses in church music at Northwestern University and is a past president of the Association of Anglican Musicians.


Keyboards

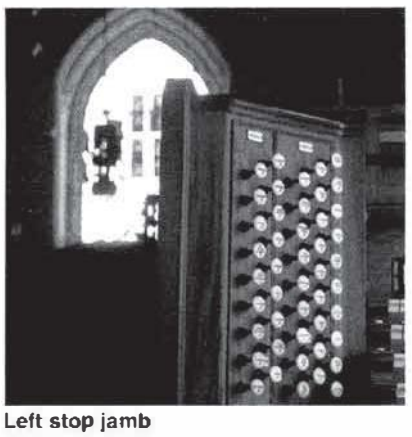

Fanfare Trumpet on west wall

Looking out from inside the case

From Joseph F. Dzeda
A. Thompson-Allen Company

In Evanston, Illinois, there seems to be a Skinner organ on practically every other corner. Opus 208 (1913) is a three-manual instrument which enriches the services of the First Church of Christ, Scientist. This gentle, good-natured organ harmonizes admirably with its intimate surroundings, and is still going strong after 87 years. Nearby stands the First Congregational Church, which has Opus 616 (1926), another unaltered three-manual Skinner in an elegant meetinghouse-style room. Larger than Opus 208, this organ is more powerful and has many of the famous Skinner voices developed for accompanimental purposes.

Only a short stroll down Hinman Avenue, with its monumental trees and gracious older homes, we find an imposing complex of limestone buildings in a restrained gothic idiom. This is the Parish Church of St. Luke, a neighborhood institution for more than a century, and home to Opus 327 (1921), a four-manual organ of noble size and scale, which somehow has managed to escape many of the vicissitudes of time and vagaries of taste. It is indeed rare to find such an important instrument from this period having so few alterations, tonal or technological. Here is an organ at which one can sit and play, hearing and feeling the entirety of Mr. Skinner's justly famous creation.



Left stop jamb

St. Luke's organ is especially interesting because it pre-dates both Ernest Skinner's 1924 return trip to England, and the advent of G. Donald Harrison's influence in the work of the Skinner Organ Company. Here in fact is a very complete realization of Mr. Skinner's thoughts and practices for a large church organ, eloquently stated and now carefully preserved.

One might describe Opus 327 as an instrument the size of a three-story house, occupying the back half of a huge chamber. Fully three-quarters of the pipes are enclosed in swell boxes; these are arranged against the back wall and take up about half of the organ chamber. Directly in front of the swell boxes are the pipes of the unenclosed Great and Pedal divisions. The chamber is high enough to accommodate a 32′ Diapason and 32′ Bombarde, though the latter is knuckled to keep the tops of the pipes below the arched tone openings into the chancel. Most of the front pipes are speaking pipes, containing basses from the Great and Pedal divisions.

The organ had not completely escaped the passage of time, however. Wind pressures had crept higher (or lower) in some instances, original mixtures were lost, some pipework had been swapped for non-Skinner stops, and the usual additions (including a boisterous mixture on the Great and the inevitable chamade trumpet) had found their way into the stoplist. But the majority of the pipework was original, the structure and mechanism was intact (including the builder's impressive electro-pneumatic console), and the stops which were removed had been wisely preserved in a hidden space accessible only from within the organ chamber, where they promptly were forgotten. This was a restoration begging to happen.

The work was accomplished in stages, beginning in 1993 and concluding in 1998. This schedule allowed time for fund-raising and enabled part of the organ to be available at all times for regular church duties. It is noteworthy that, for a period of many months, only the Swell division was available for services. However, when such a department has 19 ranks under expression (including two 16-foot stops conveniently duplexed to the Pedal), few visitors to St. Luke's realized they were hearing only about one-third of the entire instrument.

Restoration frequently involves merging the present with the past. A case in point: the Chorus Mixture of the Great division. Made by Tellers and planted upon its own electro-pneumatic chest, this four-rank stop was given in the 1950s by William Harrison Barnes, author of *The Contemporary American Organ*. The chest stood on the chamber floor, immediately behind the front pipes, presumably to give this stop as much acoustical egress as possible. The rest of the Great division was some 25 feet away, higher up and further back in the chamber.

There were a number of problems associated with this placement. The chest was winded from the regulator for the 32′ Pedal Diapason, which produced special effects when the two were used together. Because the mixture and the rest of the Great division were so widely separated, temperature (and therefore pitch) differences were unavoidable and troublesome. And last-ly there was the matter of the staggered speech from these two chests, due to their separated placement; the attack was fuzzy and robbed the ensemble of clarity. The mixture came on with a bang and stood definitely apart from the rest of the organ.

The decision had already been made to restore the missing Skinner A-9 mixture of the Great. But in recognition of the fact that the Chorus Mixture had been in the organ for so many years, and that it had come to be accepted as part of the St. Luke's sound, it was retained in the restored organ. The chest was moved next to the main Great chest, and was winded from it. The pipes were regulated to speak on the new pressure and voicing irregularities were cleaned up. While this stop now speaks with and stays in tune with its foundation stops, the reproduced A-9 mixture, though less assertive and of a different character than the Swell mixture, has been so successful that the Chorus Mixture often finds itself used only as an exclamation point to the full organ.

About the time the Chorus Mixture was added to the Great, both Skinner mixtures in the Great and Swell organs were lost. The old pipework was rehashed to make a new, higher pitched Swell mixture; many pipes were cut way down, sometimes resulting in peculiar changes in scaling, causing the stop to fight with the rest of the Swell chorus. When the Swell was restored, a new C-14 mixture (such as is often found in Skinner Swell divisions) was furnished. Its "shower of silver" adds just the right amount of brilliance to the foundation stops and powerful blaze of the Swell chorus reeds.

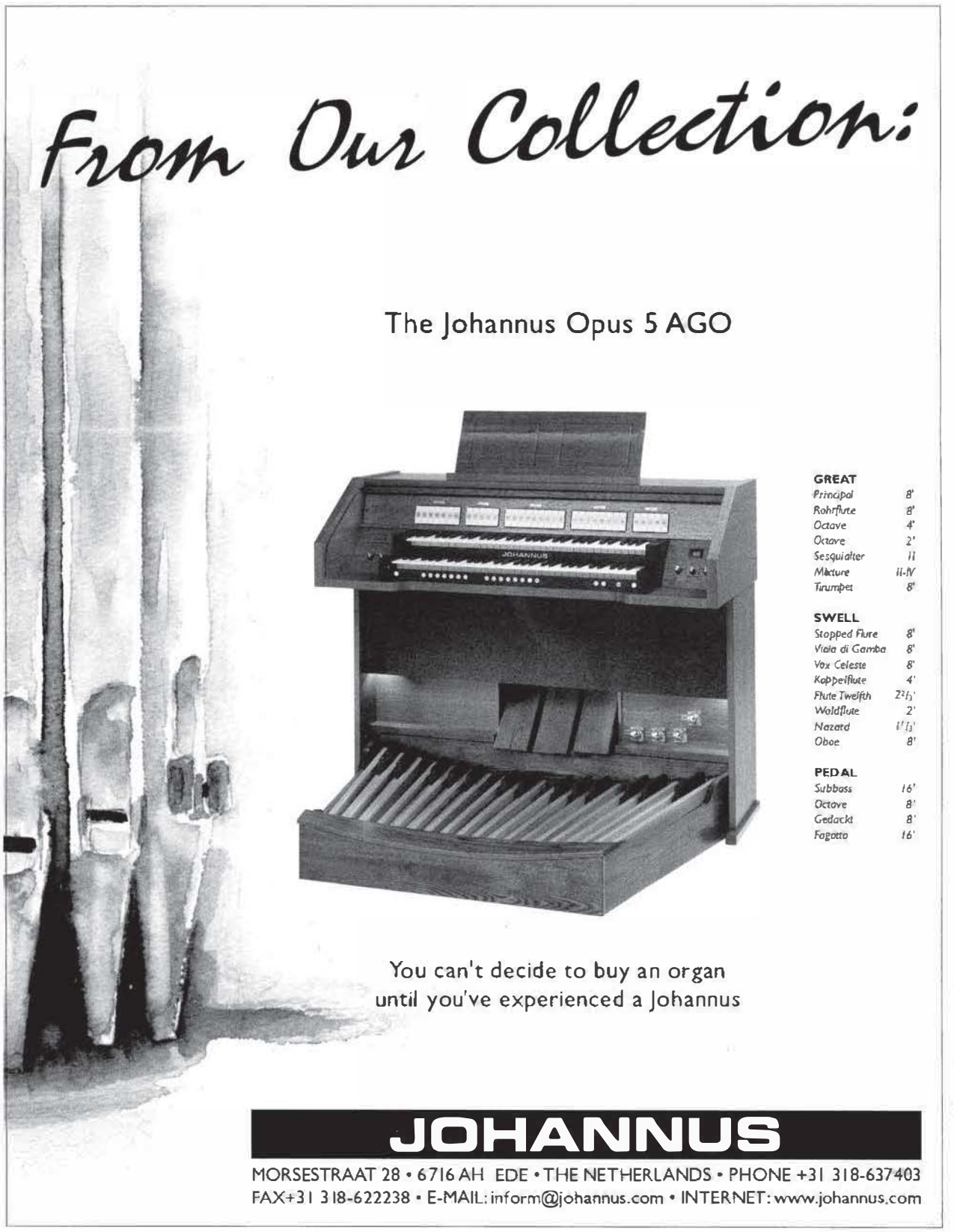
The 1921 Choir stops which had been removed in favor of other used pipework languished in their cubbyhole for decades until the Choir Organ was restored. The returned Skinner Melodia and Flute d'amour are quite beautiful, but even more dramatic is the two-rank Dulcet, a pair of "pencil strings" tuned to produce a shimmering vibrato. This mysterious voice is perfect for spine-tingling moments during service playing.

With respect to the console, particular attention was paid to its appearance and its unmistakable pneumatic "feel." While its casework blended perfectly with the rest of the chancel furniture and required only cleaning, the interior woodwork was in need of extensive refinishing. Original Skinner lettering was copied for the restored drawknobs; the half-dozen new knobs look at home among the originals. In the 1970s the so-called "tracker touch" was removed from the manuals, and an unsatisfactory new spring arrangement was installed in its place, giving a lethargic, mushy key touch. The missing Skinner parts were reproduced by two small machine-shops specializing in precision work; now reinstalled, they have returned the crisp and lively touch so characteristic of Skinner manuals.

Richard Webster, who has played this beautiful and reliable console for more than 25 years, asked if we might find some way to include a General Cancel piston, for such had not been specified when the console was built. The interior of the console is dense to the last cubic inch with electro-pneumatic machinery, but a way was found to install this accessory using both period and replicated Skinner parts. Probably this is the only electro-pneumatic General Cancel made within recent memory; we hear that Mr. Webster still smiles each time he uses it.

The restored organ testifies to the vision of the people of St. Luke's and their long-standing commitment to their church and its impressive instrument. We trust that Opus 327 will spend another 80 years in service to the Parish of St. Luke, its familiar voice a vital part of worship, and its restoration a witness to the wise stewardship and enduring qualities of artistic creation.

Joseph F. Dzeda and Nicholas Thompson-Allen are co-directors of the A. Thompson-Allen Company, curators of the organs at Yale University. The firm specializes in the restoration of early 20th-century electro-pneumatic organs, and has restored ten Skinner organs to date.



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Cover

Martin Ott Pipe Organ Company, Inc., St. Louis, Missouri, has completed two new organs for Mount Angel Abbey, St. Benedict, Oregon. The firm's Opus 79 and Opus 80 replace the abbey's 1930s Kilgen organ which had pipes of various vintages and builders. The Choir organ and the Grand organ are mechanical-action instruments designed and constructed according to classic German organ building principles, with tracker action and slider chests. They exemplify the tonal ideas and voicing style developed during the past 27 years since the company was founded, imparting clear, transparent texture to the sound.

The organs are placed within free-standing cases, allowing them to speak with a light, unforced singing tone. Their main task is to accompany the monastic choral singing along with the full church's congregational song in the tradition of the Benedictine order.

The stoplist was developed by the Ott firm, in collaboration with the organ committee of the abbey. Case design was by Ott with consultation from the architectural firm of Humayun Somjee and Associates, St. Louis, Missouri. The cases are built of white oak and stained in a light brown color. All wood was kiln-dried and milled at the Ott shop. The framework utilizes mortise-and-tenon construction. The raised panels in the case are made of quarter-sawn oak.

Facade pipes, made of 75% tin, come from the Prinzipal stops. Manual keyboards have 61 notes; naturals are of grenadil, and sharps are of grenadil covered with cow bone. The pedalboard compass is 32 notes; keys are of oak, sharps are capped with ebony. Trackers are made of western cedar and the squares are of white beech. Rollers are of metal. The wind chests are constructed of Baltic birch plywood, ash, and maple.

The Choir organ, Opus 79, comprises 15 stops and 15 ranks, totalling 856

pipes. All pipes with the exception of the Prinzipal 8′ and 12 pipes of the Subbass 16′ are under one common expression control. The organ has a common tremulant (prepared). It was built in 1995 and installed in the spring of 1996.

The Grand organ, Opus 80, consists of 37 stops and 44 ranks for a total of 2,478 pipes on three manuals and pedal. The traditional layout of the organ is in the strict order of the *Werkprinzip*. The pipes of the Hauptwerk division are in the center of the case. Below the Hauptwerk is the Schwellwerk. The divided Pedal pipes are cantilevered to the left and right of the Hauptwerk. The Kronenwerk is above the Hauptwerk. Stop action is electric with a computerized multi-level combination action. The Grand organ was built from May 1997 through February 1998. It was disassembled and transported to Mount Angel for assembly and completed in June 1998.

The following craftsmen participated in the construction of the organs: Albert J. Brass, Alexander E. Bronitsky, James F. Cullen, Alexander D. Leshchenko, Richard J. Murphy, Earl C. Naylor, Martin Ott, Sascha Ott, and Karen A. Perrone. Electrical engineering and execution was by Richard Houghton of Milan, Michigan. Wood inlay of music racks was by Herbert Bilgram of St. Louis.

—Martin Ott

The Choir Organ, Opus 79

MANUAL I
8′ Prinzipal (1-4 from Rohrflöte)
8′ Rohrflöte
4′ Oktave
4′ Flöte
Mixtur II
8′ Oboe

MANUAL II
8′ Viola (1-6 from Gedackt)
8′ Viola Celeste (TC)
8′ Gedackt
4′ Flöte
Sesquialter II (TC)
2′ Oktave

PEDAL
16′ Subbass
8′ Oktavbass (1–19 from Man I)
8′ Rohrflöte (1–19 from Man I)

The Grand Organ, Opus 80

HAUPTWERK
16′ Bordun
8′ Prinzipal
8′ Rohrflöte
4′ Oktave
4′ Nachthorn
2⅔′ Quinte
2′ Oktave
1⅓′ Terz
Grossmixtur V-VI
8′ Trompete

SCHWELLWERK
8′ Viola
8′ Viola Celeste (TC)
8′ Bordun
4′ Prinzipal
4′ Viola
4′ Zauberflöte
2′ Nachthorn
Mixtur IV
16′ Bombarde
8′ Trompete
8′ Englisch Horn
Tremulant

KRONENWERK
8′ Flöte
8′ Flöte Celeste (TC)
4′ Prinzipal
4′ Blockflöte
Sesquialter II
2′ Oktave
1⅓′ Quinte
8′ Krummhorn
Tremulant
Zimberlstern

PEDAL
16′ Prinzipal
16′ Subbass
8′ Oktavbass
8′ Pommer (12 pipes)
4′ Choralbass
32′ Posaune (prep, 12 pipes)
16′ Posaune
8′ Trompete

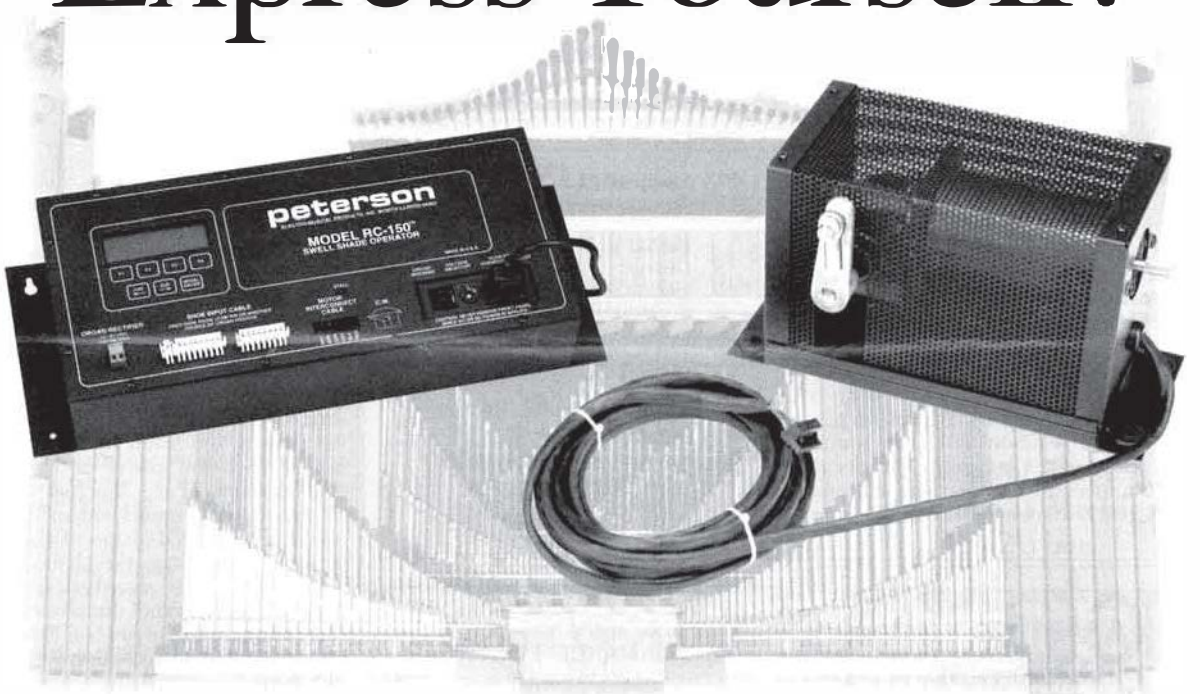
Lewis & Hitchcock, Inc., Vienna, Virginia, has built a new organ, opus 276, for the residence of Dr. Carl Schwartz, Silver Spring, Maryland. Casework is of cherry, featuring a grille of cherry and painted wood, and doors which close over the grille. The music rack is of cherry with oak inlay. The organ features mechanical action throughout, and is prepared for the addition of pedal stops. The manuals through-couple to the pedal. Voicing is very mild for the residence music room installation. The organ was inaugurated at a meeting of the Potomac AGO Executive Committee.

MANUAL I
8′ Gedeckt (61 pipes, 1-12 wood)
2′ Fifteenth (61 pipes)

MANUAL II
8′ Gedeckt (from I)
4′ Rohrflute (61 pipes)
I/II

PEDAL
II/Ped

Express Yourself!



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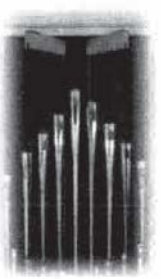

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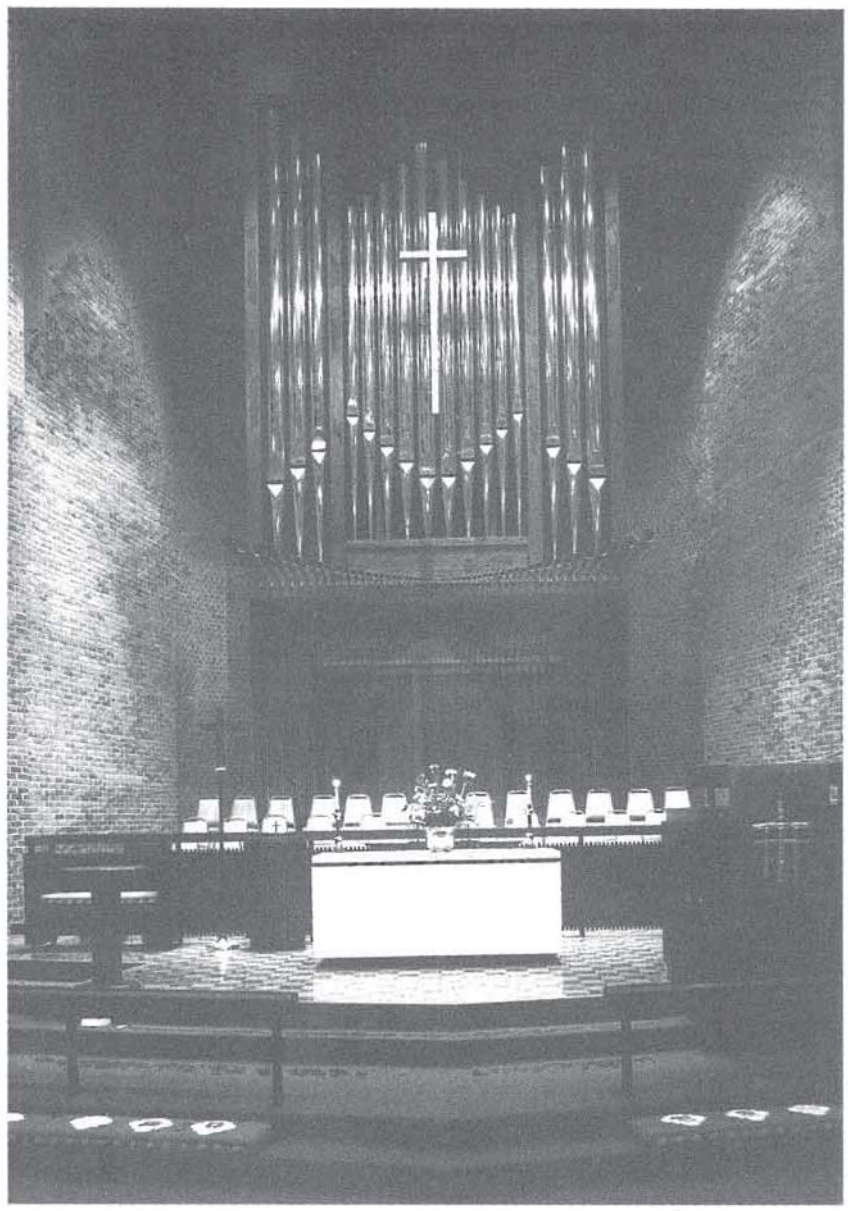
Gabriel Kney, London, Ontario, Canada, has completed the installation of opus 125 in its new and permanent location, the residence of Dr. Andrew John in Oklahoma City, Oklahoma. Built in 1995, the organ was installed in a temporary residence at that time. The new music room and its acoustic was designed for the organ. The "Organ House" is a detached building separate from general living quarters, with dimensions 20′ wide, 35′ long, and 20′ high at the peak. While still at the design stage, the goal was a reverberation time of two to three seconds. The walls and ceiling are made of 2x6 timber. Inner walls were covered with 3/4″ high density particle board before sheets of plaster board were applied with glue and screws, providing hard, sound reflective surfaces. The floor is covered in slate tiles. The result is a smooth reverberation and even sound decay time of 2½ seconds. The decay time diminishes to 1½ seconds and one second as the room is occupied from lightly to full. The organ uses mechanical action and is tuned to Vallotti 6th-comma temperament. The original installation was featured on the cover of the May, 1995, issue of THE DIAPASON.

MANUAL I
8′ Rohrfloete
4′ Praestant
2⅔′ Nasat
2′ Blockfloete
1⅗′ Terz
1⅓′ Mixtur II-III
8′ Trompetenregal

MANUAL II
8′ Gedeckt
8′ Quintadena
4′ Koppelfloete
2′ Prinzipal
1⅗′ Terzfloete
⅓′ Larigot
8′ Krummhorn

PEDAL
16′ Subbass
8′ Cedackbass
4′ Choralbass



Bedient Pipe Organ Company, Roca, Nebraska, has built a new organ for Sharon United Methodist Church, Charlotte, North Carolina. The goal was to create an organ rich in fundamental sound and one that would generate a wide dynamic range for various accompanimental tasks as well as lead hymn singing in the Methodist tradition. For the latter, 18th-century German organs were a model; British organs which led reformed worship services at the time of Wesley are closely related to their German counterparts. For accompanimental sounds, the Swell follows 19th-century French and American traditions.

The shape of the sanctuary was not designed with sound enhancement in mind. The curved shape of the ceiling reflects sound from the chancel downward where it is absorbed. The brick walls are porous and also absorb sound. The sound of the organ is full and lively in spite of the acoustical deficiencies of the room.

The organ facade is made of Honduras mahogany and integrates with the front of the church. Key action is mechanical; stop action is electric. Keyboard naturals are covered with cow bone and accidentals are of ebony. Pedal keys are of oak; accidentals are capped with moradillo. Stop knobs are made of cocobola. The 29 stops total 1,550 pipes. Most are 98% lead. The Great Trompete is mounted horizontally at impost level, and the resonators are 80% tin. Facade pipes are of zinc. Wood pipes are of poplar and mahogany. Metal open flue pipes are cone tuned, and stopped metal pipes have soldered caps.

—*Gene Bedient*

GREAT
16′ Principal (1–2 from Ped 32′)
8′ Principal
8′ Rohrflöte
4′ Octave
4′ Spitzflöte
2⅔′ Quinte
2′ Octave
Mixture III–V
8′ Trompete
Sw/Gt

SWELL
8′ Violin Diapason
8′ Viole de Gambe
8′ Voix céleste
8′ Bourdon
4′ Prestant
2⅔′ Nazard
2′ Doublette
1⅗′ Tierce
Cymbale III
8′ Trompette
8′ Basson/Hautbois

PEDAL
32′ Contrebasse (13–19 independent, remainder from 16′)
16′ Principal (1–2 from 32′, 3–12 from Gt)
16′ Subbass
8′ Principal (ext)
8′ Flute (ext)
4′ Octave (ext)
16′ Bombarde
8′ Trumpet (ext)
4′ Trumpet (ext)
Gt/Ped
Sw/Ped

Tremulant

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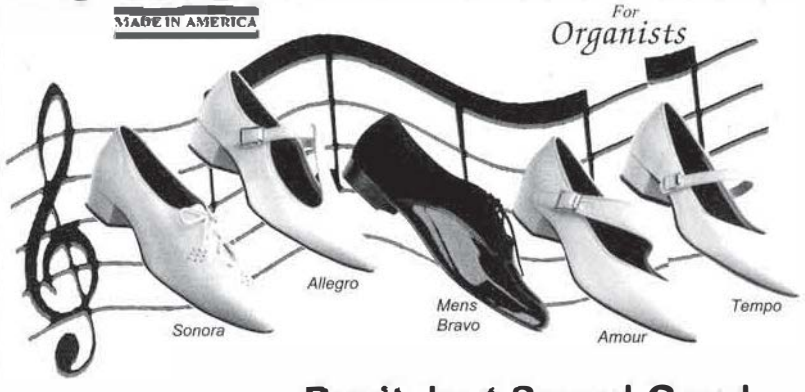

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Calendar

This calendar runs from the 15th of the month of issue through the following month. The **deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. *=AGO chapter event, **=RCCO centre event, +=new organ dedication, ++= OHS event.

Information cannot be accepted unless it specifies **artist name, date, location,** and **hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

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15 JULY
Todd Fair, carillon; Culver Academy, Culver, IN 4 pm

16 JULY
Christopher Garven; St Patrick's Cathedral, New York, NY 4:45 pm
Wayne Earnest; National Cathedral, Washington, DC 5 pm
Harry Wilkinson; Shrine of the Immaculate Conception, Washington, DC 6 pm
Gerre Hancock, masterclasses; University of the South, Sewanee, TN (through July 23)
Kenneth Danchick; St Paul Cathedral, Pittsburgh, PA 4 pm

18 JULY
Diane Meredith Belcher; City Hall, Portland ME 7:30 pm
Sean Fleming; First Parish Church, Brunswick, ME 12:10 pm

19 JULY
Gretchen Cooley; Memorial Music Hall, Methuen, MA 8 pm
Roger Sayer; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Sarah Mahler Hughes; St Thomas Episcopal, Menasha, WI 12:15 pm

20 JULY
Kristen Chandler; Old Dutch Church, Kingston, NY 12:15 pm

22 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ noon
Cathedral Choral Society, with orchestra; National Cathedral, Washington, DC 7:30 pm
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm

23 JULY
David Chalmers; Church of the Transfiguration, Orleans, MA 4 pm
Hymn Society Conference: Boston University, Boston, MA (through July 27)
Paul Fitzgerald; St Patrick's Cathedral, New York, NY 4:45 pm
Erik Suter; National Cathedral, Washington, DC 5 pm
David Billings; St Paul Cathedral, Pittsburgh, PA 4 pm
Thomas Kurt; Cathedral of the Holy Angels, Gary, IN 3 pm
Timothy Zimmerman; Holy Name Cathedral, Chicago, IL 4 pm

24 JULY
NewEngland Spiritual Ensemble; Boston University, Boston, MA 7:30 pm

25 JULY
Sharon Saunders; First Parish Church, Brunswick, ME 12:10 pm
Peter Conte; Interlochen Center for the Arts, Interlochen, MI 8 pm

26 JULY
Mickey Thomas Terry; Memorial Music Hall, Methuen, MA 8 pm
David McCaffrey; St Patrick's Cathedral, New York, NY 1:30 pm
Paul Weber; Lawrence Memorial Chapel, Appleton, WI 12:15 pm

27 JULY
James Fitzwilliam; Old Dutch Church, Kingston, NY 12:15 pm
Eric Himy, piano, with orchestra; Chautauqua Institution, Chautauqua, NY 8:15 pm

28 JULY
Martin Jean; United Church on the Green, New Haven, CT 8 pm
Bach Chamber Music Concert: Grace Lutheran Church, Champaign, IL 8 pm

29 JULY
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ noon
John Gouwens, carillon; Culver Academy, Culver, IN 4 pm
Dana Robinson, Christopher Young; Chapel of St John the Divine, McKinley Presbyterian, St Andrew's Lutheran, First Presbyterian, Urbana, Champaign, IL 1:30 pm
William Heiles, harpsichord; St Andrew's Lutheran, Champaign, IL 8 pm

30 JULY
Liya Kofman-Petrides; St Patrick's Cathedrall, New York, NY 4:45 pm
James Spirup; National Cathedral, Washington, DC 5 pm
Marilyn Keiser; The Baptist Temple, Charleston, WV 4 pm
Kevin McKelvie; Holy Name Cathedral, Chicago, IL 4 pm
Bach, *St Matthew Passion*; Wesley United Methodist, Champaign, IL (2:00, 3:30, 7 pm)

1 AUGUST
Ray Cornils; First Parish Church, Brunswick, ME 12:10 pm

2 AUGUST
Stephen Roberts: Memorial Music Hall, Methuen, MA 8 pm
John Skidmore; All SS Episcopal, Appleton, WI 12:15 pm

3 AUGUST
John Weaver; City Hall, Portland, ME 7:30 pm
Richard Hill; St Joseph Church, Worcester, MA 7:30 pm
Gordon Turk, with trombone; Ocean Grove Auditorium, Ocean Grove, NJ 8 pm
Jeffrey Alban; Old Dutch Church, Kingston, NY 12:15 pm

5 AUGUST
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ noon

6 AUGUST
Hampson Sisler; St Patrick's Cathedral, New York, NY 4:45 pm
John Cappa; St Paul Cathedral, Pittsburgh, PA 4 pm

8 AUGUST
Lyn Larsen; City Hall, Portland, ME 7:30 pm
Harold Stover; First Parish Church, Brunswick, ME 12:10 pm
Carol Williams; Riverside Church, New York, NY 7 pm

9 AUGUST
Adrienne Pavur; Memorial Music Hall, Methuen, MA 8 pm
Timothy McKee; St Patrick's Cathedral, New York, NY 1:30 pm
Mark Law; First Presbyterian, Neenah, WI 12:15 pm

10 AUGUST
Ray Cornils; City Hall, Portland, ME noon
Jean Hattersley; Old Dutch Church, Kingston, NY 12:15 pm

12 AUGUST
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ noon

13 AUGUST
Carol Williams; St Patrick's Cathedral, New York, NY 4:45 pm
Jason Kissel; St Paul Cathedral, Pittsburgh, PA 4 pm
Mary Gifford; Holy Name Cathedral, Chicago, IL 4 pm

15 AUGUST
Joyce Jones; City Hal, Portland, ME 7:30 pm

16 AUGUST
OHS National Convention; Boston, MA and environs (through August 23)
Bruce Stevens; Memorial Music Hall, Methuen, MA 8 pm
Carol Williams; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Blake Doss; Faith Lutheran, Appleton, WI 12:15 pm

17 AUGUST
John Rose; City Hall, Portland, ME 7:30 pm
Victoria Harding; Old Dutch Church, Kingston, NY 12:15 pm
Aaron Miller; National City Christian, Washington, DC 12:15 pm

18 AUGUST
Festival of the Arts; Community of Jesus, Orleans, MA (through August 19)

20 AUGUST
Stefan Engels; Sacred Hear: CoCathedral, Charleston, WV 2:30 pm

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Neil Stahurski; St Paul Cathedral, Pittsburgh, PA 4 pm
Alan Hommerding; Holy Name Cathedral, Chicago, IL 4 pm

21 AUGUST
Marilyn Keiser; First Presbyterian, Asheville, NC 7:30 pm

22 AUGUST
Fred Hohman; City Hall, Portland, ME 7:30 pm

23 AUGUST
Thomas Murray; Immaculate Conception Church, Boston, MA 8:30 pm
Joseph Olefirowicz; Memorial Music Hall, Methuen, MA 8 pm
Stuart Forster; St Patrick's Cathedral, New York, NY 1:30 pm
Mark Bloedow; Memorial Presbyterian, Appleton, WI 12:15 pm

24 AUGUST
Ray Cornils; City Hall, Portland, ME noon
Boyd Herforth; Old Dutch Church, Kingston, NY 12:15 pm
James Jordan & SharonRose Pfeiffer; Church of the Transfiguration, Orleans, MA 4 pm
G. David Ryall; St Patrick's Cathedral, New York, NY 4:45 pm
Larry Long & Bruce Bengston; Holy Name Cathedral, Chicago, IL 4 pm

28 AUGUST
Karel Paukert & Friends; Cleveland Museum, Cleveland, OH 7:30 pm

29 AUGUST
Christa Rakich; City Hall, Portland, ME 7:30 pm

30 AUGUST
Brenda Leach; Memorial Music Hall, Methuen, MA 8 pm

31 AUGUST
Raymond Corey; Old Dutch Church, Kingston, NY 12:15 pm

UNITED STATES
West of the Mississippi

16 JULY
Mark Thomas; St Mary's Cathedral, San Francisco, CA 3:30 pm

17 JULY
Kiyo and Chiemi Watanabe; Balboa Park, San Diego, CA 7:30 pm

21 JULY
J. Christopher Pardini; Crystal Cathedral, Garden Grove, CA 8 pm

23 JULY
Mario Duella; St Mary's Cathedral, San Francisco, CA 3:30 pm

24 JULY
Simon Gledhill; Balboa Park, San Diego, CA 7:30 pm

28 JULY
Joan Lippincott, workshops; St John's Cathedral, Denver, CO 1:30 & 4 pm
Joan Lippincott; St John's Cathedral, Denver, CO 8 pm
John Scherer; Crystal Cathedral, Garden Grove, CA 8 pm

29 JULY
Joan Lippincott, masterclass; Evergreen Conference, Winter Park, CO 9:30 am

30 JULY
Ken Corneille; St Mary's Cathedral, San Francisco, CA 3:30 pm

31 JULY
Peter Conte; University of New Mexico, Albuquerque, NM 8 pm
Douglas Cleveland; Balboa Park, San Diego, CA 7:30 pm

5 AUGUST
La Musica Antigua; Trinity Episcopal, Santa Barbara, CA 3 pm

7 AUGUST
Robert Plimpton; Balboa Park, San Diego, CA 7:30 pm

11 AUGUST
James Welch; Crystal Cathedral, Garden Grove, CA 8 pm

13 AUGUST
John Scott; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

14 AUGUST
Dennis James; Balboa Park, San Diego, CA 7:30 pm

21 AUGUST
David Craighead; Balboa Park, San Diego, CA 7:30 pm

27 AUGUST
Frederick Swann; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
David Gell, with brass; Trinity Episcopal, Santa Barbara, CA 3:30 pm

28 AUGUST
Robert Plimpton, with orchestra; Balboa Park, San Diego, CA 7:30 pm

INTERNATIONAL

15 JULY
Cambridge Music Festival; Cambridge University, England (through August 12)
Paul Hale; Beverley Minster, England 6 pm
David Sanger; Tewkesbury Abbey, England 7:30 pm
Joseph Sentance; Parish Church, Doncaster, England 7 pm

16 JULY
Francesco di Lernia, James Christie; Abbey Church, Zwettl, Austria 6 pm
Sylvie Poirier & Philip Crozier; Cathédrale St-Mammés, Langres, France 5 pm
Steven Sivyer; St Margaret, Rainham, Kent, England 4 pm

18 JULY
T. Wollard Harris; St James United, Montréal, Québec, Canada 12:30 pm
Eleanor Daly, with Amadeus Choir; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

19 JULY
Carol Williams; Norwich Cathedral, England 8 pm

21 JULY
Robert Bates; Trinity Lutheran, Warsaw, Poland 8 pm
John Mitchener; St Jakobikirche, Lübeck, Germany 8 pm
Sylvie Poirier & Philip Crozier; Stadtkirche, Neustadt in Holstein, Germany 8 pm
Carol Williams; St Stephen Walbrook, London, England 12:30 pm

22 JULY
Sylvie Poirier & Philip Crozier; Herz-Jesu Kirche, Augsburg, Germany 6 pm
Elisabeth Ullmann, with brass; Abbey Church, Zwettl, Austria 6 pm

24 JULY
Brazilian Conference of Organists & Annual Convention of Latin American Organ Builders; Mexico City, Mexico (through July 29)

25 JULY
Daniel Roth; Church of St-Roch, Québec City, Québec, Canada 8 pm
Phillippe Belanger; St James United, Montréal, Québec, Canada 12:30 pm
Maxine Thevenot, with violin; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

26 JULY
Daniel Roth; St Joseph Oratory, Montréal, Québec, Canada 8 pm

27 JULY
Stephen Tharp; St Eustache, Paris, France

28 JULY
John Mitchener; Augustinerkirche, Vienna, Austria 8 pm
David Hill; Winchester Cathedral, Winchester, England 1 pm

29 JULY
Gerhard Weinberger; Kirche St Michael, Munich, Germany 8 pm
John Mitchener; Abbey Church, Zwettl, Austria 6 pm
Martin Patzlaff; St John the Evangelist, Duncan Terrace, Islington, England 7:30 pm

30 JULY
Sylvie Poirier & Philip Crozier; Christus Kirche, Neumunster-Einfeld, Germany 5 pm
Robert Boughen; St John's Cathedral, Brisbane, Queensland, Australia 3 pm
Roger Sayer; St Margaret, Rainham, Kent, England 4 pm

1 AUGUST
Jonathan Oldengarm; St James United Church, Montréal, Québec, Canada 12:30 pm
Neil Cockburn; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

3 AUGUST
Sylvie Poirier & Philip Crozier; Bazilika sv. Jakuba; Prague, Czech Republic 6 pm

8 AUGUST
Elisabeth Wilson, with oboe; St James United Church, Montréal, Québec, Canada 12:30 pm

9 AUGUST
Nigel Ogden; Notre Dame de France, London, England 7:45 pm

12 AUGUST
Joyce Jones; Holy Rosary Cathedral, Vancouver, British Columbia, Canada 8 pm

15 AUGUST
Gaston Arel; St James United Church, Montréal, Québec, Canada 12:30 pm
Christopher Dawes; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

17 AUGUST
David Burton Brown; Cathedral, Altenberg, Germany 8 pm

19 AUGUST
David Burton Brown; Lutherkirche, Remscheid, Germany 7:30 pm

20 AUGUST
David Di Fiore; St Nicholas Dome, Trnava, Slovak Republic 8 pm
David Burton Brown; Hedwigskirche, Düsseldorf, Germany 8 pm

Sylvie Poirier & Philip Crozier; Basilique Notre-Dame-du-Cap, Cap-de-la-Madeleine, Québec, Canada 2 pm

21 AUGUST
Académie d'Orgue d'Anglet; Anglet, France (through August 31)

22 AUGUST
David Burton Brown; Evang. Hauptkirche, Ennepetal, Germany 8 pm
Philip Crozier; St James United Church, Montréal, Québec, Canada 12:30 pm
Marnie Giesbrecht & Joachim Segger, organ & piano; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

23 AUGUST
David Burton Brown; Herz-Jesu-ChristiKirche, Wuppertal, Germany 7:30 pm

28 AUGUST
Ian Wells; Cathedral, Liverpool, England 11:15 am

29 AUGUST
David Di Fiore; Dom umenia, Piestanoch, Slovak Republic 7 pm
Ken Corneille, piano, organ, with flute; St James United Church, Montréal, Québec, Canada 12:30 pm
Ron Casat; Jack Singer Concert Hall, Calgary, Alberta, Canada 12:10 pm

Organ Recitals

JONATHAN BIGGERS, First United Methodist Church, Wichita, KS, March 31: *Toccata, Adagio and Fugue in C-major*, S. 564, *Allein Gott in der Höh' sei Ehr*, S. 664, 662, *Toccata and Fugue in F*, S. 540, Bach; *Prélude et Danse fugée*, Litaize; *Suite*, op. 5, Duruflé.

JEROME BUTERA, Park Ridge Community Church, Park Ridge, IL, March 15: *Prelude and Fugue on a Theme of Vittoria*, Britten; *Toccata for Organ*, Near; *Fugue for Organ*, Noehren; *Intermezzo on "Londonderry Air,"* Stanford; *Pièce Héroïque*, Franck.

PETER RICHARD CONTE, Shadyside Presbyterian Church, Pittsburgh, PA, March 17: *Prelude and Fugue in C Minor*, Mendelssohn; *Concerto in G Major*, Ernst/Bach; *Overture to "The Merry Wives of Windsor,"* Nicolai, arr. Conte; *Graceful Ghost Rag*, Bolcom, arr. Conte; "The World Awaiting the Savior" (*Symphonie Passion*), Dupré; *Ruy Blas Overture*, Mendelssohn, arr. Conte; *Prelude in G Minor*, op. 23, no. 1, Rakhmaninov, arr. Federlein; *Overture de Ballo*, Sullivan, arr. Conte; *Londonderry Air*, arr. Hebble; *Sorcerer's Apprentice*, Dukas, arr. Conte.

JOHN COURTER, Corbin Presbyterian Church, Corbin, KY, March 19: *Concerto in b minor*, Walther; *The Prodigal Son*, Biery; *Christ our Lord to Jordan came*, *Prelude and Fugue in a minor*, S. 543, Bach; *Aria*, op. 51, Peeters; *Pièce Héroïque*, Franck; *Morning has broken*, *Simple Gifts*, Clarke; Adagio, Toccata (*Symphony No. 5*), Widor.

ADRIENNE COX, Southern University, Collegedale, TN, March 14: *Praeludium in F-sharp minor*, BuxWV 146, Buxtehude; *Sonata IV in F*, CPE Bach; *O Lamm Gottes, unschuldig*, S. 618, *Prelude and Fugue in b minor*, S. 544, Bach; "Compline" (*The Book of Hours*), Pinkham; "There is a spirit that delights to do no evil" (*A Quaker Reader*), Rorem; *Dieu parmi nous*, Messiaen.

PHILIP CROZIER, Christ Church Cathedral, Montréal, Québec, Canada, March 22: *Puer natus in Bethlehem*, S. 603, *Durch Adams Fall ist ganz verdebt*, S. 637, *Das alte Jahr vergangen ist*, S. 1091, 614, *In dir ist Freude*, S. 615, *Praeludium und Fuge F-dur*, S. 556, *Praeludium und Fuge a-moll*, S. 569/947, *Kleines harmonisches Labyrinth*, S. 591, *Six Schübler Chorales*, S. 645-650, *Fuge C-dur*, S. 577, Bach.

MARIO DUELLA, Park Ridge Community Church, Park Ridge, IL, March 29: Scherzo (*Sonata II in A*, op. 91), Guilmant; *Introduction, Theme and Variations in A*, op. 47, Hesse; *Scherzo in g*, op. 104, no. 1, Bossi.

ELAINE DYKSTRA, St. David's Episcopal Church, Austin, TX, April 5: *Prelude and Fugue in G*, S. 547, *Have mercy on me, O Lord God*, S. 721, Bach; Finale (*Symphony No. 2*), Vierne.

STEFAN ENGELS, Cathedral Church of the Redeemer, Calgary, Alberta, Canada, March 24: *Prelude and Fugue in b*, S. 544, *Kyrie, Gott Vater in Ewigkeit*, S. 672, *Allein Gott in der Höh' sei Ehr'*, S. 675, *Vater unser*

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1919–1998

im Himmelreich, S. 683, *Duetto I*, S. 802, *Duetto II*, S. 804, Bach; *Feux follets*, op. 53, no. 4, *Impromptu*, op. 54, no. 2, *Etoile du soir*, op. 54, no. 3, Vierne; *Prélude et danse fugée*, Litaize; *Kaleidoscope*, op. 144, ● *World, I now must leave thee, A sure stronghold our God is He, O that I had a thousand tongues*, op. 65, Karg-Elert; *Prelude to Die Meistersinger von Nürnberg*, Wagner, arr. Karg-Elert.

JOANNA LEIGH ELLIOTT, St. David's Episcopal Church, Austin, TX, March 22: *Toccata, Adagio and Fugue in C*, S. 564, Bach; *Rhosymedre*, Vaughan Williams; *Prelude and Fugue in g*, op. 7, Dupré.

JEAN FARRIS FULLER, with Jenifer Thyssen, soprano, and David Stevens, tenor, St. David's Episcopal Church, Austin, TX, April 12: *O come hither, The Lord is my shepherd*, Greene; *Duo Seraphim*, Dering; *Choral-Improvisation sur le Victimae paschali*, Tournemire.

DAVID GELL, organ and harpsichord, with John Sonquist and Emil Torick, harpsichords, and the Anapamu Chamber Players, Trinity Episcopal Church, Santa Barbara, CA, March 21: *Prelude and Fugue in C*, S. 531, *Alle Menschen müssen sterben*, S. 643, *O Mensch, bewein' dein' Sünde gross*, S. 622, *Wenn wir in höchsten Nöthen sein*, S. 641, *Prelude and Fugue in f*, S. 534, *French Suite No. 5 in G*, S. 816, *Concerto in d-minor for three harpsichords and strings*, S. 1063, Bach.

DAVID GOODE, Wabash College, Crawfordsville, IN, March 31: *Prelude and Fugue in E-flat*, S. 552, Bach; *Symphony No. 5*, Widor; *Fantasia and Fugue on BACH*, Liszt; "Les bergers," "Les anges" (*La Nativité*), Messiaen; *Clair de lune*, Vierne; *Variations on "America,"* Ives.

CHRISTINA HARMON, St. Boniface Catholic Church, Cincinnati, OH, March 12: *Prelude and Fugue in e*, Bach; *Elegy*, Thalben-Ball; *Choral in b*, Franck; 1st movement (*Symphonie V*), Widor: *Three Preludes on Hymn Tunes*, Harmon: *Bagatelle*, Hakim; "Gigue" (*Suite a la Française*), Cochereau; *Prelude, Processional and Fugue on St. Theodulph*, Harmon.

CARROL HASSMAN, Broadway Christian Church, Wichita, KS, March 19: Sinfonia (*Cantata 29, Wir danken dir*), arr. Dupré, "Sheep may safely graze" (*Cantata 208*), arr. Biggs, "Sleepers wake" (*Cantata 104*), "Air" (*Orchestral Suite No. 3*), arr. Vibbard, "Badinerie" (*Overture in b*), arr. Murray; "Musette" (*Anna Magdalena Bach Book*), *Concerto No. 1 in G*, Bach; *Choral No. 2 in b*, Franck; *Prelude and Fugue on BACH*, Liszt; *Fugue in D*, S. 532, Bach.

PAUL JESSEN, Christ Church Cathedral, Montréal, Québec, Canada, March 15: *Fantasie und Fuge a-moll*, S. 561, *Ach Gott und Herr*, S. 693, *Allein Gott in der Hoh' sei Ehr'*, S. 711, 717, *Sonate Nr. 4 e-moll*, S. 528, *Ich hab' mein' Sach' Gott heimgestellt*, S. 707, 708, *Gott, durch deine Güte*, S. 724, *Praeludium und Fuge D-dur*, S. 532, Bach.

VANCE HARPER JONES, First Presbyterian Church, New Bern, NC, March 31: *Andante con moto*, Santelli, *Prelude and Fugue in e minor*, Bruhns; *Fuga sopra un sogetto*, Bovet; *Scherzo for the White Rabbit*, Ogden; *The Ewe's Blues*, Utterback; "The Cow" (*Scenes of Childhood*), Leavitt.

KEI KOITO, St. Anthony and St. Patrick's Church, Hartford, CT, March 28: *Toccata and Fugue in D Minor*, S. 565, *Nun komm' der Heiden Heiland*, S. 659–661, *Canon alla Duodecima, in Contrapuncto alla Quinta, Canon alla Decima, Contrapuncto alla Terza* (*The Art of the Fugue*, S. 1080), *Concerto in D Minor*, after Vivaldi, S. 596, *Pièce d'orgue*, S. 572, *Prelude and Fugue in D Minor*, S. 1001 (arr. Koito) and 539, *Adagio and Trio in G Minor*, S. 1039 (arr. Koito) and 1027a, *Passacaglia in C Minor*, S. 582, Bach.

THOMAS M. KOLAR, St. Mary's Church, Massillon, OH, March 19: *Fantasy in G*, S. 572, Bach; *Wondrous Love*, Barber; Settings of the "Passion Chorale," Kuhnau, Kellner, Rheinberger, Sowerby; *Nimrod*, Elgar, arr. Harris; *Petite Pastorale*, Ravel, arr. Choisnel; *Dreams*, McAmis; *Cortège et Litanie*, Dupré.

NANCY LANCASTER, House of Hope Presbyterian Church, St. Paul, MN, March 12: *Praeludium*, S. 552, 1, *Kyrie, Gott Vater in Ewigkeit*, S. 669, *Christ, aller Welt Trost*, S. 670, *Kyrie, Gott heiliger Geist*, S. 671, *Wenn wir in höchsten Nöten sein*, S. 668a, *Fugue in G*, S. 577, *Concerto in d*, S. 596, *Pastorale in F*, S. 590, *O Mensch, bewein' dein' Sünde gross*, S. 622, *Fuga a 5*, S. 552, 2, Bach.

ROBERT SUTHERLAND LORD, Christ Episcopal Church, Pittsburgh, PA, March 12: *Fantasia and Fugue in g*, *O man, bewail thy grievous fall*, Bach; *Elegy*, Thalben-Ball; *Suite Gothique*, Boëllmann; *Humoresque–Toccatina for Flute*, Yon; *Variations on "Adeste fideles,"* *Improvisation on "St. Anne,"* Lord.

JOHN OBETZ, Basilica of the Immaculate Conception, Conception, MO, February 17: *Fanfare to the Tongues of Fire*, King; *Verbum Supernum Prodiens*, Kemner, *Prelude and Fugue in E-flat*, S. 552, Bach; *Symphonie Romane*, Widor.

KAREL PAUKERT, St. Luke's Episcopal Church, Evanston, IL, February 4: *Prelude and Fugue in f*, *Chorale Prelude*, Wiedermann; *Mutationes*, Eben; *Adagio, Postludium*, Janácek; *Variation III*, Cage; *Frammenti*, Husa; *Air*, Price; *Variations on "America,"* Ives.

WILLIAM J. PETERSON, Pomona College, Claremont, CA, February 20: *Toccata prima, Bergamasca, Toccata per l'Elevatione, Recercar con obligo del Basso come appare, Toccata quinta*, Frescobaldi; *Ricerare a 6 voci* (*Musikalisches Opfer*, S. 1079), *Duetto III*, S. 804, *Schmücke dich, o liebe Seele*, S. 654, *Trio super Herr Jesu Christ, dich zu uns wend*, S. 655, *Passacaglia in c*, S. 582, Bach.

SYLVIE POIRIER & PHILIP CROZIER, St. Katharinenkirche, Probsteierhagen, Germany, August 8, 1999: *Two Duets for Eliza*, Wesley; *Prelude and Fugue in B-flat*, Albrechtsberger; *Fugue in e*, op. posth. 152, Schubert; *Introduction and Fugue in d*, op. 62, Lachner; *Fantasia sopra Ut re mi fa sol la*, Byrd; *Fugue in g*, KV 401, Mozart; *Lied*, Bédard: *Nun ruhen alle Wälder*, op. 19/1, *Vater unser im Himmelreich*, op. 19/4, Höpner; *Adagio*, WoO 33/1, Beethoven; *Fantasie in d*, op. 87, Hesse.

JOHN SCOTT, Highland Park Presbyterian Church, Dallas, TX, March 19: *Te Deum*, Hakim; The "Schübler" Chorales, S. 645-650, Bach; *Toccata and Fugue* (*Le Tombeau de Marcel Dupré*), Hendrie; *Chanson de Matin*, Elgar, arr. Brewer; *Fantasia and Fugue on the Chorale: "Ad nos, ad salutarem undam,"* Liszt.

DONALD SUTHERLAND, Emory University, Atlanta, GA, March 19: *Fugue in E-flat*, S. 552, Bach; *Chorale-Partita in an Old Style on "Wer nur den lieben Gott lasst walten,"* Albright; *A Spiritual Pair* (*Diptych for Organ*), Lockhir: *Symphonie V*, Widor.

PATRICK WEDD, Christ Church Cathedral, Montréal, Québec, Canada, March 29: *Pedal-Exercitium*, S. 598, *Trio d-moll*, S. 583, *Praeludium und Fuge a-moll*, S. 551, *Wie nach einer Wasserquelle*, S. 1119, *Christ, unser Herr, zum Jordan kam*, S. 684, 685, *Fugue in c-minor on a theme of Legrenzi*, S. 574, *Machs mit mir, Gott, nach deiner Güt*, S. 957, *Canonic Variations on "Vom Himmel hoch,"* S. 769, Bach.

GILLIAN WEIR, University Presbyterian Church, Seattle, WA, March 31: *Choral Improvisation on "Victimae Paschali,"* Tournemire; *Sonata in C*, Schnizer; *Trio Sonata IV in e*, Bach; *Introduction, Passacaglia and Fugue*, Willan; *Sonata Eroïca*, Jongen; *Suite Carmelite*, Françaix; *Impetuoso*, Wiedermann.

TODD WILSON, Baylor University, Waco, TX, February 27: *Variations on "America,"* Ives; *A Fancy*, Stanley; *Tuba Tune*, Lang; *Londonderry Air*, Lemare; *Choral No. 1 in E*, Franck; *Lux Perpetua*, Decker: *Sonata on the 94th Psalm*, Reubke.

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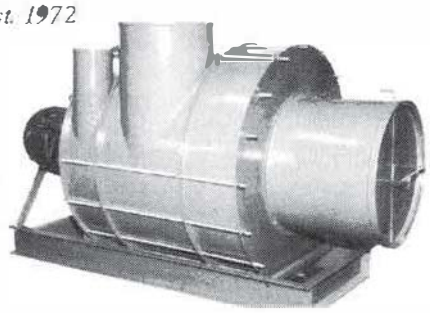
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