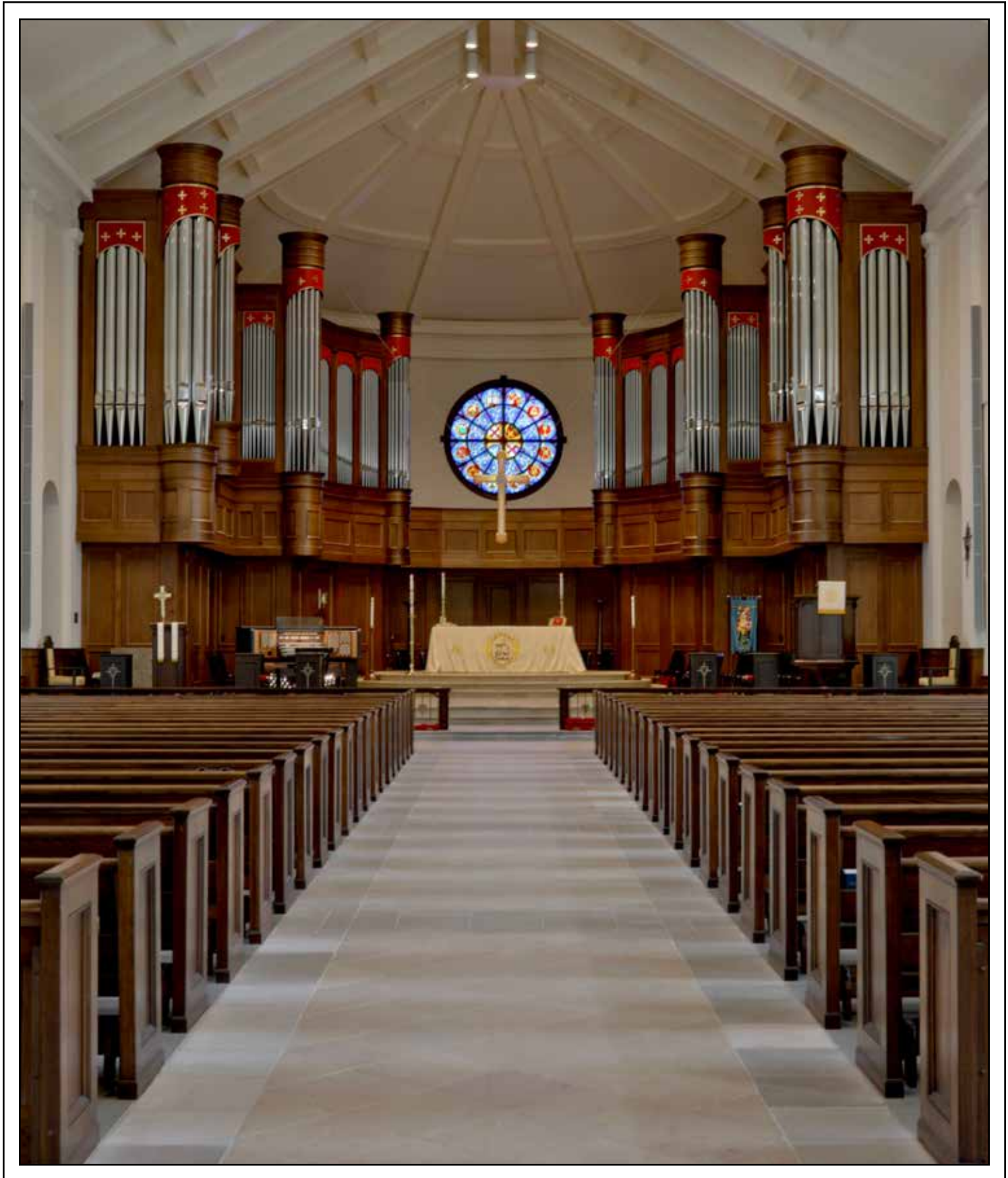


THE DIAPASON

JULY 2023



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Cover feature on pages 18–20

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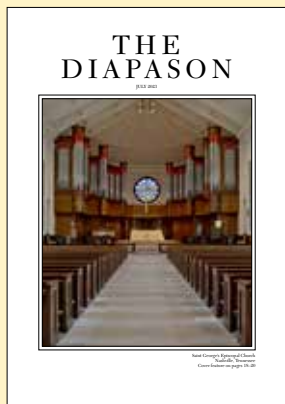
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Editor's Notebook

In this issue

The third of a five-part series on the life and work of French harpsichordist Huguette Dreyfus continues the fascinating narrative by one of her last students, Sally Gordon-Mark. Robert McCormick provides the third installment of his series of interviews with organists about the art of improvisation, leading discussion with Jason Roberts, director of music for the Church of the Blessed Sacrament in New York City.

In "Harpsichord Notes," Michael Delfin reviews *The Art of Preluding: Deconstructing and Reconstructing the Preludes in J. S. Bach's Well-Tempered Clavier*, in two volumes by Derek Remeš. In "Reviews: New Recordings," John Speller reviews Sietze de Vries's new DVD/CD set, *Bach's Missing Pages: An Expanded Orgelbüchlein*. John Bishop, in "In the Wind . . .," discusses the casting of metal for organ pipes. This month's calendar again features a plethora of events around the United

Stephen Schnurr
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States and throughout Europe, as well as an extensive summer carillon schedule.

This month's cover feature is Buzard Pipe Organ Builders' Opus 48, recently completed for Saint George's Episcopal Church, Nashville, Tennessee. The instrument is the final component of a comprehensive renovation of the church nave, which witnesses approximately 1,000 worshipers weekly at five Sunday services. Several noteworthy dedicatory events have already occurred spotlighting the organ's many colors. ■

Here & There

Competitions



Létourneau Pipe Organs Opus 89,
Powell Chapel, Truett Seminary, Baylor
University, Waco, Texas

Baylor University School of Music, Waco, Texas, announces its first National High School Organ Competition, to be held November 4 on the Létourneau Opus 89 at Powell Chapel in the university's Truett Seminary. First prize is \$1,000, in memory of the late Joyce Jones, longtime organ faculty member at Baylor; second prize is \$500, sponsored by Létourneau Pipe Organs. Repertoire includes one J. S. Bach organ work and a contrasting piece. Application deadline is September 15. For information: baylor.edu/music/organ-comp.

Events



The Wanamaker Organ with royal banners
from the Rodman Wanamaker
Collection

On May 6, the **Wanamaker Organ** in the Grand Court of Macy's Philadelphia department store was decorated with hand-painted silk royal banners from the Rodman Wanamaker Collection. Music celebrating the coronation of King Charles III of the United Kingdom was played in honor of festivities in London. The world's largest playing pipe organ

of 28,750 pipes was dedicated June 22, 1911, at the time when King George V and Queen Mary were crowned. Rodman Wanamaker (1863–1928) donated the Cross of Westminster to Westminster Abbey, a cross used on state occasions. Wanamaker also donated a sterling silver altar, a jeweled Bible, and other adornments to the parish of St. Mary Magdalene on the royal estate at Sandringham.

Organists featured May 6 were Grand Court Organist **Peter Richard Conte** and **Dylan David Shaw**. For information: wanamakerorgan.com.

Organbuilders



Kegg organ rendering, St. Andrew's
Episcopal Church, Houston, Texas

Kegg Pipe Organ Builders, Hartsville, Ohio, has been commissioned to build a new pipe organ for St. Andrew's Episcopal Church, Houston, Texas. This three-manual, twenty-nine-rank organ, to be completed in early 2025, will include four stops retained from the existing instrument. The project has been developed in collaboration with music director John Kirk.

The existing organ is installed in the rear of the nave with the choir and console in front. The new organ will be located in the front of the room with the choir, leaving a modest Antiphonal division in the rear. The design follows typical Kegg guidelines for organs of this size, with restrained use of borrowed and extended ranks to maximize flexibility and attention to choral accompaniments. For information: keggorgan.com.



Rendering of future gallery divisions of
Létourneau Pipe Organs Opus 140, St.
John's Lutheran Church, San Antonio,
Texas

Létourneau Pipe Organs, St.-Hyacinthe, Québec, Canada, has signed a contract for the design and construction of a new organ for St. John's Lutheran Church, San Antonio, Texas. The instrument will be divided between the four corners of the church's nave, with 35 ranks in the chancel chambers and the remaining 17 ranks within oak cases flanking the rear gallery. The organ will be playable from two consoles with three manuals each, with one in the chancel and the other in the gallery. Over two-dozen ranks from the church's M. P. Möller organs, Opus 6113 from 1933 and Opus 11700 from 1986, will be refurbished and incorporated into the new organ's tonal plan as part of the project. Létourneau's Opus 140 is expected to be complete in late 2025. For information: letourneauorgans.com.

Online resources

The Conference of Roman Catholic Cathedral Musicians (United States and Canada) (CRCCM) has developed a database of sacred choral repertoire, "The CRCCM Repertoire Project." The database is now accessible to all for free at the organization's website. The database is a listing of choral repertoire for all Sundays and major occasions of the liturgical year, selected ritual Masses, and special liturgies unique to cathedral settings. In addition to published works listed, many unpublished compositions

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Here & There

► page 3

are included. For the former, publishers and catalog numbers are provided, often with a link to the publisher's website. In the case of unpublished works, in many instances the score is available as a free download; if there is a congregational part that would be printed in a worship aid, that is generally included as well. Alternatively, composers have the option of providing a link to a manuscript on their personal website.

Information provided about a composition can include title, composer with year of birth/death, list of occasions for which it is especially appropriate, voicing, instrumentation, liturgical function, language, original lyrics and English translation, text references, publisher information or links to manuscripts, and additional details. One can search by composer or by title or browse by categories such as occasion, accompaniment, voicing, function, language, antiphon text, selected text sources, or availability of manuscript.

The focus on the liturgical year makes this database useful to Catholic, Anglican, Episcopal, and Lutheran musicians, but also to others who observe only certain aspects of the liturgical year. The offerings of the database will be continually expanded. For information: crccm.org.

People



Carol Williams

In September **Carol Williams** will perform a concert at the Royal Festival Hall, London, titled "The Outer Limits." The program will include works by Vierne, Tournemire, and Glass through to Jimmy Smith—a transcription by the performer of his *Midnight Special*. The organ was built between 1950 and 1954 by Harrison & Harrison organbuilders. For information: melcot.com.

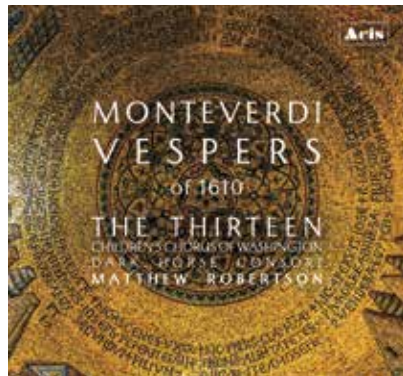
Recordings

Harmonia Mundi announces a new recording, *Johann Sebastian Bach, The Complete Works for Keyboard, Volume 8, Köthen, 1717–1723, for Maria Barbara* (HMM 902469.71, 3 CDs), featuring **Benjamin Alard** performing works for harpsichord and clavichord. The disc includes Bach's inventions, sinfonias, and French suites played on a harpsichord by Joannes Couchet (c. 1645), reworked by François-Étienne Blanchet (1720),



Johann Sebastian Bach, The Complete Works for Keyboard, Volume 8, Köthen, 1717–1723, for Maria Barbara

and a clavichord by Émile Jobin (2018) after an example by Christian Gottfried Friederici (1773). For information: harmoniamundi.com/en.



Monteverdi Vespers of 1610

Acis Productions, LLC, announces a new two-disc choral CD, *Monteverdi Vespers of 1610* (\$29.99 for CD, with various digital download options available), featuring **The Thirteen, Dark Horse Consort**, and the **Children's Chorus of Washington, Matthew Robertson**, director. For further information: acisproductions.com.



Requiem: Maurice Durufle

Gothic announces release of a new digital-only choral recording, *Requiem: Maurice Durufle* (G-49328, \$12.98), featuring the **Georgia State University Singers**, conducted by **Deanna Joseph**. Additional composers included on the recording are Elaine Hagenberg, Caroline Shaw, and Pawer Lukaszewski. For information: gothic-catalog.com.



Kaire Maria

NovAntiqua Records announces a new recording, *Kaire Maria*, featuring

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Appointments

David Baskeyfield is appointed professor of organ and sacred music at East Carolina University, director of music at St. Paul's Episcopal Church, both in Greenville, North Carolina, and artistic director of the East Carolina Musical Arts Foundation, which maintains the St. Paul's Church organ (C. B. Fisk, Inc., Opus 126) and supports programming. For the past eight years, he has served as director of music at Christ Episcopal Church, Pittsford, New York, where, as the church's first full-time appointee to that post, he developed the music program extensively, including establishing monthly services of choral Evensong, an RSCM-affiliated chorister program, and a professional eight-voice chamber choir.



David Baskeyfield

Baskeyfield studied law at Oxford University, serving as organ scholar at St. John's College, and earned his Doctor of Musical Arts degree at the Eastman School of Music, Rochester, New York, in the studio of David Higgs. The recipient of several first prizes at national and international organ competitions, all with audience prizes, and one of relatively few organists based in North America to improvise regularly in recital, he enjoys an international performance career. He is represented in North America by Karen McFarlane Artists, Inc. (concertorganists.com). For information: davidbaskeyfield.com, stpaulsepisopal.com, and opus126.com.

Bálint Karosi is appointed lecturer in the department of organ for the 2023–2024 year at the University of Michigan, Ann Arbor, where he will teach organ music of the 20th century to the present, contemporary issues in sacred music, organ improvisation, 19th-century organ music, and composing for the organ. Karosi is cantor, organist, and director of the St. Peter's Bach Collegium at St. Peter's Lutheran Church, New York, New York. He holds degrees from Yale University, Oberlin Conservatory of Music, the Liszt Academy, and the Conservatoire de Genève. He is represented in North America by Phillip Truckenbrod Artists, LLC. For information: karosi.org, concertartists.com, smtd.umich.edu/departments/department-of-organ.



Bálint Karosi

Mark Pacoe is appointed associate director of music and organist for St. Patrick's Cathedral, New York, New York. He leaves his position as artist-in-residence for the Cathedral of All Saints, Albany, New York.

Pacoe has performed as soloist and accompanist in the United States and abroad. As prizewinner from the Oundle International Young Organists' Academy in Great Britain, he made his European solo debut tour at St. Paul's Cathedral, London, Chichester Cathedral, and St. Mary's Cathedral, Edinburgh Fringe Festival. In November 2014, Pacoe launched the first edition of the Terra Sancta Organ Festival in the Holy Land with solo recitals in Israel and Palestine at the Basilica of the Annunciation, Nazareth; St. Saviour Monastery, Jerusalem; and St. Catherine Church/Nativity, Bethlehem/Palestine. Festival appearances include "Voices in the House International Music Festival" concerts at Sydney Opera House and Sydney Town Hall, "Perform in Harmony with Olympic Spirit" at Forbidden City Concert Hall in Beijing, the Oriental Arts Center in Shanghai for the XXIX Olympiad, and at Vienna's Peterskirche and Konzerthaus as featured soloist for the International Haydn Festival. He performed Poulenc's *Concerto for Organ, Strings, and Timpani* with members of the Naples Philharmonic (Florida).



Mark Pacoe

Pacoe earned degrees from Duquesne University, Pittsburgh, Pennsylvania, and East Carolina University, Greenville, North Carolina, and did post-graduate studies at the Eastman School of Music, University of Rochester, New York. His primary teachers include Ronald Gould, Ronald Doiron, Janette Fishell, and David Higgs.

Pacoe has served as an adjudicator for organ competitions including the 1er Concours International d'Orgue in Saint-Julien-du-Sault (Yonne, France, 2013) and the 2nd Concorso Internazionale Di Interpretazione Organistica "Agati-Tronci" (Pistoia, Italy, 2013). His recording, *Crossroads—Music from St. Malachy's, The Actors' Chapel, Times Square, NYC*, was released in 2015 on the ACIS label. For information: markpaco.com. ■



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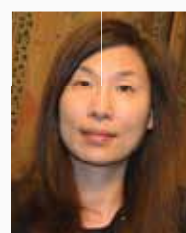
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Nunc Dimittis

John Allen Ditto died March 9. He was born February 12, 1945, in Kansas City, Missouri. At the age three he showed great interest in the piano and was taught by Pauline Chaney and Lucille Hoover of Plattsburg. Beginning at age nine and continuing through high school years, he studied piano at the University of Missouri-Kansas City Conservatory of Music, with organ lessons beginning in 1961.



John Allen Ditto

After graduating from Plattsburg High School in 1963, Ditto went on to earn a Bachelor of Music degree in organ and church music from Drake University, Des Moines, Iowa. In 1969 he earned his Master of Music degree in organ and sacred music from the University of Michigan, Ann Arbor. From 1969 until 1972 he was director of music for First Presbyterian Church, Evansville, Indiana. In 1972 he began his Doctoral of Musical Arts degree studies at Eastman School of Music, Rochester, New York.

After completing his doctorate, he returned to Missouri as assistant professor of organ, piano, and music history at Central Methodist University, Fayette, and organist at Linn Memorial United Methodist Church on campus from 1975 to 1982. He then began teaching at the University of Missouri Kansas City Conservatory of Music, a position he held until his retirement in 2015. During this time Ditto served as organist/music director at St. Paul's Episcopal Church, Kansas City. He was a member of St. Paul's Church and continued to be involved after his retirement.

Throughout his career Ditto played numerous recitals throughout the country and was an artist with Phyllis Stringham Concert Management. He was an active member of the Kansas City chapter of the American Guild of Organists, attending and performing at conventions and pedagogy conferences. During summer months, Ditto spent time on Lopez Island, Washington, where he was organist at Grace Episcopal Church.

Upon retirement Ditto volunteered at the Kansas City Free Health Clinic and St. Luke's Hospital. He also served as chairman of the program committee on the UMKC Retirees Association Board. He was a lector and chalice bearer at Bishop Spencer Place, where he resided the final year of his life.

John Allen Ditto is survived by his sister Mary Alice (Larry) Roberts, nephew Zach (Ashley) Nelson, and his great-nieces, Lilly and Sylvie Nelson, all of Plattsburg, Missouri. Services were held April 16 at St. Paul's Episcopal Church, Kansas City. Former students Shelly Moorman-Stahlman and Robert L. Bozeman played prelude and postlude, all pieces learned as students with Ditto. St. Paul's Choir sang movements from Durufle's *Requiem* at the Holy Eucharist service. Memorial contributions may be made to St. Paul's Episcopal Church for the music program (stpaulskemo.org), to the American Guild of Organists, New Organist Scholarship Fund in memory of John Ditto (agohq.org), or to John A. Ditto Memorial Music Scholarship, P. O. Box 136, Plattsburg, Missouri 64477.

—Robert L. Bozeman and Shelly Moorman-Stahlman

Paul S. Hesselink, 82, died May 1. Born June 6, 1940, in Mitchell, South Dakota, he had been a resident of Las Vegas, Nevada, since 1993. He had previously lived in Iowa, Nebraska, Washington, Michigan, Ohio, Colorado, and Virginia.

Hesselink was a graduate of Lynden (Washington) High School and earned his Bachelor of Arts degree in music in 1962 from Hope College, Holland, Michigan, where he majored in organ. He studied musicology at the University of Michigan, Ann Arbor, under a Woodrow Wilson National Fellowship; earned a Master of Arts degree in organ pedagogy from Ohio State University, Columbus; and received his Doctor of Musical Arts degree in organ performance from University of Colorado, Boulder. His organ teachers included Roger J. Rietberg, Wilbur C. Held, Arthur Poister, Everett J. Hilty, and Don A. Vollstedt. He studied harpsichord in Paris, France, with Davitt Moroney.

In 1966 Hesselink joined the faculty at Longwood College (now University), Farmville, Virginia, where for twenty-six years he taught organ, harpsichord, music theory, music form and analysis, church music, handbells, and music appreciation. He was named a recipient of the college's Maria Bristow Starke Award for Excellence in Teaching, and he chaired the Longwood department of music for three years. During the 1978–1979 academic year he was a guest faculty member at the University of Colorado in the department of organ and church music. Upon early retirement from Longwood, he was named



Paul Hesselink

Professor Emeritus. He relocated to Las Vegas, Nevada, to become dean and chief executive officer at Nevada School of the Arts, a private, non-profit community arts school, holding that position for twelve years. He also taught organ as adjunct faculty at University of Nevada, Las Vegas, beginning in 1993.

As a church musician, Hesselink served as the director of music (organ, choir, and handbells) at Farmville Presbyterian Church, Virginia, for twelve years and as organist at Christ Church Episcopal in Las Vegas for six years. He was an active member of the Southern Nevada Chapter of the American Guild of Organists, and he served as program chair of the AGO Region IX Midwinter Conclave, hosted by the Southern Nevada Chapter in January 2006. From 2005 to 2019 he managed the chapter's organ recital series bringing nationally and internationally known organists to perform in Las Vegas. Upon his retirement from that responsibility, the chapter honored him by naming the recital series the Paul S. Hesselink Organ Recital Series. Hesselink also held memberships in the Organ Historical Society, the College Music Society, the American Musicological Society, and the Southeastern Historical Keyboard Society.

Active during his entire professional life as an organ and harpsichord recitalist, lecturer, and workshop leader, he also performed as a duo-piano team member with Longwood colleague Frieda Myers. He was harpsichordist-in-residence with the Roxbury Chamber Players of New York for "Music in Historic Places" during the summers of 1984 and 1985. In 1996 he was harpsichord soloist for the world premiere performance of the Nevet Barto *Concerto for Harpsichord* with the Nevada Chamber Orchestra; he later recorded the work with the Slovak Radio Symphony Orchestra in Bratislava for the MMC Recordings label. Hesselink was the recipient of two National Endowment for the Humanities Summer Seminar awards—at Yale University and later at the Arnold Schoenberg Institute at the University of Southern California. The seminars resulted in a ten-year research project regarding the commissioning, composition, and publication of Schoenberg's only work for organ, *Variations on a Recitative*, opus 40. At the end of the second summer seminar, he was invited to publish his research in the *Journal of the Arnold Schoenberg Institute*. On the occasion of the 50th anniversary of the composition of the Schoenberg organ work, his article, "Variations on a Recitative for Organ, Op. 40: Correspondence from the Schoenberg Legacy," was republished in *The American Organist* (October and December 1991).

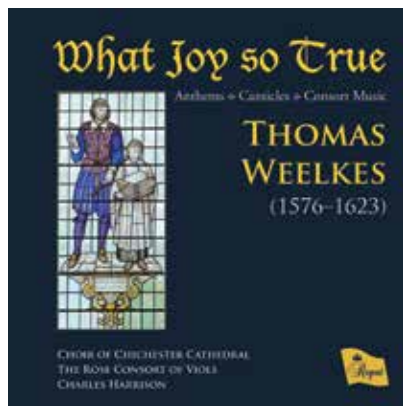
Hesselink was a force in the acquisition of the Maurine Jackson Smith Memorial Organ installed in 2004 in Dr. Rando-Grillot Recital Hall, Beam Music Center, University of Nevada, Las Vegas. This instrument, which was designed, fabricated, and installed by Rudolf von Beckerath Orgelbau, Hamburg, Germany, is the largest mechanical-action organ in Nevada. In 2013 he published "As I Recall: A History of the Maurine Jackson Smith Organ at UNLV."

Paul S. Hesselink is survived by a brother, Philip Hesselink of Omaha, Nebraska; two sisters, Elaine Helmus of Jefferson, Iowa, and Ardys Hansum of Omaha. Also surviving is his former student, longtime friend, and partner of more than fifty years, Linda Parker. His ashes were interred in the family plot in the Gibbsville, Wisconsin, cemetery. Memorial contributions may be made to the American Guild of Organists, the Southern Nevada Chapter of the AGO, or the Organ Historical Society. ■

► page 4

organist **Olga Laudonia** and vocalists **Maria Ercolano** and **Valentina Varriale** performing a collection of pieces for voice and organ dedicated to the Virgin Mary dating from the 19th to the early 20th centuries. Composers represented include Saint-Saëns, Franck, Fauré, Gounod, Reger, and Rheinberger. The recordings were made on the 2011 Mascioni organ, Opus 1189, at the Church of SS. Cosma and Damiano, Vairano Scalo, Italy, an instrument built in the style of Cavaille-Coll. For information: novantiqua.net.

Regent Records announces a new choral recording, *What Joy So True: Anthems, Canticles, Consort Music, Thomas Weelkes (1576–1623)* (REGCD 571), featuring the **Choir of Chichester Cathedral** and the **Rose Consort of Viols**, **Charles Harrison**, conductor, with **Timothy Ravalde** and **Thomas Howells**, organists. Marking the 400th



What Joy So True: Anthems, Canticles, Consort Music, Thomas Weelkes (1576–1623)

anniversary of Weelkes's death, the disc features a selection of anthems and canticles, both a cappella and with organ continuo, plus six sacred choral works, originally with an outline accompaniment for organ, which have been

reconstructed with a full accompaniment for viol consort. Also included are four original works for viol consort, together with Weelkes's only two surviving works for solo organ. For information: regentrecords.com.

Publishers

Concordia Publishing House announces new choral publications: *This Is the Truth Sent from Above (The Herefordshire Carol)* (984394, \$3.40), by Sondra K. Tucker, for SATB, piano, 2–3 octaves handbells; *Jesus, Jesus, Rest Your Head* (984395, \$3.40), by Ralph C. Schultz, for SAB, piano, and C or B-flat instrument; *My Song Is Love Divine* (984397, \$2.90), by John Behnke, for SATB and organ; *Let Us Ever Walk With Jesus* (984400, \$3.90), by Benjamin M. Culli, for SATB, congregation, organ, and horn; *My Lord, What a Morning* (984398, \$2.90), by David von Kampen, for SATB and piano; *Oh, That I Had a*

Thousand Voices (984399, \$3.90), by Michael Burkhardt, for SATB, congregation, organ, and trumpet; and *The Church's One Foundation* (984401, \$2.90), by Kevin Hildebrand, for SATB, congregation, organ, brass quintet, and timpani. For information: cph.org.

E. C. Schirmer announces a new organ publication: *The Sleeping Beauty, Op. 66, No. 6: Grande valse villageoise (The Garland Waltz)* (9211, \$14), by Pyotr Ilyich Tchaikovsky, transcribed by Jillian Gardiner, a member of THE DIAPASON's 20 Under 30 Class of 2015. For information: ecspublishing.com.

Edition Walhall announces a new publication for harpsichord or organ: *Manuel Rodrigues Coelho (~1555–~1635): 24 Tentos a 4 parti* (CO10R, €46.50), first published in 1620 in the collection *Flores de musica*, here edited by Alessandro Bares. For information: edition-walhall.de. ■

Creative Co-Construction

***The Art of Preluding: Deconstructing and Reconstructing the Preludes in J. S. Bach's Well-Tempered Clavier, Volumes I & II*, by Derek Remeš. Leupold Editions, a division of The Leupold Foundation, 2021; Volume 1, LE500046, \$39; LE500047, \$32; sold as a set, LE500049, \$60 print, \$40 digital. Available from theleupoldfoundation.org.**

Attempting to learn a language nowadays often involves the use of an app or two, but only through immersing in that language can the novice speaker become proficient, especially at speaking extemporaneously. In *The Art of Preluding*, theorist and historical keyboardist Derek Remeš invites keyboardists to immerse themselves in the harmonic language of Bach's *Well-Tempered Clavier* and the creative potential that it generates. Rather than merely elevating the *WTC* as the epitome of craftsmanship, Remeš breaks down the complexities of each prelude by presenting the harmonic content as structural DNA for analysis and imitation. Through this invaluable two-volume guide, Derek Remeš helps the keyboardist not only better comprehend Bach's particular rhetorical dialect but also take the first steps to improvise in this incredibly rich language.

Remeš's goals for this publication are four-fold. First, Remeš explores how the preludes and eighteenth-century composition in general can be understood in terms of thoroughbass. As J. S. Bach began his pedagogical routine with thoroughbass training before moving on to chorale harmonizations, according to C. P. E. Bach, Remeš also begins his explanation of "preluding" with the

thoroughbass. Second, he illustrates the compendium-like nature of the *WTC*. By stripping away the embellishments of figuration and idiomatic keyboard writing, Remeš allows the student of Bach to absorb Bach's harmonic motion and compositional structures. Third, he presents musical rhetoric in Bach's works as the gateway to speaking Bach's musical dialect and enables the reader to "join this conversation" by improvising and composing preludes in eighteenth-century style. Fourth, he conveys a more historically informed, pragmatic, and productive notion of creativity, presenting Bach's work as both a mastery of convention and a basis for imitation. Such was the art of learning by imitation in seventeenth- and eighteenth-century German musical education.

Naturally, the written music in these volumes is their main draw. Remeš provides three versions of each prelude: the original work in a transposition to C major or A minor (see below), an analytical harmonic reduction, and a thoroughbass foundation. The transposed original is presented separate from any "urtext" claims or edition, but Remeš offers a URL to digital sources of all facsimiles. Each analytical reduction highlights numerous structural events, harmonic events, and compositional/contrapuntal devices. The thoroughbass foundation is the simplest reduction of all, and besides providing a basis for all harmonic motion, it invites the keyboardist to improvise something original, thereby following in the footsteps of composition teachers of centuries past. As a gentle introduction to the *WTC* preludes, Remeš also includes several smaller preludes that are ordinarily taught to students before the *WTC*.

Although similar in purpose to *partimento*, this practice differs in that the latter begins wholly from a bass line, figured or unfigured, and results in a partially improvised composition based on implied idioms. Remeš first takes a composition and reduces it to a bass line, and then he invites the player to improvise on it. Though beginning with recognized works, this practice is comparably instructive because the very structure of these works is presented as finished bass lines ready for use. Of course, *partimento* would also instruct the player in idiomatic writing through recognizable bass lines, but many of these formed the basis (and basses) of Baroque compositions.

The reader may be surprised to find that every single prelude and fugue has been presented in C major and A minor. Remeš bases this choice on both practicality and historical precedent. Johann David Heinichen, a theorist and contemporary of Bach, conceived of all major and minor keys as transpositions of C major and A minor, thus encouraging the keyboardist's ability to transpose musical figuration and utilize as many ideas as necessary for an improvisation. Additionally, Heinichen believed that given a key center, the keyboardist would generally modulate within a fairly small range of keys, usually very closely related, and the number of accidentals in any of these key choices would vary by only one sharp or flat from the key signature. Therefore, improvisations within a narrow range would become "transportable" because the keyboardist would be able to move diatonically with ease. This method is comparable to the harmonization guide of Jean-François Dandrieu, who began and ended his

progressions in the same key, utilizing only keys very close to the home key of each exercise. Ultimately, this choice of C major and A minor encourages the keyboardist to be ready to incorporate a pattern in any key, especially as common harmonic patterns occur throughout Bach's keyboard music.

Beyond the body of musical material, the reader will find an extremely useful explanation of the relationship between rhetoric and improvisation. Remeš follows this with erudite applications of many familiar theoretical concepts such as the "rule of the octave" and its historical applications, Schenkerian analysis (with some caveats), and an array of harmonic terms in Remeš's analytical reduction, all with explanations. Remeš also provides a plethora of bass line harmonizations from C. P. E. Bach's *Essay on the True Art of Playing the Keyboard* and other miscellaneous works. Such is a useful practicing tool, especially as Remeš bases his harmonizations on the thoroughbass realizations of C. P. E. Bach and Heinichen.

While other volumes may offer a more methodical approach to improvisation, Remeš provides the raw materials, includes instructions on how to use them and supplement them, and then immediately invites the reader to begin playing and improvising. This pair of volumes belongs in the hands of anyone wishing to better comprehend the genius of Bach by learning to speak his language. ■

—Michael Delfin
Cincinnati, Ohio

Michael Delfin's website:
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Derek Remeš's website: derekremes.com

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The organist of my home church was a harpsichord maker, and visiting his workshop was my first exposure to building musical instruments. I guess I was something like ten or eleven years old so my impressions may not have been very sophisticated, but as I think back over more than fifty-five years in the business, I must have been impressed. I started taking organ lessons when I was twelve, and sometime soon after that a mentor took me to an open house at the original workshop of the Noack Organ Company in Andover, Massachusetts. There I got an early eyeful of what goes into the instrument I was learning to love.

Since that first encounter with the art of organbuilding, I have been privileged to visit many organbuilders—from large and impressive operations like Casavant Frères and Schantz to tiny one-person shops. There are elements common in the smallest and largest shops. For example, every organbuilder has a table saw. I like to say that organbuilding can be described as the art of knowing where to put the holes, which means each workshop has a drill press and an impressive collection of drill bits. There are thousands of drill bits in my workshop, ranging in size from a few thousandths of an inch or tenths of a millimeter to three-inch behemoths for drilling large holes in rackboards. You have to hang on tight when one of those bad boys is turning in the wood.

Every shop has a setup for cutting and punching leather. I use the plastic cutting boards you buy in fabric stores for cutting long strips of leather and a rotary knife like a pizza cutter, and I have a heavy end-grain block capped with half-inch-thick PVC for punching the thousands of leather circles and buttons needed for the leathering of pneumatic actions and valves.

Over my half-century experience with organ shops, there have been countless innovations in the world of tools. When I was an apprentice working with John Leek in Oberlin, Ohio, we turned all our screws by hand. Dismantling a large electro-pneumatic-action organ for releathering was like a triathlon, working over your head with a screwdriver turning thousands of screws to release bottomboards, pouchboards, stop action machines, and windlines. We had forearms like Popeye. Later we had the first electric screwdrivers, which were simply drill motors that had to be plugged in. At first, they were too powerful for driving screws into the soft wood of organ windchests, but soon adjustable clutches were introduced allowing you to set the torque of the machine to avoid stripping the threads of too many screws.

Still, these had power cords that were a nuisance to keep away from the pipes of the windchest below where you were working. It was always a Mixture.

When cordless drills and screw guns were introduced, the battery life was not great. You would need to have three or four batteries dedicated to each tool if you wanted to run it for a few hours, changing and charging the batteries as you went. Today there is a wide range of powerful twenty-volt tools available with remarkable battery life and torque enough to sprain your wrist. I have switched my entire assortment of professional and home maintenance tools to the 20V DeWalt system, including chainsaws and weed whackers, delighting that I no longer need to keep gasoline around the house. I can run that weed whacker for an hour on a single charge, long enough to get around our large rural lawn. And the screw guns just keep going and going.

Was it twenty years ago when Computerized Numerical Control (CNC) machines were becoming popular? These technological marvels can be programmed to quickly produce complicated woodworking projects. One of the first uses of CNC machines in organ shops was the drilling of windchest tables that have rows of different sized holes for each stop. A drawing is fed into the computer, and the machine selects the bits and drills away. I remember standing at the drill press, drilling the holes in rackboards, toeboards, and sliders for a new organ, changing the bits by hand for each different hole size. A long row of boards stood against the wall nearby, and I drilled the 7/16-inch holes in all of them, then would change the bit to half-inch and start again. (I followed the rule of drilling the smallest holes first, knowing that if I made a mistake and drilled a hole or two too many with one bit, it would be easier to correct than if I had started with the big holes.)

When I first saw CNC machines in operation, it seemed that you would need a group of NASA scientists to operate one. Today, knowing some of the very small shops that had adopted them, it is apparent that pretty much anyone can learn to run one. CNC machines crank out windlines, action parts, reed blocks, pipe shades, and pretty much any part of an organ made of wood. CNC machines are also used for making things from metal, mass producing hundreds of identical parts or producing single complex fittings.

Making metal organ pipes is one of the magical parts of our trade. To do that, especially to make alloys and cast sheets of molten metal, a shop needs an expensive, complex setup that requires a lot of space, so most organbuilders buy pipes made to their specifications by



Casting pipe metal, Rudolf von Beckerath, Hamburg, Germany (photo credit: John Bishop)



Kingfisher, Muscongus Bay, Maine (photo credit: Derrick Z. Jackson)

specialized pipe-making firms. Still, several shops have all this equipment, and it is a thrilling process to witness. Metal ingots are melted in a cauldron over high heat, with the different metals, usually tin and lead, weighed carefully as the alloy is specified by the tonal director. The cauldron is mounted near the end of a long narrow table, typically with a stone surface, and the table is fitted with a sled. The metal is ladled into the sled, and two workers push the sled steadily down the length of a table, leaving a thin sheet of the molten brew on the stone. Stare at the gleaming surface for a few seconds, and watch it glaze over as the liquid turns to solid.

Casting metal for organ pipes is a process that has been in use as long as we have had organ pipes. The Benedictine monk, François-Lamathe Dom Bédos de Celles (1709–1779) included beautiful engravings of this process in his seminal book, *L'art du facteur d'orgues* (The Art of the Organ-BUILDER), published between 1766 and 1778. When the metal has set and cooled, the sheets are rolled up. They are then either planed by hand or on a huge drum to the specified thickness. Some pipe makers hammer the metal before forming the pipes, duplicating an ancient process that compresses and strengthens the metal. Then they cut the metal to create the different parts of an organ pipe, rectangles for the resonators, pie-shaped for the tapered feet, and circles for the languids. They are formed into cylinders and cones and soldered together to form the pipes. Every organist should find a chance to witness this incredible process.

Potter at work

Harry Holl's Scargo Pottery in Dennis, Massachusetts, was a common summer evening family outing when I was a kid. We all loved the woodsy setting with a row of potter's wheels under a corrugated fiberglass roof where we would stand watching Harry and his colleagues, many of whom were apprentices, create beautiful dinnerware, mugs, vases, and bowls. Like the mysteries of casting organ metal, it is a bit of magic to watch an artist place a blob of clay on a wheel and poke and prod it into a vessel. Watching

a blob become a bowl is like watching a flower open. The craft is exacting when making a set of plates or bowls. Each is a hand-made individual, but they will stack better in your kitchen if they are pretty much the same size, so the potter uses a caliper to measure the height and diameter of each piece to form a set.

When Wendy and I moved into our house in Newcastle, Maine, in the winter of 2001, my parents gave us a set of eight large dinner plates made by Harry Holl with deep blue glaze in a rippling pattern, which we still use frequently. There is a large table lamp on my desk, and the house is scattered with the lovely artworks from Scargo Pottery that we eat and drink from each day.

Harry worked mostly with ceramic clay that emerged white from the kiln. There is a particular beach near Scargo Pottery with distinctive black sand that Harry liked to blend with his clay, giving his pieces a speckled effect that shows through the glaze. His sense of shapes and his love of his material made him a great artist. His daughters Kim and Tina run Scargo Pottery now, long after their father's death.

Those summer outings typically had a pleasant coda, as we would pass an ice cream shop called Sea Breezes on the way home. Getting into the car at Scargo Pottery, we would pipe up a sing-song chorus, asking if "Sea Breezes are blowing." My father was a sucker for ice cream, so it was always a safe bet.

Will it float?

Around us in Maine there are several boat yards that build custom wooden boats. Like any artisan's shop, they are a delight to visit, and as a life-long organbuilder to whom straight and square are virtues, the absence of straight lines in the hull of a wooden boat is mind-boggling. The hull is nothing but voluptuous curves in every direction, from front to back (forward to aft), top to bottom (rail to keel), and side to side (beam to beam). Boat builders place huge planks into steam-filled vessels to soften them and carry them to the side of the boat where they are fastened to the ribs with huge bronze screws (which don't corrode in salt water) or wooden pegs.



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“Looking like a million bucks” (photo credit: John Bishop)

When I worked with John Leek, we used the same steaming process to make the bentsides of harpsichords.

When a hull is complete and decks and interior are fitted out, the boat is launched, a test that no organbuilder ever has to face. I marvel that the never-before-immersed vessel floats flat and level. I guess it is comparable to the marvelous moment when you turn the wind on in an organ for the first time. Both the boat and the organ come to life at their first moments of usefulness.

Back to its maker

In the spring of 2013, Wendy and I set sail in *Kingfisher* from Marshall Marine in Padanaram, Massachusetts. She is a Marshall 22, built there in Padanaram in 1999. We had purchased her the preceding fall and spent the winter imagining and planning our maiden voyage to bring her to her new home in Newcastle, Maine. Our son Andy then lived in nearby New Bedford, Massachusetts (home of the largest fishing fleet in the United States). We left one of our cars in Newcastle, and Andy dropped us off at the boatyard and took care of the other car while we were at sea.

Our trip took six days and five nights and covered more than 250 miles. We had mapped out the route and reserved dock space or moorings in different marinas for each night. We ate dinner onboard most evenings and reveled in showers at the marinas. It was one of the great adventures we have shared as a couple. A friend raced out in her motorboat to snap a photo of us entering the Damariscotta River. Stepping onto our dock and walking up the back lawn seemed like a miracle. Sleeping on solid ground for the first time in six days, I rolled out of bed onto the floor.

Each summer since, we have set aside weeks for “cruising,” when we provision the boat for days and nights on the water and explore the infinity of the famous rocky coast of Maine. We have anchored in picturesque harbors and on remote islands. After the huge learning curve of handling the boat on the first trip, we have mastered *Kingfisher*, learning when we can push her, when we should reef the sail against heavy wind, and just how high can we “point” against the wind to round that reef without tacking. We have several friends in the area who have waterfront houses, and one of our favorite outings has been to sail to them for rollicking dinners and slumber parties. And one of the great things about a boat is that you can go places otherwise unreachable.

Last summer, nudged by the pandemic, we left Greenwich Village, moved into our new home in Stockbridge, Massachusetts, and quickly made a gaggle of new friends. Tanglewood, the summer home of the Boston Symphony Orchestra, fifteen minutes from home, would be less of a summertime conflict if they



Leaving Maine (photo credit: John Bishop)

only held concerts when it was not good sailing weather in Maine.

When our local boatyard hauled *Kingfisher* out of the water last fall, I asked them to touch up the varnish on the brightwork, the teak pieces that trim the fiberglass hull whose finish is ravaged by constant sunlight and salt. He touched it up, all right, and sent me a bill that recalled the saying, “She looks

By John Bishop

like a million bucks.” It was a surprise, but we took it as a hint. What better time to offer her for sale than when she looks like a million bucks?

Two weeks ago, *Kingfisher* went by truck back to Padanaram, and last week I stopped by Marshall Marine to deliver the sail that had been at a sail maker for winter cleaning and repair. Geoff Marshall, who runs a workshop with seven people building those lovely boats, is also the broker from whom we bought her, and he walked me through the different buildings, talking about the various boats in different stages of completion. Here is one that is just getting started, and here is another that is due to launch in a few weeks. The new owner is just as eager to see her in the water before Memorial Day as the organist is to play the new organ on Easter Sunday.

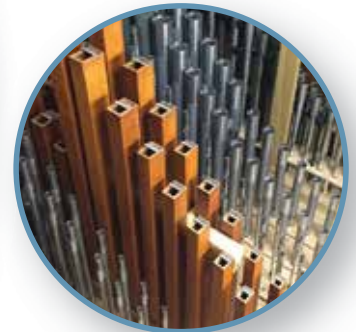
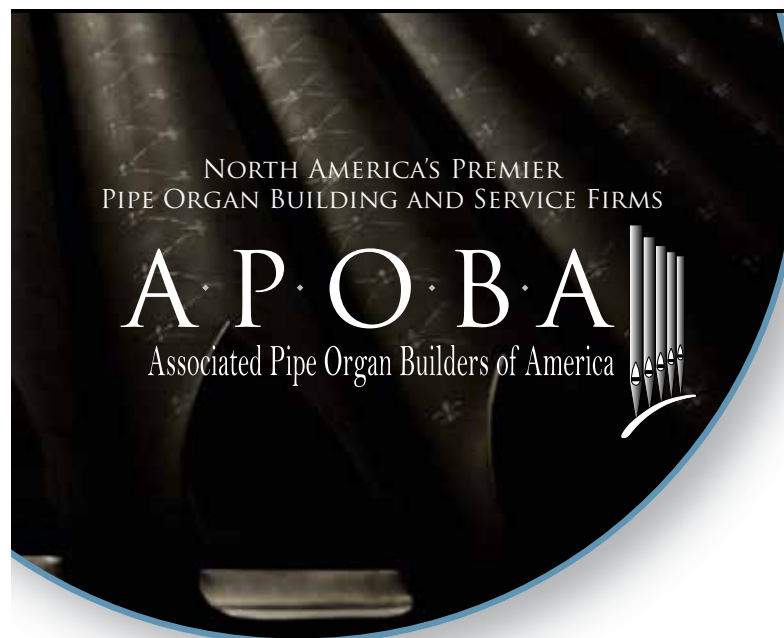
When I watched *Kingfisher* drive up the hill away from Round Pond, Maine, on the back of the truck, I felt as though a piece of me was dying. How we have loved the time onboard with family and friends, and with Farley the Goldendoodle curled up on the deck. There is nothing like the taste of the first sip of coffee



(photo credit: Félix Müller)

in the morning or of a gin and tonic after a long day of sailing, and there is nothing like the thrill of bending the wind to get you to a party.

Frequent readers will remember that I have written many times about the common philosophies of sailboats and pipe organs, that both are human attempts to control the wind. *Kingfisher* is leaving our family, but I will always have a little salt water in my blood. You haven't heard the last of it. ■



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The life of French harpsichordist Huguette Dreyfus

Part 3: Les Lis naissans¹

By Sally Gordon-Mark

Editor's note: Part 1 of this series appeared in the March 2023 issue of THE DIAPASON, pages 18–20; part 2 appeared in the April 2023 issue, pages 14–19.

“I was very attached to her, as one is to teachers who allow you to make huge strides in little time.”

—Judith Andreyev²

By the 1980s, it had become customary for harpsichordists and organists from all over the world to come to France or the Netherlands to study and perfect their technique with Huguette Dreyfus, Kenneth Gilbert, and Gustav Leonhardt. Huguette's concert tours and recordings had brought her international renown. She had a great gift for teaching, and with foreign students she could speak English, German, and Italian fluently. “Huguette has an absolutely fabulous sense of teaching, and she can communicate what she knows with enthusiasm.”³ Many of her students who had succeeded professionally continued to play for her before concerts, recordings, and tours. But Huguette would say in an interview late in life that her students did not need her as much as she needed them.⁴ Her students who became concert artists include harpsichordists Olivier Baumont, Emer Buckley, Jocelyne

Cuiller, Maria de Lourdes Cutolo, Gaby Delfiner, Yves-Marie Deshays, Matthew Dirst, Elisabeth Joyé, Yannick LeGailard, Laure Morabito, Pamela Nash, Kristian Nyquist, Mariko Oikawa, Joël Pontet, Christophe Rousset, Heather Slade-Lipkin, Noëlle Spieth, Ann Cecilia Tavares, Yasuko Uyama-Bouvard, Blandine Verlet, Jory Vinikour, Ilton Wjuniński, as well as organists Philippe Bardon, Véronique LeGuen, Frank Mento, and David Noël-Hudson.

Huguette began teaching when she was only fourteen years old, during her family's stay in Switzerland with relatives after they had fled France over the Alps in December 1942. This was after she had received a first prize in her piano exam at a superior level from the Conservatory of Clermont-Ferrand. When she entered the Conservatory of Lausanne, she enrolled at the virtuoso level and was allowed to pass her final exams in Clermont-Ferrand when the war ended, winning another first prize. After settling in Paris in 1945, she taught privately while she pursued her own studies at the Paris Conservatory, the *Ecole Normale de Musique* (she also received top prizes at the two schools),⁵ and in Ruggero Gerlin's two-month summer harpsichord course at the Accademia Chigiana in Siena. Teaching would remain very important to her all her life, even when



Huguette Dreyfus, Saint-Maximin-La-Baume, 1970 (photo courtesy of Jocelyne Cuiller)



Christian Lardé and Huguette Dreyfus, Saint-Maximin-La-Baume, July 1970 (photo courtesy of Jocelyne Cuiller)

she became one of the most important French harpsichordist of her generation.

It is not commonly known that her earliest protégé was Blandine Verlet, whose individual and distinctive way of playing would have found sustenance in Huguette's tendency to encourage her students to think for themselves

and find their own interpretative styles. Blandine took private lessons with her regularly beginning in 1958, when she was enrolled in Marcelle Delacour's class at the Paris Conservatory, until as late as 1969 (although less frequently once her own career took off).⁶ It is clear from Huguette's agendas and documents



Jocelyne Cuiller and Huguette Dreyfus, date and location unknown (photo courtesy of Jocelyne Cuiller)

Claude Mercier-Ythier and Huguette Dreyfus, date and location unknown (photo courtesy of Claude Mercier-Ythier)

that she gave her particular attention. On September 16, 1962, Blandine's father, the distinguished Dr. Pierre Verlet, chief conservator of the Louvre Museum and renowned art historian, wrote:

Please allow me to express our gratitude to you for all you have done for Blandine. You were a mother to her in Siena, from which she returned this morning, delighted.⁷

In 1963 Blandine was awarded a unanimous first prize from the judges as well as a special prize at the International Competition of Munich. Huguette not only coached her for the competition, but would promote her career in general by introducing her to her own mentors, Alexis Roland-Manuel and Norbert Dufourcq, inviting her to programs on which she was featured, proposing she study with Gerlin in Siena, and inviting her to play on a recording of the Bach concerti in 1965.⁸ In 1969 Dr. Verlet would write regarding a radio program on which Blandine had appeared with Huguette, after having returned from studying with Ralph Kirkpatrick at Yale University:

How to thank you too for the place that you gave to Blandine in the [radio] program. A little secret: in a quick word, two days after her arrival home she said: "I've already taken the piece to heart again. . . . Mademoiselle Dreyfus has magnificently made me work. . . ." Again all my admiration and my gratitude.⁹

In later years, the two women would become estranged, and as a result, Huguette's teaching and nurturing of Blandine have been overlooked.

From July 1 through August 9, 1966, Huguette gave harpsichord lessons along with Pauline Aubert and Marguerite Roesgen-Champion during an early music event, "Summer in France," sponsored by the Paris American Academy of Music in Fontainebleau, at the invitation of Nadia Boulanger, its director.¹⁰ In 1967 she was named professor of harpsichord at the Schola Cantorum in Paris, a position that she kept until 1990. Her students included a young Christophe Rousset, who ended up taking his lessons in her home on Saturdays, because his school schedule did not permit them during the week.¹¹

From 1971 until 1982, Huguette taught basso continuo at the Sorbonne where Olivier Papillon was in her class.¹² When she left there, she asked harpsichordist Richard Siegel to take her place.¹³ During that period Huguette was also the harpsichord professor of what was then a municipal conservatory in Bobigny, just north of Paris. Students in that class included Maria de Lourdes Cutolo and Ilton Wjuniski, who were scholarship recipients from

Brazil, Elisabeth Joyé, Joël Pontet, Gaby Delfiner, Renaud Digonnet, and Yannick LeGaillard. In 1982 she was named harpsichord professor at two major conservatories in France: what were then called the *Conservatoire national supérieur de musique* in Lyon and the *Conservatoire supérieur de région in Rueil-Malmaison*. A harpsichord class

was created at the latter specifically for her, and also an organ class for Marie-Claire Alain.¹⁴ When it came time to retire, Huguette left the Lyon conservatory in June 1993 (Françoise Lengellé took her place) and then a year later the Rueil-Malmaison conservatory, where Olivier Baumont, a former student and now the professor of harpsichord

at the *Conservatoire national supérieur de musique et de danse de Paris*, replaced her.

In addition to her regular teaching positions, Huguette gave annual summer workshops in the Provence region of France, first in Saint-Maximin-La-Baume and then in Villecroze. Claude Mercier-Ythier described how it came about:

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Photo by Kealy Merritt

Aeolian Opus 1583 was built for the Seignouret-Brulatour mansion at 520 Royal Street, New Orleans, LA in 1925. The building, now part of the The Historic New Orleans Collection, was completely renovated to create its new museum and visitor center. The Aeolian was restored as part of this process. The restoration was historic in all its details, from the console and player mechanism, to blowers, chests and pipes. To this restoration was added a state of the art capture system with record/playback to create archival recordings of all performances on the instrument since the completion of the restoration. The project was completed in 2019. The organ can be heard on YouTube by searching Aeolian Brulatour.

Twentieth-century French harpsichordists



Recorded in 1979 in Tokyo, released on vinyl in 1980 (Denon OX - 7175) and on CD in 1986 (Denon C37-7672) (photo courtesy of Shigeru Oikawa)



Huguette Dreyfus, Nara Park, Japan, 1981 (photo courtesy of Yasuko Uyama-Bouvard)



Huguette Dreyfus teaching at Villetcroze, date unknown (photo courtesy of Claude Mercier-Ythier)

music festival in Aix-en-Provence, he met Louis Saguer, also a composer, and arranged to study musical analysis and composition with him. In 1952 he received the unusual post of “Chaplain to the Artists” in Nice, coming into contact with Cocteau, Picasso, and Matisse, among others. Then in 1961, Père Jarrié was named parish priest of the village of Saint-Maximin.

The Dominican order was preparing to sell the monastery there, which they had already left. Father Jarrié and others formed a group to safeguard it, and by the end of the 1960s it had become a cultural center. Father Jarrié inaugurated a series of concerts in the cloisters that became the first festival to focus on early music; at the time, the only music festival that existed in France was in Aix-en-Provence. The Dominican priest and Dr. Pierre Rochas were also responsible for the restoration of the Basilica of Saint Marie-Madeleine’s historic eighteenth-century organ built by Frère Isnard and the creation of the Academy, which together with the concert series would be important not only for Huguette’s career, but also for the international dissemination of early music. For fifteen years, Huguette went there every summer to teach and concertize. Eventually Eduard Melkus joined her and Christian to teach violin. In 1971 Jarrié left the priesthood to consecrate his life to music and teaching:

There were so many students who frequented my courses during 15 years. They came from all over the world and then spread the knowledge that they had acquired in their own respective countries.¹⁷

There were many lighthearted moments that eased the intensity of the lessons. Among Huguette’s archived documents is a *Certificat St Maximin*: “The Jury certifies that Mlle Huguette Dreyfus and Christian Lardé took the Viennese Waltz class in the performance course at the 15th Summer Academy of St-Maximin. Ed. Melkus.”¹⁸ A participant, harpsichordist Maria de Lourdes Cutolo, remembers playing Brazilian music for Huguette, which she loved, while Eduard improvised on the violin.¹⁹

Maria de Lourdes Cutolo and Ilton Wjuniski were two young Brazilian harpsichordists whom Huguette had met in São Paulo, then the capital of Brazil, on the occasion of the “Course-Festival of Harpsichord Interpretation” held in São Paulo’s major art museum (MASP) from October to December 1975. The courses were taught by Helena Jank, Maria Helena Silveira, and Felipe Silvestre. New works for solo harpsichord were commissioned from composers Souza Lima, Osvaldo Lacerda, and Almeida Prado. Huguette was invited to give classes and recitals from October 3 through 26. During her stay, she flew to Rio to meet Roberto de Regina, an

important harpsichordist, teacher, and the first to build a harpsichord in Brazil.²⁰ He also created the first early music group there.²¹

Huguette’s teaching influenced several pupils profoundly. “Stimulated by this contact, some young artists pursued training with the harpsichordist in France, such as Ilton Wjuniski, Maria Lucia Nogueira, and Maria de Lourdes Cutolo.”²² They were awarded scholarships by the festival sponsor, the Secretary of Culture, Science, and Technology, to come to France.²³ A decade later, Ana Cecilia Tavares, another Brazilian artist, would also go to study with Huguette at the Rueil-Malmaison conservatory near Paris.²⁴ Harpsichordist, teacher, and author Marcelo Fagerlande credits Huguette with the surge in interest for the harpsichord in Brazil after her stay there.

Maria Lourdes de Cutolo wrote to Huguette several times in early 1976 to solicit her help in finding lodgings in Paris and a spinet to use. Huguette sent her information on spinets, but in the end, moved her own spinet into a spare bedroom, where Maria could practice every day if she liked.²⁵ Huguette often helped students with practical concerns as well as with personal problems, at the same time guarding a professional distance. She maintained the reserve between people of different positions, or those who do not know each other well, that prevails in European culture: the *maestro* or *maestra* is treated with respect, and familiarity would be inappropriate. Her students were invited to address her by her first name, but never would have thought to address her by the familiar “tu.”

Another country important to Huguette was Japan, where she made lifelong friendships. She met a Japanese student, Miwako Shirai, at Saint-Maximin where the flautist was studying with Christian Lardé. When Huguette was invited in 1979 by Mariko Oikawa, a former student in France, to play concerts in Japan and record an album with the group, Tokyo Solisten, of which Mariko was the harpsichordist, she called upon Miwako to accompany her and act as translator. In Japan, Huguette was welcomed by the father of another of her students, Yasuko Uyama-Bouvard, who had come to France in 1976. Her father, wanting to introduce the ever-curious Huguette to Japanese culture, invited her to an “exceptional restaurant where there is Shiki-botyo, the knife ceremony, which was performed in the past by the cook to the Japanese court. The cook prepares fish without touching it with his hands.”

Huguette returned to Japan in 1981. During Huguette’s free time, Mariko and her husband Shigeru, with their daughter Reine, about three, took her on visits. Yasuko came from France to stay for a week at the urging of her father who, grateful that Yasuko had

An event happened that would be very important for us: the creation of early music classes at Saint-Maximin’s former monastery . . . where there is an extraordinary organ. The young man who should have taught there was Louis Saguer. [However, shortly before he was supposed to start teaching.] he had been invited to give an important series of concerts in Argentina. The organizer, Dr. Pierre Rochas . . . looked desperately for a replacement. So I took him to see Huguette Dreyfus who immediately took on the classes, without knowing that we would spend [15 summers there]. Huguette was a pedagogue without equal, with an international reputation.¹⁵

In 1964, five lecture recitals were held by Huguette. They were so successful that a year later, harpsichord classes were organized.¹⁶ Claude Mercier-Ythier provided the instruments. Her frequent collaborator at the time, Christian Lardé, joined her. He taught flute, and together they gave classes in ensemble

playing. The classes were given under the auspices of the French Organ Academy for the Interpretation of 17th and 18th century music (*l’Académie de l’orgue français pour l’interprétation de la musique des XVIIème et XVIIIème siècles*), which was created not only by Dr. Pierre Rochas, but by a Dominican priest, Father Henri Jarrié, as part of their efforts to save the convent from destruction and restore the famous organ in the basilica.

Father Jarrié’s contribution to the early music revival in France seems to be unknown; his story is worth telling. Born in 1924, he began his theology studies in the Saint-Maximin monastery. A musician, he had taken piano lessons from the age of six and also composed music. Among the many artists and intellectuals who visited Saint-Maximin was André Coeuroy, a musicologist and critic, who took a look at his compositions and encouraged him. Then at the

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"To breathe isn't to slow down, slowing down isn't respiration." Mireille Vandebroucq, Miroslav Brejcha, Orhan Memed, Véronique LeGuen. Paris, early 1990s. (photo courtesy of Sally Gordon-Mark)



Renaud Dignonet and Huguette Dreyfus, Paris, May 10, 2007 (photo courtesy of Renaud Dignonet)



Celebrating Huguette's birthday, December 1978 (photo courtesy of Maria de Lourdes Cutolo)



Huguette Dreyfus and a geisha in a restaurant in the Gion quarter of Kyoto, Japan, 1981 (photo courtesy of Yasuko Uyama-Bouvard)



In the foreground: Huguette Dreyfus, Maria de Lourdes Cutolo, Elisabeth Joyé, December 1978 (photo courtesy of Maria de Lourdes Cutolo)

won first prize at the Festival Estival international harpsichord competition in Paris in 1979, wanted to honor Huguette. He presented her with a stay at a traditional Japanese hotel. Yasuko went with Huguette and Mariko to Nara Park (Shigeru had to take Reine back to Tokyo), where thousands of deer run free and it is possible to feed and pet them.²⁶

In 1983 Huguette spent nearly a month in Japan from October 8 through November 4, recording for Denon and performing in Tokyo, Nagoya, and Kyoto. In her free time, she went sightseeing often with the Oikawa family:

The trip that left the biggest impression was our voyage to Kyoto. We visited Nara Park the day before her concert in Kyoto. She found herself surrounded by deer and she said that she was astonished that the most easily frightened animals in the world would eat out of the palm of a man's hand. She spent a good amount of time playing with them. We also went by car to Hakone. Descending Mount Hakone, we encountered the historic Daimyō procession. We watched it and then walking in the city of Odawara, we visited the chrysanthemum festival.²⁷

Huguette would return to Japan in the future, but sadly, Mariko would not be there to welcome her. Only thirty-nine-years old, she passed away from cancer on July 25, 1988, leaving behind two children, Reine, and a boy, Kentaro, born in 1984. Fifteen years later, Reine would become a harpsichordist herself and come to France intermittently to study with Huguette at Villecroze and in her home on Quai d'Orsay in Paris.

In 1979 Huguette left the Academy in Saint-Maximin. In 1983 she joined the *Académie de Musique Ancienne* in Villecroze to give summer masterclasses, which she did until 2008. Claude Mercier-Ythier, who had loaned his historic 1754 Henri Hensch, Huguette's favorite instrument, for the Saint-Maximin sessions, continued to supply it and other

harpsichords for the classes at Villecroze. At both academies, friends, including Melkus, Lardé, and his wife, harpist Marie-Claire Jamet, joined her to concertize and give instrumental and chamber music classes. In Villecroze classes were held in the morning, and afternoons were free, when students practiced and swam in the pool. Sunday was a day off, and there were group outings organized for them, such as boat rides and sightseeing. It was "paradise on earth," according to one of the students, Kristian Nyquist.²⁸

In addition to masterclasses in France during the summer, Huguette was invited regularly to give them all over

the world. She also sat on juries for harpsichord exams at conservatories and for harpsichord festivals. For at least twenty-five years, there was a biennial international harpsichord festival in October in Paris, the Festival Estival. Huguette was often on the jury, and in February 1990 she was invited to write a page for the brochure celebrating the twenty-fifth anniversary of its creation on March 7 that year.²⁹ Often she sat on juries with friends, former students, and other distinguished colleagues, such as Colin Tilney, Zuzana Růžicková, Rafael Puyana, Gustav Leonhardt, Scott Ross, Kenneth Gilbert, and Luciano Sgrizzi.

Three radio programs in 1979³⁰ featured her and some of her students at the Bobigny Conservatory: Maria de Lourdes Cutolo, Christophe Rousset, and Ilton Wjuniski. When asked what she told students who express a desire to pursue a career, she called it a very big responsibility and said she tended to discourage the idea. By discouraging them, she meant that she did not want to "throw rose powder in their eyes and mislead" anyone. She would tell a student, "A career is very difficult even if you are very talented and are supported by your family. Your field has to be well learned, which takes a lot of time.





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Twentieth-century French harpsichordists

It takes time to launch a career, and it requires a lot of courage." Huguette herself had suffered big obstacles to her own career and had worked very hard and made sacrifices. But she knew that if the student was possessed "by the demon of music, by the demon of the stage, by the demon of a career," nothing she said could change his or her mind. "The true, the pure artist will remain." She recognized that the mere fact of playing before one's peers in a classroom was already very intimidating, and she took her role very seriously. "The tighter the relationship between student and teacher is, the more the teacher has to pay attention."³¹

When possible, Huguette gave her students the chance to perform publicly on radio programs where she herself was featured, and a few played on recordings of hers. Among her documents is a letter from a well-known French harpsichordist who was her student in the 1970s, "I know what I owe you, . . . you are the person who counts most in my harpsichord vocation."³² Her kindness and generosity is still remembered today. She often gave students rides to the summer workshops in Saint-Maximin and Villecroze, which could not be reached directly by train. One of her American students, Ellen Haskil Maserati, remembers their trip to Siena to take Gerlin's class, "She was really nice when we drove down. We stopped overnight in Lyon. She took me to dinner and had me try all the local food. She was very motherly."³³

Her genius for teaching resided in her wanting to respond personally to her students, feeling that a teacher should always understand the personality of the student and determine what possibilities there were to develop. During the lessons she was demanding, but she did not ask for obedience. Her intention was not to impose her ideas; she preferred that the student have his or her own. In this approach, it is possible to see the influence of her teachers at the Paris Conservatory. One teacher, Norbert Dufourcq, when grading an essay she had written on the "different manifestations of choral music in the vocal works of Bach," noted, "You have read many texts . . . to the point where [your essay ends up sounding] a bit like a catalog sometimes. What is lacking is

a personal judgment, a thought that is yours and the fruit of your reflections as a good musician." Also, Huguette's pedagogy teacher, a Mr. Norpain, had given advice that she clearly had taken to heart, "Before speaking, listen to the student with so much attention that you immediately get a clear idea of his strengths and weaknesses."³⁴

During a radio broadcast from Villecroze on November 9, 2000,³⁵ Huguette said in the course of a masterclass:

As far as I'm concerned, you arrive at technique through the music and not the other way around. . . . When you have something you want to express but you don't have the technical means to express it, it's up to you to find exercises that will permit acquiring those means. . . . To learn a sensitive touch, the finger has to feel the plectrum scratch the string. [She felt that "plucking the string" was not an accurate term.] There is an important relationship between the sensitivity of the fingers and the ear, and that's what you must work on. The ear must hear differences. . . that makes part of the everyday work when you're doing finger exercises. In fact, it's musical, and I personally feel that no exercise should ever be done mechanically. You must always be in conversation with the music. Even if you do so-called daily exercises, you can always find these passages in pieces. You have to consider them musically. I always use as a reference the human voice or a wind instrument for understanding how to let the music breathe.³⁶

Huguette was famous with her students for her frequently repeated "*proverbes dreyfusiens*." One student, Chiao Pin Kuo, remembered some of these aphorisms in a tribute to her after her death:

The notes are not the music, the music lies between them.

When you play a piece, the listener has to understand everything as if he has the music in front of his eyes.

Without respiration, the music is dead.

To breathe is not to slow down, slowing down is not breathing.

It's not enough to know how to play, you have to have a wide knowledge of not only harpsichord music but of all forms of art. If you are small-minded, you won't ever be a great musician.

Practice, listen, converse, and feel the composer speaking.³⁷



Celebrating Huguette Dreyfus's birthday, France, December 1993 (photo courtesy of Sally Gordon-Mark)



Celebrating the end of a term, Huguette offers her students homemade chocolate cake, Paris, June 1993 (photo courtesy of Sally Gordon-Mark)

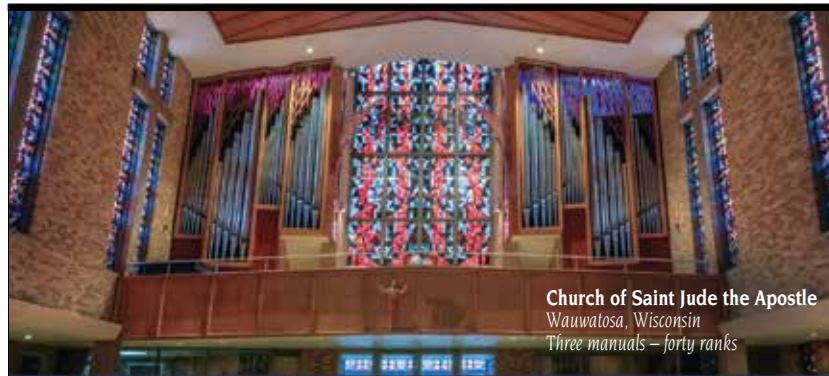


Sally Gordon-Mark, Miroslav Brejcha, Huguette Dreyfus, Rueil-Malmaison, France, December 1992 (photo courtesy of Sally Gordon-Mark)

Up until now, I have spoken in the third person. But now, as one of Huguette's former students and friends, I will speak in the first person. It has been nearly a quarter of a century since I studied with her during her last three years at the *Conservatoire de Rueil-Malmaison*. But she made such an impact on me that I still recall most of her teachings. I had never had the opportunity to study with someone of her caliber before and must have realized that every bit of the experience was precious and needed to be carefully stored away in my memory. I was a middle-aged amateur pianist, and the first chance I ever had even to touch a harpsichord came the year before when I started taking lessons from the American harpsichordist, Jory Vinikour. He was in Paris on a Fulbright scholarship to perfect his prior training with Huguette and Kenneth Gilbert. It was Jory who encouraged me to audition for Huguette to enter her class at the conservatory. Despite trembling hands, I played for her and was accepted.

In our class at Rueil-Malmaison, we always celebrated birthdays, especially hers. One year, we threw a surprise party for her in the apartment of her cousin, Nicole Dreyfus (a famous attorney in France). Four students played variations of "Happy Birthday," squeezed together at Nicole's piano, I and another improvised a tango, and four held up one of her aphorisms, written out on pieces of paper. Huguette would have all her students over to dinner after the year-end exams, serving chocolate cake she had baked herself. At the conservatory, it was forbidden to eat in the teaching room, but Huguette installed a coffee maker, and we often ate our lunches there and celebrated birthdays and holidays with cake and champagne.

What Huguette taught me did not only concern the keyboard and written notes—it had to do with how to practice, making the instrument sing, acquiring the confidence to play difficult pieces, performing. . . . She said I could go as far as I wanted to in my playing, and I



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Miroslav Brejcha and Huguette Dreyfus, Rueil-Malmaison, France, December 1992 (photo courtesy of Sally Gordon-Mark)



Sally Gordon-Mark and Huguette Dreyfus, Paris, May 1993 (photo courtesy of Sally Gordon-Mark)



Huguette Dreyfus and Jory Vinikour, Villecroze, France, 1989 (photo courtesy of Jory Vinikour, restored by Stuart Gordon)



Huguette Dreyfus and her cousin Nicole Dreyfus at Villecroze, August 2006 (photo courtesy of Shigeru Oikawa)

ended up being able to play pieces that I never would have been able to before. Her observations were always accurate, and her comments always constructive; Huguette could also say much with just an evocative gesture. All of this advice enabled me to play in public and be awarded a unanimous first prize in a jury exam, which would have been impossible before I studied with her:

Listen to the bass.

To feel the beat and speed of a piece, walk 'round the room, singing the melody.

To perform a piece, it needs to be more than 100% ready.

Be aware of the environment in which you're practicing at home. When you're learning a piece, the brain is storing it, not as isolated bits of information, but in its whole context, which will be reproduced when you perform.

Have everything prepared for performance, including the music so there are no loose pages to get lost or fall on the floor.

Listen to what you play all the way to the end.

When one hand is playing a tricky passage, listen to the other one. (This was particularly effective when I was learning how to play ornaments.)

All that counts is the music.

Learning a fugue, sing each part separately. As you play one voice, add a second one with the other hand. Practice playing one voice while you sing with the other. While you play all the voices, follow each one individually.

Playing each part hands together strengthens how it's learned in the brain.

Don't think about the notes. Imagine the trouble a centipede would have walking if it thought about how it moved!

Huguette rarely noted anything on my music, except to circle rests and add fingering—but only occasionally. More often, she would come by and tap on my shoulders, which had risen up to my ears with tension (terror, because of playing in front of the class, might be the more accurate word!). This recurring at every lesson, she showed me some exercises to relax them. She did not insist about fingering, saying that it was an individual decision, given that hands are different.

Giving Glenn Gould as an example, Huguette pointed out that artists could sit or hold their arms in the "wrong ways" and still be brilliant.

Her own musicality was extraordinary. Once when I was playing in class, a woman from the conservatory office came to the door. Huguette told me to keep playing and went to speak to her. Suddenly she interrupted herself to call out to me, "B-flat!" I had made a mistake, and she heard it despite their conversation.

Referring to her practice of going to see something beautiful at a museum before giving a concert, she said in an interview with an Italian reporter, "It's like giving water to a flower for it to bloom easily."³⁸ To me, this quote could be a metaphor for her teaching. Once, when I was visiting her in the hospital before her death—some of her other students and I were in touch so as to maintain a continuous flow of visits—a nurse asked me if we were Huguette's family members. "No," I responded, "we're the flowers in her garden," knowing I'd puzzle her, but not finding any other apt way to put it in my distress. Now that I have gathered testimonials for a commemorative issue, I see that others felt as inspired and nurtured by her as I did, such as Yasuko Uyama-Bouvard who wrote, "She transmitted her love of music to me."³⁹ Huguette could draw the best out of a student, and in my case, it changed the way I thought about myself and my capacities. Her next step was to help give me the capabilities to play the music I chose. Huguette took me as seriously as she would have if I had been young and a prospective professional. As another adult amateur student said, "Gratitude is the greatest homage that one can pay her."⁴⁰ ■

To be continued.

Born in New York City, Sally Gordon-Mark has French and American citizenships, lives in Europe, and is an independent writer, researcher, and translator. She is also a musician—her professional life began in Hollywood as the soprano of a teenage girl group, The

Murmaids, whose hit record, Popsicles & Icicles, is still played on air and sold on CDs. Eventually she worked for Warner Bros. Records, Francis Coppola, and finally Lucasfilm Ltd., in charge of public relations and promotions, before a life-changing move to Paris in 1987. There Sally played harpsichord for the first time, thanks to American concert artist Jory Vinikour, her friend and first teacher. He recommended she study with Huguette Dreyfus, which she had the good fortune to do during the last three years before Huguette retired from the superior regional conservatory of Rueil-Malmaison, remaining a devoted friend until Huguette passed away.

During Sally's residence in France, she organized a dozen Baroque concerts for the historical city of Saint-Germain-en-Laye, worked as a researcher for books published by several authors and Yale University, and being trilingual, served as a translator of early music CD booklets for musicians and Warner Classic Records. She also taught piano privately and at the British School of Paris on a regular basis. In September 2020 she settled in Perugia, Italy. In March 2023 Sally was the guest editor of the British Harpsichord Society's e-magazine Sounding Board, No. 19, devoted entirely to the memory of Huguette Dreyfus. For more information: www.sallygordonmark.com.

Notes

1. "The budding lilies," title of the first piece by François Couperin in his *13ème Ordre, Troisième Livre*.
2. Email to author, December 7, 2016.
3. Radio interview, "Denis Herlin," *Les traversés du temps*, France Musique, March 21, 2012.
4. Radio interview by Marcel Quillévère, "Huguette Dreyfus claveciniste," *Les traversés du temps*, France Musique, March 7, 2012.
5. BnF VM FONDS 145 DRE-3 (12).
6. *Agendes*, BnF VM FONDS DRE-3 (5).
7. Letter from Pierre Verlet to Huguette Dreyfus, September 16, 1962, BnF VM Fonds 145-DRE (23).
8. LP, *The complete concerti for harpsichord, J. S. Bach*, "A Critère recording," Paris. Musidisc, France. New York: Nonesuch, HE 73001, 1965. Complete discography of Huguette Dreyfus compiled by the author. dolmetsch.com/huguettedreyfusdiscography.htm.
9. Letter from Pierre Verlet to Huguette Dreyfus, July 15, 1969, op. cit.
10. Brochure, Paris American Academy of Music, "Summer in France," 1966. BnF VM FONDS 145 DRE-3 (12).

11. Christophe Rousset, in emails to the author between 2016 and 2023.
12. Olivier Papillon, phone interviews with author, December 16, 2016, April 6 and 10, 2017.
13. Richard Siegel, interview with author, November 17, 2016, Paris, France.
14. Susan Lansdale, interview with author, March 23, 2018, Le Pecq, France.
15. Claude Mercier-Ythier, in tribute to Huguette Dreyfus, *Clavecins en France* (CLEF) clavecin-en-france.org/spip.php?article288. Translated from French by the author.
16. Huguette Dreyfus, radio interview, *Les traversés du temps*, op. cit.
17. "Toujours jeune, L'Académie d'été, 40 ans déjà." *Orgues Nouvelles*, No. 15, Summer 2008, Lyon.
18. BnF VM FONDS 145 DRE-3 (12).
19. Maria de Lourdes Cutolo, email to author, March 20, 2022.
20. Marcelo Fagerlande, phone interview with author, October 21, 2022.
21. bach-cantatas.com/Bio/Regina-Roberto.htm.
22. Marcelo Fagerlande, Mayra Pereira, and Maria Aida Barroso, *O Cravo no Rio de Janeiro do século XX*. Rio de Janeiro: Rio Books, 2020.
23. Ilton Wjuniski, tribute to Huguette Dreyfus, 2013.
24. Ana Cecilia Tavares, tribute to Huguette Dreyfus, 2022.
25. Letters from Maria de Lourdes Cutolo to Huguette Dreyfus, January 14 and February 2, 1976 BnF VM FONDS 145 DRE-1 (17).
26. Yasuko Uyama-Bouvard, emails to author, January 2023.
27. Shigeru Oikawa, letter to author, September 25, 2017, and tribute, January 2023.
28. Kristian Nyquist, interview on April 27, 2017, and later phone calls and emails.
29. BnF VM FONDS 145 DRE-3 (12).
30. "Musiciens pour demain," François Serrette, *France Musique*, February 15 and 22, 1979.
31. "Musiciens pour demain," op.cit., radiofrance.fr/francemusique/podcasts/les-tresors-de-france-musique/musiciens-pour-demain-avec-huguette-dreyfus-et-christophe-rousset-une-archiver-de-1979-4597434.
32. Letter from Noëlle Spieth to Huguette Dreyfus, BnF VM Fonds 145 DRE-1 (17).
33. Ellen Haskil Maserati, interview with author, June 2018, Paris.
34. BnF VM FONDS DRE-3 (1).
35. *Villecroze: l'atelier de clavecin de Huguette Dreyfus, Les chemins de la musique, France Culture*, Radio France, broadcast November 9, 2000.
36. Huguette Dreyfus, radio interview, *L'Académie musicale de Villecroze*, November 22, 2000.
37. Translated from French by the author. clavecin-en-france.org/spip.php?article288.
38. Huguette Dreyfus interview, *Corriere dell'Umbria*, February 18, 1999. Translated from Italian to English by the author.
39. Email to author, January 5, 2023.
40. Pascal da Silva Teixeira, email to author, December 2016.

Scattered leaves ... from our Scrapbook

"The idea was to eliminate everything unnecessary, to make the whole as direct and simple as possible, but always with the beautiful in mind as the first goal."

Henry Mather Greene

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Spotlight on improvisation, part 3: an interview with Jason Roberts

By Robert McCormick

Editor's note: Part 1 of this series may be found in the May 2022 issue, pages 20–21; Part 2 may be found in the September 2022 issue, pages 12–13.

Introduction

This is the third in a series of articles on improvisation, incorporating interviews with distinguished and distinctive American exponents of the art. The first two articles included enlightening contributions from Matthew Glandorf and Mary Beth Bennett, respectively; this article contains a discussion with Jason Roberts. Roberts is an alumnus of Rice University, Yale University, and the Manhattan School of Music. In recent years he has served numerous notable Episcopal parishes, and now is the director of music at the (Roman Catholic) Church of the Blessed Sacrament, New York City. Notably, he won the American Guild of Organists National Competition in Organ Improvisation (NCOI) in 2008. I have known Jason for nearly twenty-five years, and in addition to many other compliments that I easily can give him, in 2002 he also introduced me to the person who now is my husband, something for which I am most grateful!

As will become clearer later in the article, Jason's responses led me to enjoy a fair bit of nostalgia. He and I met in the summer of 1998 in Macon, Georgia, my hometown. Jason and his family had moved to town the year before, and he spent his senior year of high school at the same school from which I had graduated the preceding year. For several summers running, while home from college, often we would “hang out” only as nerdy teenaged organists might—driving around town, playing organs, listening to sacred music, and discussing churches and church music in great detail. (I had forgotten that we specifically listened to Gerre Hancock, as Jason mentions, or that I improvised for him; I shudder to think what those efforts may have been!)

Going further back in memory, I have been thinking in greater detail about my early musical experiences, some of which I shared in the first article of this

series. I grew up in a large downtown church in Macon, Mulberry Street United Methodist Church, with a strong tradition of formal worship and great music. My first influence, teacher, and mentor was Camille Bishop, for many years organist and director of music at Mulberry Street. Now retired from regular church work, she is an organist's organist and musician's musician. I suspect she does not give herself enough credit for playing fluently “off the page,” because on countless occasions I have heard her extemporize glorious hymn accompaniments, especially on the piano. I am not sure that I would be doing what I am now without her tremendous influence. Subsequently, when I was about nine or ten years old, at a summer church music conference with a group from my church, I heard the late Paul Oakley play services. Though sadly deceased, in the later years of his career he became known more as a choral conductor than an organist. Yet I would bet that not a few readers of THE DIAPASON will share my recollection of his tremendously creative hymn improvisations and accompaniments. I wish I had a time machine to go back and listen to him again.

All these influences, coupled with regular piano lessons yet only sporadic organ lessons until later in high school, led me to be brave and bold (. . . those poor listeners. . .) in improvising, mostly on hymns, at the organ and piano. My first-rate childhood piano teacher, Marian Gordon, even allowed me to improvise in her annual studio recitals. I believe all of this gave me a marvelous blend of inspiration and opportunities that shaped the musician I am today. How grateful I am to all these people and for all those experiences. By the time I got to college, I had not yet played a note of Dupré or Messiaen, something that seems now hard to fathom, but I had the good fortune to develop harmonic fluency and a willingness to extemporize. It has been eye-opening for me, in this series thus far, to learn more about when and how others began improvising.



Jason Roberts



Robert McCormick (photo credit: Kyle Babin)

Discussion

Back to Jason Roberts. Jason is particularly gifted at the imitation of specific composers, periods, and styles, and that is one of the facets of improvisation that I wished to explore with him.

When, how, and why did you start playing by ear and inventing your own music? Did it coincide with your early music training?

I never took piano lessons as a child, but my parents were both pianists, so I was always around lots of music. Not surprisingly, I refused to take any kind of formal advice from my parents, preferring to figure out how to play the piano on my own. I remember learning my first hymn. I practiced “While shepherds watched their flocks by night” (WINCHESTER OLD) for about two weeks, laboriously figuring out each note. I would play by ear quite a lot, but I wouldn't say I really improvised. That came later.

Did you employ improvisation in public over the course of your childhood? Did you improvise in church in some way?

My early church experience was in the garage behind our house, which I transformed into a “cathedral” complete with makeshift rood screen and high altar. My closest friend played the archbishop, wearing vestments created out of old sheets with the proper liturgical colors, and I was the organist, playing an electronic keyboard. I would improvise enough to cover the “liturgical” action, but it really wasn't anything to write home about.

Was there a watershed moment that inspired you to develop your skills seriously?

It's odd that you, Robert, should be the one asking me about this, because you are the person who introduced me to the world of improvisation. When I was a senior in high school in Macon, Georgia, you had just started your degree at Westminster Choir College. You would come home for the summers and call me up, and we would drive around town and play every organ to which we could get access. You would play recordings of Gerre Hancock and sometimes improvise for me. It was the first time I realized that some people made an art of improvisation, and I thought it was fascinating and wonderful.

To the extent that you improvised as a child, did you understand the music theory behind what you were

doing, or did that understanding catch up later?

I think for me the theory came first. I'm not always so intuitive, so I would tend to get stuck if I didn't know what was coming next. When I discovered musical forms, suddenly I could make a plan. It also allowed me to relate my improvisations to pieces that I knew. A hymn interlude could be organized like the development section of a sonata form, and there are thousands of models from which to draw inspiration. I learned ways to build musical tension and ways to extend a motive with sequences. When I discovered a new technique or form, I always was eager to find a way to use it and make it my own.

Who were your principal teachers and influences in improvisation? How did you learn from them?

Bill Porter was a major influence on me. He encouraged his students to practice and perfect their improvisations. I know a lot of people think that this isn't true improvisation, and maybe it isn't. But I have found that when I practice a compositional technique enough, my speed can improve. I might have spent a week practicing my first fugue. Later, I could make one in a day, and now I can make one without any practice, provided the theme isn't too complex!

McNeil Robinson was another great influence. I know it has been mentioned in these interviews already, but he taught improvisation and composition as one subject. I learned mostly by watching him work. He would take a theme and work out all its possibilities on paper. How could the theme be broken down? What were the most recognizable motives and their inversions? What were the implied harmonies? Then he would sit at the piano and try out what he had written, making phrases and sequences by recombining all the fragments.

Even though I only met him once, I feel that I have learned a lot from Pierre Pincemaille. I know him primarily through his recordings, and I think I learn something every time I listen to him play. The same is true of Wolfgang Seifen. They are amazing musicians with so many wonderful ideas and the technique to turn their ideas into music.

You won first prize in the NCOI; to what extent has that influenced your career and your identity as an improviser? Have you entered other improvisation competitions?

The NCOI gave me an excuse to practice improvising, but it also made

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me think of improvisation as a legitimate pursuit—it was OK for me to spend my time on this. Later, having won the competition, I felt like it was all right for me to improvise in a concert or even just to improvise more in church. I might have been a little embarrassed to do this before. After all, it takes quite a lot of confidence to think that people want to sit and listen to music that I have just made up!

I entered the Haarlem Improvisation Competition once, and it was a great motivation for me to practice playing in more harmonically progressive styles. Often, competitors in Haarlem are given twelve-tone or free-atonal themes. It takes a completely different set of tools to extemporize a piece using such a theme.

When did you first improvise in a concert setting?

I think my first concert improvisation was a silent film accompaniment. It was a great start for me, because the film was really the center of attention. I was free to try out all sorts of things, and although some of them weren't so successful, it was a good film and I think that covered my shortcomings!

Do you consider yourself to have your own distinct musical language? Is there anything distinctly “American” about your improvising?

I have two thoughts about this. First, even when trying to play in a historical style, a musician can't help sounding unique. We all have our own voices, whether we like it or not. Second, I think it's extremely rare to have a truly new musical style. If I improvise a twelve-tone piece, that has been done before. If I play in the style of Mendelssohn, that has also been done before.

The question of style seems like it is more easily answered if one is a part of a school of playing. Pierre Pincemaille, one of my favorite improvisers, sounds a lot like Pierre Cochereau. But rather than saying that he was an imitator of Cochereau, we might say that they are both part of the French school of improvisation.

I don't hear the same level of consistency among American improvisers. Some are influenced by jazz, but many are not. Some are more harmonically conservative, but others are not. So, I would say that there isn't an American school of improvisation. This isn't a criticism—it can be good that we're not expected to sound a certain way. But it can also lead us to expect ourselves to come up with a completely new and unique style, which is extremely difficult. As for me, I don't intentionally try to sound unique.

How does the creative process differ when you are imitating a historical style or particular composer? Is it a different process altogether, or a different side of the same coin?

All music has a style, whether it is one that has been around for a long time or not. I like music that is consistent, so I try to set limitations, regardless of the style in which I am playing.

What's your procedure for practicing improvisation in historical styles?

My goal is usually to find out what compositional technique is generating the music and isolate it. This can be done in terms of harmony, texture, or form. I keep a list of harmonies, textures, and forms that I like to use in any given style. I will practice them on their own, and then will mix them. For example, I might make a piece using a sequence I like, and not be concerned with anything else. Then I might use

the same sequence with several textures I like, often imitating pieces. (Can I play something that sounds like Louis Vierne's *Naiades* using a circle of fifths sequence?) Finally, I'll try to make a piece using my chosen sequence and texture in song form, or another form I have chosen. So, in the end I'm practicing three things at once. Sometimes these exercises sound a little dry, but often they yield good ideas.

What is your favorite sort of improvisation, either a form, or environment in which to improvise, or both?

I like liturgical improvisation. Probably my best improvisations are postludes, since after the service is over I don't have to be worried about cadencing when the priest is ready to begin!

How does improvisation differ from composing to you? Do you prefer one or the other?

I like to compose at the keyboard, and I try to envision an entire piece before I work out the details and begin to write. This involves improvising until I settle on ideas that I want to include. I think the main difference between a composed piece and an improvisation is that the composition has to stand up to repeated hearings. Improvisations are heard just once, and music that might be perfect for a specific moment in time can sound dull or even ridiculous when it is recreated later. Composing gives me a chance to take an improvisation and improve its structure, its counterpoint, or its melodic appeal, so that it isn't painful to hear repeatedly. Of course, notating music takes a very long time, so it's probably more fun to stick with improvisation.

How does your voice differ when composing versus improvising? Do you try to make it more “unique,” for better or worse?

As mentioned above, it seems that truly new musical styles are extremely rare, and they are usually not received well. We know that Stravinsky and Monteverdi wrote masterpieces that many people at the time did not even consider to be music. But there are also lots of composers who achieve a unique sound by mixing ideas from other musicians. I think Herbert Howells has a unique sound, but it's not because he is doing anything new; instead, he is combining the modality of Vaughan Williams with some jazz harmony and maybe some impressionism. He does this masterfully, and the mixture is wonderful and decisively unique.

I have never invented anything truly new. I think that my most successful compositions have been novel mixtures of things. I once wrote a piece with the same form as Mozart's *Fantasia*, K. 608, which has a bold introductory motive and two fugues with a set of variations in the middle. My piece was in a Gershwin-esque style, and it came out sounding unique because I don't think Gershwin would have considered writing a densely packed organ piece full of counterpoint! So, to answer your question, in both my improvisations and compositions I will look for undiscovered combinations of musical textures and forms, but the musical language for these styles is not my invention at all.

Reflection

I am grateful to Jason for terrific food for thought in all his responses. Perhaps the keenest insight I have gained from him is his helpful and clear distinction between “new” and “unique” musical

styles. I would have to agree that a totally new musical language is a very rare thing indeed. I also note that both Jason and Matthew Glandorf said something similar about seeking a unique musical voice: Matthew said that he believes that “having a distinctive voice as an improviser happens by accident, so I try not to fuss too much about that.” Jason said that “[expectations of an American style] can also lead us to expect ourselves to come up with a completely new and unique style, which is extremely difficult. As for me, I don't intentionally try to sound unique.”

I think I can safely say that I have never come up with a groundbreaking, new, musical language, myself! I have realized, however, more than ever, that I do aim to sound distinctive. Matthew Glandorf is probably correct that it would happen regardless, whether intentionally or not. Yet perhaps I have a previously undervalued fear of sounding only like a cheap imitation of some other composer or other improviser? I don't mind at all if a listener hears a snatch of Howells there, or Vierne elsewhere; clear influences are inevitable, to be sure, in any composer or improviser's music, as Jason also notes. (There have been occasions, however, when I have intentionally sought to pay homage to a particular composer by explicit imitation, yet those occasions are the exceptions to the rule.)

Something else that Jason wrote that will stick with me is, “Even when trying to play in a historical style, a musician can't help sounding unique.” My assumption to date has been that if an improviser is attempting to imitate, say, Couperin, it should aim to be more or less indistinguishable from another improviser doing the same. Jason's viewpoint is a new one for me, and I suspect it will bear fruit in my own endeavors. I shall ponder that, going forward!

Regarding whether or not there is a distinctive American school of improvisation, both Matthew Glandorf and Mary Beth Bennett (interviewed in the second article of this series) suggested that a blend or even melting pot of musical style might in itself be distinctly American, perhaps something of an American manner of improvising that happens by accident.

Yet, in the introduction to this series, I cited Gerre Hancock and McNeil Robinson as perhaps the foremost American improvisers of their generation. I wish that I could ask them some of these questions. In thinking both of their improvisations and written compositions, though they were very distinct from each other, each could be nothing else but American, to my mind and ears, with decided French influences of various sorts.

Before closing, I would like to expand just a bit on the intersection of composing and improvising, a topic this series has begun to explore. Jason contrasts the two, saying, “. . . the main difference between a composed piece and an improvisation is that the composition has to stand up to repeated hearings. Improvisations are heard just once, and music that might be perfect for a specific moment in time can sound dull or even ridiculous when it is recreated later.” I believe there is a great deal of truth in this statement. I like to think that my own best improvisations might stand up to repeated hearings, but there have been more than a few I never wanted to hear again! (And like any performance, sometimes in listening back, the things I had thought might have been the best of the lot were in fact less so, and vice versa.) Some version of Jason's assertion has been part of my response often when asked to transcribe my improvisations, that they were for a particular time and place. (The other part of the response is that I am too lazy to spend the time transcribing! Please forgive the shameless plug, but I recently relented and commissioned another trusted musician to transcribe three improvisations by request of Selah Publishing Co., which published them in June.)

At this juncture, I have just as many questions as possible answers to all these matters, and I am eager to continue to explore them as the series proceeds. Stay tuned! ■

Robert McCormick has been organist and choirmaster of Saint Mark's Church, Locust Street, Philadelphia, since 2016. Previously he held similar positions at Saint Paul's Church, K Street, in Washington, DC, and at Saint Mary the Virgin, New York City. He is represented in North America exclusively by Phillip Truckenbrod Concert Artists, LLC.

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Cover feature

Buzard Pipe Organ Builders, Champaign, Illinois Saint George's Episcopal Church, Nashville, Tennessee

From the builder

Saint George's Episcopal Church is a vibrant, multi-generational Christian community. The parish ministers to 4,000 members, approximately 1,000 of whom attend one of the five worship services offered every Sunday. It boasts the largest Episcopal kindergarten in the United States, a phenomenal staff of dedicated clergy and laity, and a growth pattern which is a shining light of hope to the wider Church.

The new organ is the final component of a comprehensive visual and acoustical renovation of the primary worship space, which was the capstone of a multi-million-dollar general construction project to serve their growing congregation. The church's formerly harsh top-heavy acoustics were masterfully transformed by Riedel & Associates to become a beautiful tonal environment: buoyant, lively, clear, and evenly responsive, with a warmth that embraces the most delicate musical nuances. Sound originating in the chancel projects effortlessly to the entire nave.

The chancel's former configuration forced the choir to sing from a position behind and below a centrally located baldachin. The result was that the choir could neither be heard clearly nor seen by the congregation, and the organist was challenged to find stops soft enough to accompany them. The parish knew something had to be done, and the leadership realized a new organ would be required because of the planned new physical configuration and projected acoustical improvement. The building committee included an organ committee, which auditioned the work of North American and English builders. The Buzard team was selected to build the new instrument because of our well-known passion for sensitive musical expression in the liturgy and how successfully our instruments fulfill both accompanimental and soloistic roles.

It was a joy to develop the unique specification, which includes a great degree of expression. The instrument currently consists of 55 stops/65 ranks. Preparations for planned future additions include six stops in the main organ, and a ten-stop Antiphonal/Ethereal division. Architecturally, the façade was designed in conjunction with architect Baird Dixon, who had envisioned a



Buzard Pipe Organ Builders Opus 48, Saint George's Episcopal Church, Nashville, Tennessee

curved colonnade to outline the apse. The organ's façade incorporates elements of this concept.

Former rector, the Reverend Dr. Leigh Spruill, commented:

Saint George's is honored and excited to contract with John-Paul Buzard Pipe Organ Builders for the construction of a magnificent new instrument. The decision for a new organ . . . flows from a strong ongoing commitment to our traditional Anglican liturgical and musical heritage. We are confident a new organ in this space will enhance our experience of worship and are grateful for the privilege of working with Buzard on this project. Worship is our highest priority as Christians, and I give thanks to God again for the generosity of our parishioners who have made possible these dramatic improvements to Saint George's liturgical life for the future.

In closing, I gratefully acknowledge and thank my team from the bottom of my heart for their tireless efforts, enthusiasm, and beautiful work. This organ's installation was prolonged by many challenges. Our entire staff (and their spouses back home) accepted and met them with grace and extraordinary patience and effort. I am extremely proud of their outstanding accomplishments in every aspect of this instrument: from the planning and engineering,



John-Paul Buzard applies gold leaf (photo credit: Gerry Senechal)

through the construction, installation, and voicing.

The instrument was first used in worship on Christmas Eve 2022 and first heard in public at a hymn festival led by Robert McCormick on January 27, 2023. The final dedicatory event featuring the Nashville Philharmonic Orchestra was presented on May 9.

—John-Paul Buzard

From the tonal director

The Buzard team always welcomes the opportunity to design and build an organ for institutions that lean heavily toward the performance of English cathedral/collegiate chapel repertoire. In reality, it is perhaps far more accurate to alter that term to "the American interpretation of English Cathedral repertoire." When some United States choirs are

Buzard Pipe Organ Builders Opus 48

MANUAL I – Coupling Manual

GREAT – Manual II

Red engraved stops enclosed.
Enclosed Great couples to Manual I at all pitches.

- 16' Double Open Diapason (polished tin in façade towers)
- 16' Double Dulciana (polished tin in nave-facing façade flats)
- 16' Lieblich Gedeckt (wood)
- 8' Open Diapason No. 1 (polished tin in façade)
- 8' Open Diapason No. 2 (polished tin in façade)
- 8' Dulciana (polished tin in façade)
- 8' Bourdon
- 8' Gedeckt Flute (ext Lieblich 16')
- 8' Flûte Harmonique
- 8' Viola da Gamba
- 8' Viola Celeste (CC)
- 4' Principal
- 4' Open Flute
- 2 3/4' Twelfth
- 2' Fifteenth
- 2' Flauto
- 1 3/4' Seventeenth
- 1 1/4' Lariot

- 1' Twenty-second
- 2' Fourniture V
- 1' Sharp Mixture III
- 16' English Horn
- 8' Trumpet
- 8' Clarinet
- Tremulant
- Tremulant
- Cymbalstern
- 16' Trombone (Pedal)
- 8' Tromba (ext, Pedal)
- 4' Tromba Clarion (ext, Pedal)
- 8' Tuba Mirabilis (Solo)
- 8' Festival Trumpets (horizontal, copper) (preparation)

SWELL – Manual III – Enclosed

- 16' Violone (Haskelled)
- 8' English Open Diapason
- 8' Flauto Traverso (open and harmonic length)
- 8' Stopped Diapason (wood and metal)
- 8' Salicional
- 8' Voix Celeste (CC)
- 4' Principal
- 4' Harmonic Flute
- 4' Violina (ext 16' Violone)
- 2 3/4' Nazard

- 2' Fifteenth
- 1 3/4' Tierce
- 2 3/4' Grave Mixture II
- 1' Plein Jeu III
- 16' Bassoon (full length)
- 8' Trompette Harmonique (Haskelled basses, harmonic at C 25)
- 8' Cornopean (English construction)
- 8' Oboe (English style, scrolls and lift-lids)
- 8' Vox Humana
- 4' Clarion (ext 16' Bassoon)
- Tremulant
- 16' Trombone (Pedal)
- 8' Tromba (ext, Pedal)
- 4' Tromba Clarion (ext, Pedal)
- 8' Tuba Mirabilis (Solo)
- 8' Festival Trumpets (Great, prep)

SOLO – Manual IV – Enclosed

- 16' Lieblich Gedeckt (Great)
- 8' Grand Open Diapason (double mouths in treble)
- 8' Claribel Flute (wood and metal)
- 8' Gedeckt Flute (Great)
- 8' Viola Pomposa (inverted taper, E. M. Skinner style)
- 8' Viola Celeste (CC)

- 8' Flûte Coelestis II (double pipes, single bodies)
- 8' Corno di Bassetto (prepared)
- 8' Orchestral Oboe (prepared)
- 8' Flügel Horn (prepared)
- 8' French Horn (prep, high pressure)
- 8' Tuba Mirabilis (high pressure)
- Tremulant
- 16' Trombone (Pedal)
- 8' Tromba (ext, Pedal)
- 4' Tromba Clarion (ext, Pedal)
- 8' Festival Trumpets (Great, prep)

PEDAL

Partially enclosed;
in façade and their respective divisions' boxes

- 32' Double Open Diapason (Walker Digital)
- 32' Subbass (Walker Digital)
- 32' Lieblich Gedeckt (Walker Digital)
- 32' Contra Violone (Walker Digital)
- 16' Open Diapason No. 1 (wood, large scale)
- 16' Open Diapason No. 2 (polished tin, in façade towers) (Great)
- 16' Dulciana (Great)
- 16' Bourdon (wood)



Console detail



View from the console: stained glass window reflects off the organ's casework

generously welcomed to the UK for week-long residencies in those hallowed spaces that inspired the repertoire, they fall ever more deeply in love with it and strive to bring the mountain-top experience back to their home church completely intact.

The integrity of the repertoire remains constant, but nothing else is the same! The shapes, construction methods, and acoustics of the rooms are vastly different. Worship styles, though always being adapted on both sides of the Atlantic, are fed by very different traditions and heritage. Organbuilders apply their art in a variety of ways to help bridge the gap and let the music live in the new environment. Sometimes it is a virtual reproduction of a much-admired stoplist. Sometimes it is a detailed documentation and copy of the scaling of a particular stop, or even incorporating one or more ranks from an historic organ that has been removed from service.

The Buzard approach, particularly in this organ for Saint George's, takes some of those techniques into account, but does not stop there. In multiple discussions with Woosug Kang and Gerry Senechal, the outstanding directors of music, we studied specific examples of pieces that highlight their choices of music on a regular basis. Rather than identifying individual stops that would be needed, we concentrated on issues of balance, tone color, composition of critically important accompaniment ensembles, blending, and above all, flexibility.

It has been a rare treat to voice an organ in a revised acoustic environment like Saint George's. Scott Riedel's recommendations have provided a room that, without excessive reverberation time, responds with extraordinary evenness throughout the frequency range. This has allowed us to voice the organ with clarity at its softest, building smoothly to a thrilling full-organ sound, without

ever needing to exaggerate anything in order to fill the room. We have deliberately concentrated our efforts in shaping the blending characteristics of stops in the mezzo-piano to mezzo-forte range, making choral accompaniment a real joy. Having three separate divisions enclosed and expressive enhances the experience!

The sound of any organ is always the result of many people who have contributed to its design, construction, installation, voicing, and ongoing maintenance. I have often said that our ears are able to detect sounds that have been loved into existence. Along with my colleagues of the Buzard team, we are honored and proud to offer you this gift. Come and hear it for yourself!

—Fredrick Bahr

From the director of music ministries

"Sing ye to the Lord," from one of the most beloved Easter anthems by the

English composer, Edward Bairstow, was the theme of our organ dedication series in the spring of 2023. It reflects our vision of creating an instrument that sings and encourages our choir and congregation to sing whole-heartedly. When Saint George's Episcopal Church launched its capital campaign several years ago, there was an emphasis on the renovation of the acoustics inside the church and the placement of the choir, because the previous setup presented visual difficulties as well as unbalanced choral sound throughout the room. It also made it difficult for the choir to lead congregational singing. We learned quickly through research that it was in the best interest for the church and the Nashville community to invest in a brand-new organ—it would lead to the most artistically assuring and satisfying result, and it was the most fiscally responsible action for the long-term future.

The organ search committee was quickly formed, with our consultant

Saint George's Episcopal Church, Nashville, Tennessee

- 16' Violone (Swell)
- 16' Lieblich Gedeckt (Great)
- 8' Principal (polished tin in façade)
- 8' Bass Flute (ext 16' Bourdon)
- 8' Gedeckt Flute (Great)
- 8' Salicional (Swell)
- 8' Dulcet (Great)
- 4' Choral Bass (ext Principal 8')
- 4' Open Flute (ext Bass Flute 8')
- 4' Claribel Flute (Solo)
- 32' Contra Trombone (wood and metal, in Great box)
- 16' Ophicleide (Solo)
- 16' Trombone (ext 32', in Great box)
- 16' Bassoon (Swell)
- 16' English Horn (Great)
- 8' Tromba (ext Trombone 16')
- 8' Trumpet
- 4' Tromba Clarion (ext Trombone 16')
- 8' Tuba Mirabilis (Solo)
- 8' Festival Trumpets (Great, prep)
- 4' Festival Clarions (Great, prep)

ANTIPHONAL – Floating Enclosed in gallery (prepared)

ANTIPHONAL PEDAL Enclosed (prepared)

(The tonal personality of the Antiphonal is currently under discussion. Ten stops are prepared for, and blank drawknobs have been provided for the speaking stops and couplers.)

Couplers as drawknobs in their respective divisions:

- Great to Great 16
- Great Unison Off
- Great to Great 4

- Swell to Swell 16
- Swell Unison Off
- Swell to Swell 4

- Great to Great 16
- Great Unison Off
- Great to Great 4

- Solo to Solo 16
- Solo Unison Off
- Solo to Solo 4

Couplers as tilting tablets, centered in the nameboard, from left to right:

- Great to Pedal 8
- Great to Pedal 8
- Swell to Pedal 8
- Solo to Pedal 8

- Great to Pedal 4
- Great to Pedal 4
- Swell to Pedal 4
- Solo to Pedal 4

- Swell to Great 8
- Solo to Great 8
- Solo to Swell 8
- Great to Man I 8
- Swell to Man I 8
- Solo to Man I 8

- Swell to Great 16
- Swell to Great 4
- Solo to Great 16
- Solo to Great 4
- Great to Man I 16
- Great to Man I 4
- Swell to Man I 16
- Swell to Man I 4

Divisional Pistons to Pedal Stops (This tab allows divisional pistons to also operate Pedal stops)

Great as Choir 8. This coupler would transfer the Enclosed Great to Manual I and leave it there to act like a Choir division. It would also turn on the Great Unison Off coupler in the stop jamb so the Enclosed Great does not play on the Great keyboard, creating the semblance of a straight four-manual organ.

Couplers as drawknobs with Antiphonal Speaking Stops

- Antiphonal on Man I
- Antiphonal on Great
- Antiphonal on Swell
- Antiphonal on Solo
- Antiphonal on Pedal



The bases of the towers have incised and leafed decorations. The Saint George shield, gilded in gold and silver, decorates the large tower bases.

Scott Riedel supporting us along the way. This was one of the most exhilarating, challenging, and joyful tasks, as we played numerous organs around the country, giving fair evaluations while seeking what we desired. Our mission was to find an organ that would give us the outstanding quality and vast range of expression that would inspire us for generations. I enjoyed working with our search committee, and I am thrilled we chose Buzard Pipe Organ Builders. We have been fulfilling the vision of “Sing ye to the Lord” since our first dedication concert, a hymn festival with guest organist Robert McCormick, and guest speaker Jeremy Begbie. Opus 48 by Buzard, combined with our newly enhanced acoustic, is encouraging our congregation to sing more, and our choir is connected to our congregation while the organ supports them with colorful expressions. We hear the reaction of our congregation, even some who were skeptical of the need for a new organ, vocally responding to us positively about the impact it is making even before the full completion of the organ.

Opus 48 is capable of a wide range of colors and vast range of expression, and I enjoyed showing that in my solo recital in our dedication series in March. The soft and varied flue stops, the fiery reeds that brought music of French Romantic repertoire alive, and the incredible build-up of the organ in music of Herbert Howells all excited me. The softer stops are my favorites on this organ, as the acoustical adjustments now allow the sounds to be distributed evenly, and the individual delicate stops of Opus 48 share many different colors that are unique to their own. I find myself registering for hymns differently Sunday to Sunday as I learn and grow with this new organ, which is a wonderful teacher.

My role here at Saint George’s is to continue to develop the musical legacy I inherited and build an even stronger foundation that future generations of musicians can continue to build on. I believe Buzard Opus 48 is one of the crowning realizations of that vision, along with the acoustical enhancement and the new place for the choir, and I am deeply humbled by this process. I know this organ will serve Saint George’s, its community, and our region with its outstanding craftsmanship and artistry for future generations. As I told my choristers, “Some of you will get married with this organ!” and their smiles as they sing with our new Opus 48 prove that the future is bright.

—Woosug Kang

From the organist

As long as I live, I will never forget the first Sunday we were permitted to use the new organ in worship; though only half the pipework of Opus 48 was installed and voiced at the time, the good people of Buzard correctly judged that there would be enough to support worship. That morning I not only had the opportunity to play but also to sing a bit, and as Woosug concluded the hymn introduction, I became keenly aware that the organ’s sound had involuntarily drawn me toward it in such a way that I absolutely had *no choice* but to burst into the first stanza. The warmth and support of the organ was like gravity; if I didn’t begin to sing, the rocks themselves may well have! What an incredible, unprecedented feeling.

I was not alone. I immediately noticed that the entire congregation was indeed singing; the contrast from the previous Sunday was night and day! I had expected there to be a great, though surely gradual, increase in congregational song, but I could never have



Pipe shades feature gold gilded crosses and borders



Blower and winding

imagined that it would happen in the space of a single hymn introduction. The organ has transformed every hymn it has accompanied since; I have never had a more supported, enabling, and satisfying hymn-singing experience in my life.

In that glorious first moment that morning, the organ fulfilled the aspirations of its design; from the very beginning, the chief purpose of the instrument has been to support Anglican musical worship. The measure of success of any Anglican organ lies in its ability to accompany both the choir and congregation; Opus 48 not only does both beautifully but brings to bear an astonishing array of color—and at any volume. The Swell division features strings at 16’, 8’, and 4’, the Great includes three 8’ Open Diapasons (as the 8’ Dulciana is of Willis disposition, essentially serving as a Third Open), and even the 8’ Clarinet and 16’ English Horn of the Enclosed Great work beautifully in chorus roles. The Pedal 32’ Contra Trombone is both full-length and fully enclosed, allowing it to tastefully reinforce the final chord of a Gloria at Evensong, but can also thunder at full voice at the end of a closing voluntary.

The organ accompanies splendidly but is no retiring wallflower; in addition to the 8’ Cornopean in the Swell, there is also an 8’ Trompette Harmonique that gives white-hot fire to French literature and allows for powerful text-painting in hymns. The splendid Solo Tuba Mirabilis

becomes the Ophicleide 16’ in the Pedal, ensuring that there is never a lack of foundation. The Pedal Trombone is playable on the Great as Trombas 16’, 8’, and 4’, all under very effective expression. There are seven 16’ ranks in the manuals alone. The 16’ First Open Diapason in the Pedal lies on its side beneath the rose window, and to quote Fred Bahr, it “owns the real estate.” Even full organ becomes noticeably fuller and more grounded when the Pedal First Open is added! The sound of full organ fills every corner of the room; even in the back pew, one’s entire body senses the pervading warmth and embrace of the organ.

Opus 48 has fundamentally changed how we are able to worship at Saint George’s. I could never adequately express my gratitude for the genius, skill, and love of John-Paul Buzard, Fred Bahr, Felix Franken, Shane Rhoades, Scott Riedel, and Clay Jackson, among many others.

We are happy to welcome any visitors to come play this glorious instrument; please don’t hesitate to be in touch when you are next in Nashville!

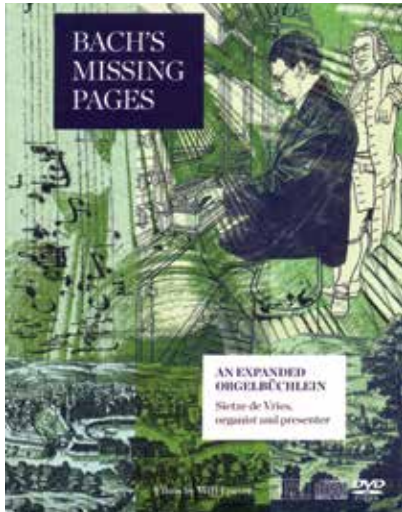
—Gerry Senechal

Builder’s website: buzardorgans.com
Church website: www.stgeorgesnashville.org

Photo credit: John-Paul Buzard, except as noted otherwise

Reviews

New Recordings



Bach's Missing Pages: An Expanded Orgelbüchlein

Bach's Missing Pages: An Expanded Orgelbüchlein. Sietze de Vries, organist and presenter. Fugue State Films, DVD + 2 compact discs, FSDVD016, \$45.95 postpaid. Available from Raven Recordings, ravencd.com. Available at slightly higher prices on Amazon and eBay. Available in the UK from Fugue State Films, fuguestatefilms.co.uk, and in the Netherlands from Sietze de Vries's recording label, jsrecords.nl.

Sietze de Vries (b. 1973) is a Dutch organist from Groningen. His father was organist of the Reformed Church in Niezijl, a suburb of Groningen, where his grandfather was sexton. Following high school at the H. N. Werkman College in Groningen, in 1988 de Vries started organ lessons at the Prins Claus Conservatorium in Groningen. These lessons took place on the 1692 Arp Schnitger organ of the Martinikerk in Groningen. As a student at the Conservatory de Vries's teachers included Johan Beeftink, Jan Jongepier, and Vim van Beek, and he graduated with a bachelor's degree in 1994. He studied organ under Jos van der Kooy at the Royal Conservatory of The Hague and obtained his master's degree in 1996, following which he studied improvisation for a further two years, again under Jos van der Kooy. Sietze de Vries won prizes at no fewer than fifteen national and international organ competitions, including first prize at the Haarlem International Organ Improvisation Competition in 2002. In addition to teaching improvisation at the Prins Claus Conservatorium in Groningen, de Vries has concertized in Europe, the United States, Canada, South Africa, Russia, and Australia.

As many will be aware, when Johann Sebastian Bach wrote his *Orgelbüchlein* he intended it to be a comprehensive collection of choral preludes for the entire church year. However, he only included forty-six chorale preludes in his original manuscript, and in a further 118 cases he merely listed the name of a chorale without writing a chorale prelude for it.

Recently there has been considerable interest at an international level in getting present-day composers to write chorale preludes for the 118 missing chorales, which led to the creation of the *Orgelbüchlein* Project. This project aimed at putting multiple international scholars to work on writing the missing chorale preludes, with the aim of producing a six-volume set of chorale preludes under the general editorship of William Whitehead. Apart from this project, in other cases individual scholars

have attempted to compose some or all the missing 118 choral preludes entirely on their own, which certainly has the advantage of uniformity of style, and Sietze de Vries's improvised recordings here represent an outstanding project of this kind.

The DVD has seven parts in which de Vries improvises forty-five of the missing chorale preludes. It is hardly feasible to comment on each one individually, so to summarize, Part 1 has Bach's *Orgelbüchlein* chorale preludes for Advent and Christmas. Part 2 completes Christmas and also includes the New Year and Epiphany. Part 3 deals with Lent and Passiontide. Part 4 takes us into the Easter Season and beyond to Ascensiontide, including improvisations of five missing chorale preludes. Part 5, for the season of Pentecost, has two Bach chorale preludes from the *Orgelbüchlein*, followed by another three missing chorale preludes for the season of Pentecost, together with chorales for The Lord's Prayer, Catechism, The Creed, Baptism, and Confession, and a further twelve improvisations of missing chorale preludes on these topics. Part 6 covers Holy Communion and various miscellaneous topics, featuring six Bach chorale preludes and improvisations of another twelve missing ones. Finally, part 7 has three Bach chorale preludes plus improvisations of sixteen missing chorale preludes.

The Bach chorale preludes and de Vries's improvisations are duplicated on the two compact discs. Additional material includes demonstrations of the two organs that are used, together with samples and explanations of the registrations, and discussion of Bach's compositional techniques. The two organs used in the recordings are at the Petruskerk in Leens, Groningen, a two-manual, forty-one-rank Hinsz organ most recently restored by Reil in 2021, and at the Martinikerk in Groningen, a three-manual, eighty-one-rank organ, much of which was built by Arp Schnitger in 1691 and 1692 and which has most recently been restored by Jürgen Ahren between 1976 and 1984.

There is much to be said for de Vries's idea of improvising the missing chorale preludes rather than issuing them in a collection of published works. His approach results in a freshness that can be contrasted with compositions that are, as it were, set in stone. Johann Sebastian Bach, who often disparaged those who neglected improvisation in favor of playing from written scores, would doubtless have approved. Sietze de Vries has steeped himself in the characteristics of Bach's style over the years, and this is most evident in the success of these improvisations in mimicking the work of the master.

John L. Speller, who has degrees from Bristol and Oxford universities in England, is a retired organbuilder residing in Parkville, Maryland.

Hinsz organ, Petruskerk, Leens, Groningen: hinszorgelleens.nl/engels/

Schnitger organ, Martiniker, Groningen: en.wikipedia.org/wiki/Organ_in_the_Martinikerk_at_Groningen

Orgelbüchlein Project: orgelbuechlein.co.uk

Orgelmakerij Reil: reil.nl/historie/?lang=en

Jürgen Ahrend: en.wikipedia.org/wiki/J%C3%BCrgen_Ahrend

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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. •=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.

CALIFORNIA

Edward Lee; Cathedral of St. Mary of the Assumption, San Francisco, 7/16, 4 pm

Seung Hee Cho; Cathedral of St. Mary of the Assumption, San Francisco, 7/23, 4 pm

Chris Keady; Cathedral of Christ the Light, Oakland, 7/30, 3 pm

Joy-Leilani Garbutt; Cathedral of St. Mary of the Assumption, San Francisco, 7/30, 4 pm

Steven Ball; Cathedral of Christ the Light, Oakland, 8/6, 3 pm

Johan Botes; Cathedral of Christ the Light, Oakland, 8/13, 3 pm

Rudy de Vos; Cathedral of Christ the Light, Oakland, 8/20, 3 pm

Johann Vexo; Spreckels Organ Pavilion, San Diego, 8/21, 7:30 pm

Freiburg Cathedral Girls Choir; Cathedral of Christ the Light, Oakland, 8/26, 3 pm

DISTRICT OF COLUMBIA

Peter Latona; Basilica of the National Shrine of the Immaculate Conception, Washington, 7/16, 6 pm

Alexander Straus-Fausto; Basilica of the National Shrine of the Immaculate Conception, Washington, 7/23, 6 pm

Todd Fickley; Basilica of the National Shrine of the Immaculate Conception, Washington, 7/30, 6 pm

Su-Ryeon Ji; Basilica of the National Shrine of the Immaculate Conception, Washington, 8/6, 6 pm

Benjamin LaPrairie; Basilica of the National Shrine of the Immaculate Conception, Washington, 8/13, 6 pm

Adam Chlebek; Basilica of the National Shrine of the Immaculate Conception, Washington, 8/20, 6 pm

Randall Sheets; Basilica of the National Shrine of the Immaculate Conception, Washington, 8/27, 6 pm

FLORIDA

Adam J. Brakel; St. Paul's Church, Orlando Lutheran Towers, Orlando, 8/20, 3 pm

GEORGIA

Jean-Baptiste Robin; Peachtree Road United Methodist, Atlanta, 7/26, 7:30 pm

ILLINOIS

Trevor Good; Cathedral of the Immaculate Conception, Springfield, 8/4, 7 pm

MAINE

James Kennerley; Merrill Auditorium, Portland, 7/15, 7 pm

Rosalind Mohnsen; St. John Catholic Church, Bangor, 8/2, 7:30 pm

Paul Jacobs; Merrill Auditorium, Portland, 8/15, 7 pm

MASSACHUSETTS

Kevin Neel; Methuen Memorial Music Hall, Methuen, 7/19, 7:30 pm

Elena Baquerizo; Methuen Memorial Music Hall, Methuen, 7/26, 7:30 pm

Stephen Price; Methuen Memorial Music Hall, Methuen, 8/2, 7:30 pm

Nigel Potts & Sarah Rose Taylor; Methuen Memorial Music Hall, Methuen, 8/9, 7:30 pm

Anne Horsch; Methuen Memorial Music Hall, Methuen, 8/16, 7:30 pm
Garrett Martin; Methuen Memorial Music Hall, Methuen, 8/23, 7:30 pm
Crista Miller; Methuen Memorial Music Hall, Methuen, 8/30, 7:30 pm

MICHIGAN

Jozef Kotowicz; First Presbyterian, Ypsilanti, 8/20, 4 pm

MINNESOTA

Aaron Looney; St. Olaf College, Northfield, 7/19, 12:15 pm

Noah Klein; Carleton College, Northfield, 7/26, 12:15 pm

Stephen May; First United Church of Christ, Northfield, 8/2, 12:15 pm

Joanne Rodland & Donna Paulsen; Northfield United Methodist, Northfield, 8/9, 12:15 pm

NEW YORK

Nathaniel Gumbs; Riverside Church, New York, 7/25, 7 pm

Craig Williams; Round Lake Auditorium, Round Lake, 8/20, 4 pm

TEXAS

Ken Cowan; St. Alban's Episcopal, Waco, 8/27, 4 pm

WISCONSIN

Christopher Ganza; Shrine of Our Lady of Guadalupe, La Crosse, 8/13, 3 pm

AUSTRIA

Florian Kaier, with trumpet; Pfarrkirche, Traunkirche, 7/15, 7:30 pm

Martin Riccabona, organ & harpsichord, with soprano and theorbe; St. Agatha, Bad Goisern, 7/21, 6 pm

Davide Mariano, with violin and cello; Pfarrkirche, Abtsdorf am Attersee, 7/29, 7 pm

Pergolesi, *Stabat Mater*; Pfarrkirche, Attersee am Attersee, 7/30, 7 pm

Alexander de Bie, with baritone, harp, strings; St. Wolfgang am Wolfgangsee, 8/2, 7:30 pm

CANADA

Renée Anne Louprette; Our Lady of Sorrows Catholic Church, Toronto, ON, 7/22, 7:30 pm

CZECH REPUBLIC

Wayne Marshall; Basilika St. Jakob, Prague, 8/3, 7 pm

Mariusz Wycisk; Basilika St. Jakob, Prague, 8/10, 7 pm

Giulia Biagetti; Basilika St. Jakob, Prague, 8/17, 7 pm

Ernst Wally; Basilika St. Jakob, Prague, 8/24, 7 pm

Irena Chribková; Basilika St. Jakob, Prague, 8/31, 7 pm

FRANCE

Roman Perucki, with violin; Notre-Dame des Neiges, L'Alpe d'Huez, 7/20, 8:45 pm

Benjamin Alard, harpsichord, Bach, *Goldberg Variations*; Château de Dio, Dio-et-Valquières, 7/23, 8:30 pm

David Cassan; Notre-Dame des Neiges, L'Alpe d'Huez, 7/27, 8:45 pm

Benjamin Alard, harpsichord, works of Bach; Château de Saint-Guiraud, Castelnau-Barbarens, 7/28, 8 pm

Benjamin Alard; Cathédrale St-François-de-Sales, Chambéry, 7/30, 6 pm

Jean-Paul Imbert; Notre-Dame des Neiges, L'Alpe d'Huez, 8/3, 8:45 pm

Jean-Paul Imbert; Notre-Dame des Neiges, L'Alpe d'Huez, 8/10, 8:45 pm

Benjamin Alard; Église Notre-Dame-de-Beaulieu, Cucuron, 8/13, 6 pm

Hugo Gutierrez; Notre-Dame des Neiges, L'Alpe d'Huez, 8/17, 8:45 pm

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Calendar

GERMANY

Michael Vetter; Dom St. Petri, Bautzen, 7/15, 12 noon
Christoph Grohmann; Kreuzkirche, Dresden, 7/15, 3 pm
Zita Nauratyill; Schlosskirche, Altenberg, 7/15, 5 pm
Uwe Schüssler; Stadtkirche St. Dionys, Esslingen, 7/15, 7 pm
Michael von Hintzenstern, with cello; Dorfkirche, Denstedt, 7/15, 7:30 pm
Holger Gehring; Apostelkirche, Münster, 7/15, 8 pm
Johannes Lang; Stiftskirche St. Georg, Grauhof bei Goslar, 7/16, 5 pm
Ignace Michiels; Stadtkirche, Karlsruhe, 7/16, 8:30 pm
Robert Selinger, harpsichord; Dom, Verden, 7/16, 9 pm
Samuel Kummer; St. Jacobi, Hamburg, 7/18, 8 pm
Hartmut Siebmans; Dom St. Petri, Schleswig, 7/19, 7 pm
Michael Vetter; Dom St. Petri, Bautzen, 7/19, 7:30 pm
Karolina Juodelyte; Kathedrale, Dresden, 7/19, 8 pm
Wolfgang Baumgratz; Dom St. Petri, Bremen, 7/20, 7 pm
Franz Josef Stoiber; Dom, Altenberg, 7/20, 8 pm
Thomas Schmitz; St. Ludgerus, Essen, 7/21, 8 pm
Stefan Kießling; Kreuzkirche, Dresden, 7/22, 3 pm
Klaus Rothaupt; Stadtkirche St. Dionys, Esslingen, 7/22, 7 pm
Konstantin Reymaier; St. Lambertus, Erkelenz, 7/23, 5 pm
Hanno Schiefner; Stiftskirche St. Georg, Grauhof bei Goslar, 7/23, 5 pm
Jean-Baptiste Dupont; Stadtkirche, Karlsruhe, 7/23, 8:30 pm
Mari Fukumoto, with brass; Dom St. Petri, Schleswig, 7/26, 7 pm
Johannes Krahl; Dom St. Petri, Bautzen, 7/26, 7:30 pm
Jean-Christophe Geiser; Kreuzkirche, Dresden, 7/26, 8 pm
Sebastian Freitag; Dom St. Petri, Bremen, 7/27, 7 pm
Gerhard Löffler; St. Jacobi, Hamburg, 7/27, 8 pm
Johannes Trümpler; Dom, Altenberg, 7/27, 8 pm
Robert Selinger; Dom, Verden, 7/28, 7 pm
David Jonies; St. Philippus, Munich, 7/28, 7 pm
Ansgar Schlei, organ, **Christian Braumann**, harpsichord, with Caterva Musica; Dom, Wesel, 7/28, 7 pm
Alexander Ivanov, Bach, *Goldberg Variations*; St. Jacobi, Hamburg, 7/28, 8 pm
Thomas Viezens; St. Ludgerus, Essen, 7/28, 8 pm
Christoph Schoener; Münster, Überlingen, 7/28, 8:15 pm
Jean-Baptiste Monnot; Abteikirche, Marienstatt, 7/28, 8:45 pm
Melanie Jäger-Waldau; Kreuzkirche, Dresden, 7/29, 3 pm
Matthias Mück; Schlosskirche, Altenberg, 7/29, 5 pm
Linda Sítková; Stadtkirche St. Dionys, Esslingen, 7/29, 7 pm
Dan Zerfaß; St. Lambertus, Erkelenz, 7/30, 5 pm
Martin Hofmann; Stiftskirche St. Georg, Grauhof bei Goslar, 7/30, 5 pm
Christian-Markus Raiser; Stadtkirche, Karlsruhe, 7/30, 8:30 pm
Thomas Mellan; St. Jacobi, Hamburg, 8/1, 8 pm
Willi Kronenberg, with Baroque oboe; Dom St. Petri, Schleswig, 8/2, 7 pm
Michael Utz; Dom St. Petri, Bautzen, 8/2, 7:30 pm
Anne Horsch; Pfarrkirche Wiederkunft Christi, Kolbermoor, 8/2, 7:45 pm
Roberto Marini; Frauenkirche, Dresden, 8/2, 8 pm

Friedhelm Flamme; Dom St. Petri, Bremen, 8/3, 7 pm
Michel Bouvard; Dom, Verden, 8/3, 7 pm
Jörg Nitschke; St. Ludgerus, Essen, 8/4, 8 pm
Gerhard Weinberger; Münster, Konstanz, 8/4, 8 pm
Jürgen Benkó; Münster, Überlingen, 8/4, 8:15 pm
Detlef Lehnert & Thomas Diedrich; Pfarrkirche St. Clemens, Tritenheim, 8/5, 10:30 am
Stefan Emanuel Knauer; St. Lambertus, Erkelenz, 8/5, 11:30 am
Christian Braumann, harpsichord, with soprano; Dom, Wesel, 8/5, 12 noon
Hyunjoo Na; Sts. Cyprian & Cornelius, Ganderkesee, 8/5, 12:05 pm
Hanna Schüssler; Franziskanerkirche, Esslingen, 8/5, 7 pm
Olivier Latry; St. Lambertus, Erkelenz, 8/6, 5 pm
Manuel Tomadin; Stiftskirche St. Georg, Grauhof bei Goslar, 8/6, 5 pm
Roman Perucki; Stadtkirche, Karlsruhe, 8/6, 8:30 pm
David Cassan; Dom, Altenberg, 8/7, 8 pm
Johannes Ebenbauer; Dom, Altenberg, 8/8, 8 pm
Michael Bottenhorn; St. Jacobi, Hamburg, 8/8, 8 pm
David Hrist; Dom St. Petri, Schleswig, 8/9, 7 pm
Thomas Sauer; Dom St. Petri, Bautzen, 8/9, 7:30 pm
Stephan Schmidt; Dom, Altenberg, 8/9, 8 pm
Margarete Hürholz; Dom St. Petri, Bremen, 8/10, 7 pm
Francesca Ajossa; Münster, Konstanz, 8/11, 8 pm
Stefan Johannes Bleicher; Münster, Überlingen, 8/11, 8:15 pm
Holger Gehring; Kreuzkirche, Dresden, 8/12, 3 pm
Robert Selinger; Dom, Verden, 8/12, 9 pm
Mahela Reichstatt; St. Lambertus, Erkelenz, 8/13, 5 pm
Olivier Latry; Stiftskirche St. Georg, Grauhof bei Goslar, 8/13, 5 pm
Zeno Bianchini; Münster, Obermarchtal, 8/13, 5 pm
Isabelle Demers; Stadtkirche, Karlsruhe, 8/13, 8:30 pm
Ute Gremmel-Geuchen; St. Jacobi, Hamburg, 8/15, 8 pm
Annette Drengk; Dom St. Petri, Schleswig, 8/16, 7 pm
Kamil Maksymilian Kulawik; Dom St. Petri, Bautzen, 8/16, 7:30 pm
Svenja Reis; Dorfkirche, Denstedt, 8/16, 7:30 pm
Hanna Dys; Kreuzkirche, Dresden, 8/16, 8 pm
Andreas Jetter; Dom St. Petri, Bremen, 8/17, 7 pm
Jarosław Wróblewski; Dom, Altenberg, 8/17, 8 pm
Erwan La Prado; Münster, Konstanz, 8/18, 8 pm
Josef Edwin Miltschitzky, with soprano; Münster, Überlingen, 8/18, 8:15 pm
Michael Vetter; Dom St. Petri, Bautzen, 8/19, 12 noon
Markus Kaufmann; Kreuzkirche, Dresden, 8/19, 3 pm
Johannes Krahl; Stiftskirche St. Georg, Grauhof bei Goslar, 8/20, 5 pm
Andrea-Ulrike Schneller & Hans-Rudolf Krüger; St. Bartholomäus, Bielefeld-Brackwede, 8/20, 5 pm
Dieter Lorenz, with harp; Dom, Wesel, 8/20, 6 pm
Franz Hauk; Stadtkirche, Karlsruhe, 8/20, 8:30 pm
Daniel Beilschmidt; Schlosskirche, Altenberg, 8/22, 5 pm
Patrick Gläser; Dom St. Petri, Schleswig, 8/23, 7 pm
Michael Vetter; Dom St. Petri, Bautzen, 8/23, 7:30 pm

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Calendar

Andrea Marcon; Kirche Sts. Sixtus & Sinicius, Hohenkirchen, 8/23, 8 pm
Irina Kalinovskaya; Frauenkirche, Dresden, 8/23, 8 pm

Thiemo Janssen; Dom St. Petri, Bremen, 8/24, 7 pm

Amelie Held; Dom, Verden, 8/24, 7 pm

Hector Olivera; Dom, Wesel, 8/24, 7:30 pm

Andreas Meisner, with piano; Dom, Altenberg, 8/24, 8 pm

Matthias Havinga; Zionskirche, Worpsswede, 8/24, 8 pm

Edoardo Bellotti; Kirche St. Willehadi, Osterholz-Scharmbeck, 8/25, 8 pm

George Warren; Münster, Konstanz, 8/25, 8 pm

Andreas Boltz; Dom, Frankfort, 8/26, 12:30 pm

Paul Goussot, organ and harpsichord, with Ricercar Consort, soprano, viola da gamba; Findorffkirche, Grasberg, 8/26, 8 pm

Martin Sturm, works of Reger; Johanneskirche, Saalfeld, 8/27, 6 pm

Sebastian Freitag; Liebfrauenkirche, Hamm, 8/27, 6:30 pm

Andrea Marcon, with La Cetra Barockorchester & Vokalensemble Basel; Sts. Cyprian & Corneliuskirche, Ganderkesee, 8/27, 7 pm

Holger Gehring; Apostelkirche, Münster, 8/27, 8 pm

Daniel Beilschmidt, works of Bach; Kirche Sts. Peter & Paul, Elxleben, 8/28, 6:30 pm

Kevin Bowyer; Bachkirche, Arnstadt, 8/29, 6:30 pm

Amelie Held; St. Jacobi, Hamburg, 8/29, 8 pm

Gerhard Paulus; Dom St. Petri, Schleswig, 8/30, 7 pm

Mark William; Dom St. Petri, Bautzen, 8/30, 7:30 pm

Gerhard Weinberger; Kathedrale, Dresden, 8/30, 8 pm

Martin Bambauer; Dom St. Petri, Bremen, 8/31, 7 pm

Rolf Müller; Dom, Altenberg, 8/31, 8 pm

NETHERLANDS

Philip Crozier; Sint-Jacobskerk, Vlissingen, 7/21, 12 noon

Philip Crozier; Abdijkerk in Den Haag, Loosduinen, 7/23, 3:30 pm

Marilyn & Norman Harper; Mag-nuskerk, Bellingwolde, 8/13, 4 pm

SWITZERLAND

Marc Fitze; Musée de l'orgue, Roche, 7/15, 5:15 pm

Simon Adda-Reyss; Musée de l'orgue, Roche, 7/22, 5:15 pm

Giorgio Revelli; Musée de l'orgue, Roche, 7/29, 5:15 pm

Agata Maria Raatz, with violin; Musée de l'orgue, Roche, 8/5, 5:15 pm

Daniel Chappuis; Musée de l'orgue, Roche, 8/12, 5:15 pm

Silvano Rodi, with percussion; Musée de l'orgue, Roche, 8/19, 5:15 pm

Tobias Willi; Musée de l'orgue, Roche, 8/26, 5:15 pm

Maurizio Croci & Pieter van Dijk; Klosterkirche, Muri, 8/27, 5 pm

UNITED KINGDOM

Martin Setchell; Methodist Central Hall, Westminster, UK, 7/16, 3 pm

Jonathan Lilley; St. Michael's Church, Bishop's Stortford, 7/16, 3 pm

Ben Bloor; Christ Church Spital-fields, London, 7/17, 7:30 pm

Alastair Stone; Welsh Church, London, 7/19, 1:05 pm

Chris Benham; St. Michael's Church, Bishop's Stortford, 7/23, 3 pm

Jan Liebermann; Bloomsbury Central Baptist, London, 7/29, 4 pm

Richard Gowers; St. John the Evangelist, Islington, 7/29, 7:30 pm

Jan Liebermann; St. Edmund's, Chingford, 7/30, 3 pm

Alex Jones; St. Michael's Church, Bishop's Stortford, 7/30, 3 pm

Chris Totney; St. Alphage, Edgware, 8/5, 7:30 pm

Edward Batting; Welsh Church, London, 8/16, 1:05 pm

Martin Kondziella; Methodist Central Hall, Westminster, UK, 8/20, 3 pm

Carillon Calendar

Ames, Iowa

Iowa State University

Tuesdays at 7 pm

July 25, Jim Fackenthal

Chicago, Illinois

Rockefeller Memorial Chapel, University of Chicago, Sundays at 5 pm

July 16, Povl Balslev

July 23, Kasia Piastowska

July 30, Jon Lehrer

August 6, Laura Ellis

August 13, Alex Johnson

Denver, Colorado

University of Denver, Williams Carillon

Sundays at 7 pm

July 2, Simone Browne

July 16, Jim Fackenthal

July 30, Wade FitzGerald

August 13, Andrea McCrady

August 27, Joey Brink

Middlebury, Vermont

Middlebury College Chapel

Fridays at 6 pm

July 7, Sydney Ngyun

July 14, Elena Sadina

July 28, Simone Browne

August 4, Amy Heebner

August 11, Charles Semowich

August 18, George Matthew, Jr.

New York, New York

The Riverside Church

Tuesdays at 6:30 pm

July 11, Carla Staffaroni

July 18, Annie Gao

July 25, Charles Semowich

August 1, Lynnl Wang

Kennett Square, Pennsylvania

Longwood Gardens

Fridays at 6 pm

July 7, Laura Ellis

July 21, Annie Gao

August 11, Lynnl Wang

September 1, Robin Austin

September 8, Janet Tebbel

Philadelphia, Pennsylvania

First United Methodist Church of Germantown, Mondays at 7:30 pm

July 3, Laura Ellis

July 10, Dina Verheyden & Richard DeWaardt

July 17, Annie Gao

July 24, Simone Browne

July 31, Dennis Curry

Rochester, Minnesota

Rochester Carillon, Mayo Clinic

Saturdays at 2 pm

July 8, Elisa Tersigni

August 12, Wade FitzGerald

Rochester, New York

University of Rochester

Wednesdays at 6:30 pm

July 5, Simone Browne

July 12, Annie Gao

July 19, Janet Tebbel

July 26, Kayla Gunderson

Rochester Hills, Michigan

Oakland University, Elliott Tower

Fridays at 6 pm

July 7, Dina Verheyden & Richard de Waart

July 14, Mathieu Daniel Polak

July 21, Simone Browne

July 28, Katarzyna Piastowska

August 4, Andrea McCrady

August 11, Dennis Curry

St. Paul, Minnesota

House of Hope Presbyterian Church

Sundays at 4 pm

July 9, Pavi Balslev

July 16, Kieran Cantilina

July 23, John Widmann

July 30, Wesley Arai

August 6, Ellen Dickinson

August 13, Jim Fackenthal

August 20, Lyle Anderson

August 27, Dave Johnson

Toronto, Ontario, Canada

Metropolitan United Church

Thursdays at 12 noon

July 6, Jesse Ratcliffe

Valley Forge, Pennsylvania

Washington Memorial Chapel

Wednesdays at 7:30 pm

July 5, Laura Ellis

July 12, Dina Verheyden & Richard de Waardt

July 19, Annie Gao

July 26, Simone Browne

August 2, Dennis Curry

August 9, Lynnl Wang

August 16, Janet Tebbel

August 23, Doug Gefvert & Irish Thunder Pipes & Drums

August 30, Doug Gefvert

Victoria, British Columbia, Canada

Netherlands Centennial Carillon

Sundays at 3 pm

July 16, Rosemary Laing

July 23, Rosemary Laing

July 30, Rosemary Laing

August 13, Rosemary Laing

August 20, Rosemary Laing

August 27, Rosemary Laing

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ISABELLE DEMERS, River Road Church, Baptist, Richmond, VA, March 17: *Chromatic Fantasy and Fugue in d*, BWV 903, Bach; No. 1 in C, No. 7 in e, No. 13 in a, No. 8 in F (*The School of Trio-Playing*), Bach, transcr. Reger; *Choralfantasie über Ein feste Burg ist unser Gott*, op. 27, Reger; Allein Gott in der Höh sei Ehr, Jesu Leiden, Tod und Pein, Es ist das Heil uns kommen her, Jesu, meine Freude, Ein feste Burg ist unser Gott (52 *Choralsvorspiele*, op. 67, no. 1, 19, 10, 21, 6), Fugue in E (*Zwölf Stücke*, op. 65, no. 12), *Fantasie und Fuge über B-A-C-H*, op. 46, Reger.

Market Square Presbyterian Church, Harrisburg, PA, March 26: *Chromatic Fantasy and Fugue*, BWV 903, Bach, arr. Reger; Ragtime Lullaby, Shimmy (*Flights of Fancy*), Albright; *Choralfantasie über Ein feste Burg ist unser Gott*, op. 27, Reger; *Impromptu sur le choral de Luther*, op. 69, Alkan; *The Firebird Suite*, Stravinsky, transcr. Demers.

PETER DuBOIS, Cathedral of St. Philip, Atlanta, GA, March 12: *Prelude and Fugue in c* (*Three Preludes and Fugues*, op. 37, no. 1), Mendelssohn; *Air*, Hancock; *Prière*, FWV 32 (*Six Pièces pour Orgue*, no. 5), Franck; *Ecce Lignum Crucis—A Meditation*, Heiller; *Litanies*, JA 119, Alain.

KATELYN EMERSON, Pinnacle Presbyterian Church, Scottsdale, AZ, March 26: *Toccata in E*, BWV 566, Bach; *Quatuor* (*24 Pièces pour l'orgue*, op. 12, no. 10), Boëly; *Intermezzo* (*Sonata en Fa*, op. 7), Laurin; *Impromptu No. 3* (*Three Impromptus*, op. 78), Coleridge-Taylor; *Scherzo* (*Sonata en Fa*, op. 7), Laurin; *Fantasie und Fuge über den Choral Ad nos, ad salutarem undam*, S. 259, Liszt.

DANIEL FICARRI, St. Thomas Church Fifth Avenue, New York, NY, March 19: *Variations on Veni Creator*, op. 4, Duruflé; *Allemande* (*Pastorale in F*, BWV 590), Bach; *Visions of the Holy*

Spirit, Ficarrì; *Nimrod* (*Variations on an Original Theme: "Enigma,"* op. 36), Elgar; *Ceremonial Dialogue*, Ficarrì.

RICHARD K. FITZGERALD, Shadyside Presbyterian Church, Pittsburgh, PA, March 19: *Allegro moderato e maestoso* (*Symphony No. 2*), Fitzgerald; *Suite Médiévale en forme de Messe Basse*, Langlais; *Liebster Jesu, wir sind hier*, BWV 731, Bach; *A Triptych of Fugues*, Near; *Improvisation* on a submitted theme; *Variations, Toccata* (*Symphony No. 3*), Fitzgerald.

STEPHEN HAMILTON, Hamline United Methodist Church, St. Paul, MN, March 5: *Introduction and Passacaglia in d*, *Benedictus* (*Zwölf Stücke*, op. 59, no. 9), Reger; *Sonata de 1° tono para clave y para órgano con trompeta real*, Lidón; *Partita Sopra la Aria della Folia de Espagne*, Pasquini; *La Romanesca con Cinque Mutanze*, Valente; *O Mensch, bewein' dein' Sünde gross*, BWV 622, *Passacaglia in c*, BWV 582, Bach; *Pastorale*, op. 19 (*Six Pièces d'Orgue*, no. 4), Franck; *Prelude and Fugue in B* (*Trois Préludes et Fugues*, op. 7, no. 1), *Variations sur un Noël*, op. 20, Dupré.

STEPHEN HAMILTON & Nancy Wade, narrator, First Congregational Church, Boulder, CO, March 26: *Le Chemin de la Croix*, op. 29, Dupré.

SARAH HAWBECKER, Cathedral of St. Philip, Atlanta, GA, March 5: *Suite du premier ton*, du Mage; *Schmücke dich, o liebe Seele*, O Welt, ich muss dich lassen (*Eleven Chorale Preludes*, op. 122), Brahms; *Prelude and Toccata on Kingsfold*, Bennett; *Passacaglia in c*, BWV 582, Bach.

DAVID HURD, Third Presbyterian Church, Rochester, NY, March 19: *Processional Fanfare*, *Four Spiritual Preludes*, *Fantasia on Wondrous Love*, *Arioso and Finale*, *Introduction, Passacaglia, and Fugue on Windham*, Hurd.

JAMES KENNERLEY, Merrill Auditorium, Portland, ME, March 25: *Tocata in F*, BWV 540i, *Nun komm, der Heiden Heiland*, BWV 659, BWV 660, BWV 661, Bach; *Concerto in G*, Ernst, transcr. Bach; *Prelude and Fugue in G*, BWV 550, *Fantasia super Komm, Heiliger Geist*, BWV 651, *Schmücke dich, o liebe Seele*, BWV 654, *Prelude and Fugue in b*, BWV 544, Bach; *Air* (*Orchestral Suite No. 3 in D*, BWV 1068), Sinfonia (*Wir danken dir, Gott*, BWV 29), Bach, transcr. Kennerley.

EVAN LAWRENCE, Bloomsbury Central Baptist Church, London, UK, March 25: *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Allein Gott in der Höh sei Ehr*, BWV 663, Bach; *Prélude* (*Trois Pièces*, op. 29, no. 1), Pierné.

RENÉE ANNE LOUPRETTE, Claremont United Church of Christ, Claremont, CA, March 12: *Praeludium in G*, Bruhns; *Partita: Ach wie nichtig, ach wie flüchtig*, Böhm; *Prelude and Fugue in C*, BWV 545, Bach; *Plein jeu*, Fugue sur la trompette, Récit de tierce, Dialogue sur la voix humaine, Chromhone sur la taille, *Offertoire sur les grands jeux* (*Messe pour les Couvents*), Couperin; *Prélude, Improvisation* (*Trois Pièces pour Orgue ou Harmonium*, nos. 1, 3), Boulanger; *Deuxième Fantaisie*, JA 117, Alain; *Fugue sur le thème du Carillon des Heures de la cathédrale de Soissons*, op. 12, Duruflé; *Prélude Salve Regina*, Baker; *Pièce héroïque*, FWV 37 (*Trois Pièces*, no. 3), Franck.

BEN MARKOVIC, Bloomsbury Central Baptist Church, London, UK, March 25: *Fugue* (*Toccata, Chorale, and Fugue*), Jackson; *Ancient Sunlight*, Bingham.

MO SUET NG, Bloomsbury Central Baptist Church, London, UK, March 25: *Prélude, Fugue, et Variation*, op. 18 (*Six Pièces*, no. 3), Franck; *Praeludium in g*, BuxWV 149, Buxtehude.

MARK PACOE, St. Patrick's Cathedral, New York, NY, March 19: *Prelude* (*Suite for Organ*), Creston; *Prelude and Fugue on Eta Omri*, Roberts; *Amazing Grace*, Farrington; *Voix céleste*, Final rhapsodique (*Suite Française*), Langlais.

HILARY PUNNETT, St. Michael's Church, Cornhill, London, UK, March 20: *Prelude and Fugue in a*, WoO 9, Brahms; *Attende Domine* (*12 Chorale Preludes on Gregorian Chant Themes*, op. 8, no. 3), Demessieux; *Saluto angelico* (*Cathedral Windows*, op. 106, no. 5), Karg-Elert; *Aus der Tiefe*, Leighton; *Valet will ich dir geben*, BWV 736, Bach; *Crucifixion* (*Symphonie-Passion*, op. 23), Dupré; *O Traurigkeit, O Herzeleid*, Smyth; *Prélude et Toccata sur Victimae Paschali Laudes*, Bédard.

ROBERT QUINNEY, Royal Festival Hall, London, UK, March 3: *Toccata and Fugue in F*, BWV 540, *Sonata in E-flat*, BWV 525, *Toccata and Fugue in d*, BWV 538, *Sonata in C*, BWV 529, *Passacaglia and Fugue in c*, BWV 582, Bach.

MICHAEL REES, Fourth Presbyterian Church, Chicago, IL, March 17: *Chorale Fantasia on O God, Our Help* (*Three Chorale Fantasias*, no. 1), Parry; *Three Rhapsodies*, op. 17, Howells; *Interstellar Suite*, Gibson, Rubin, Zimmer, transcr. McVeigh.

WOLFGANG RÜBSAM, Luther Memorial Church, Madison, WI, March 10: *Orchestral Suite in D*, BWV 1068, *Chaconne* (*Violin Partita No. 2 in d*, BWV 1004), Bach, transcr. RübSam; *Sonata in E-flat*, BWV 525, *Passacaglia in c*, BWV 582, Bach.

JOHANN VEXO, Église Saint-Clodoald, Saint-Cloud, France, March 12: *Prelude and Fugue in a*, BWV 543, Bach; *Tierce en taille* (*Livre d'orgue*), de Grigny; *Choral in a*, FWV 38 (*Trois Chorals*, no. 1), Franck; *Suite*, op. 5, Duruflé.

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PUBLICATIONS / RECORDINGS

Fruhauf Music Publications returns to the carillon for a continuation of October's Two Advent Hymns with the addition of *Canon, Air and Coda on Psalm 42*. This setting explores the canonic potential of a venerable melody, while offering technical challenges for the performer and providing a stirring rendition of the tune. Please consult FMP's home page Bulletin Board (www.frumuspub.net) for titles new and old, and browse through the Downloads page with its complete listing of all available gratis PDF booklet files for organ, choir and organ, and for carillon.

The Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks. Volume XIV features the organs of Kallio Church, Helsinki, Finland, and works by Fridthjov Anderssen, Finn Viderø, Mats Backman, Lasse Toft Eriksen, Jukka Kankainen, Hans Friedrich Micheelsen, Toiveo Elovaara, Kjell Mørk Karlsen and Olli Saari. The two pipe organs of Kallio Church, Helsinki, are in two distinct organ-building styles: the neoclassic inspired 1987 Kangasalan Organ (21 stops), and the French-romantic inspired, 48-stop, 1995 Åkerman & Lund organ. Check it out at www.proorgano.com and search for the term "Nordic Journey."

PUBLICATIONS / RECORDINGS

Dark Harpsichord Music is played by British harpsichordist and instrument maker **Colin Booth** on a CD imported by **Raven** for sale in America. Works include Booth's transcription to A minor of Bach's *Chaconne in D minor* for violin and works by D'Anglebert, A-L Couperin, Louis Couperin, François Couperin, Johann Mattheson, CPE Bach, and Louis Andriessen. Booth plays a brass-strung harpsichord he built as based on the 1738 Christian Vater instrument in the German National Museum, Nuremberg. This CD has received outstanding reviews. SBCD-203, \$16.98 with free shipping in the USA from RavenCD.com 804/355-6386 and also from E-Bay, etc.

The Tracker—quarterly journal of the Organ Historical Society (www.OrganHistoricalSociety.org) includes news and articles about the American pipe organ, organ builders, and regional surveys of instruments. Most issues are 40 pages with many illustrations and photographs. Membership includes four annual issues plus a pipe organ calendar. Print and digital memberships (all include the calendar) are available. OHS sponsors annual conventions, Pipe Organ Database (www.PipeOrganDatabase.org), an on-line catalog of books, music, and recordings (www.OHSCatalog.org), and its Library and Archives. Call 484/488-PIPE or toll free 1-833-POSITIF (767-4843).

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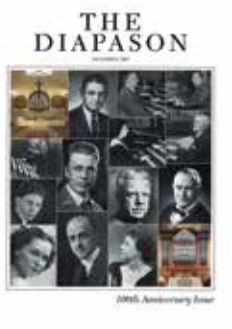
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