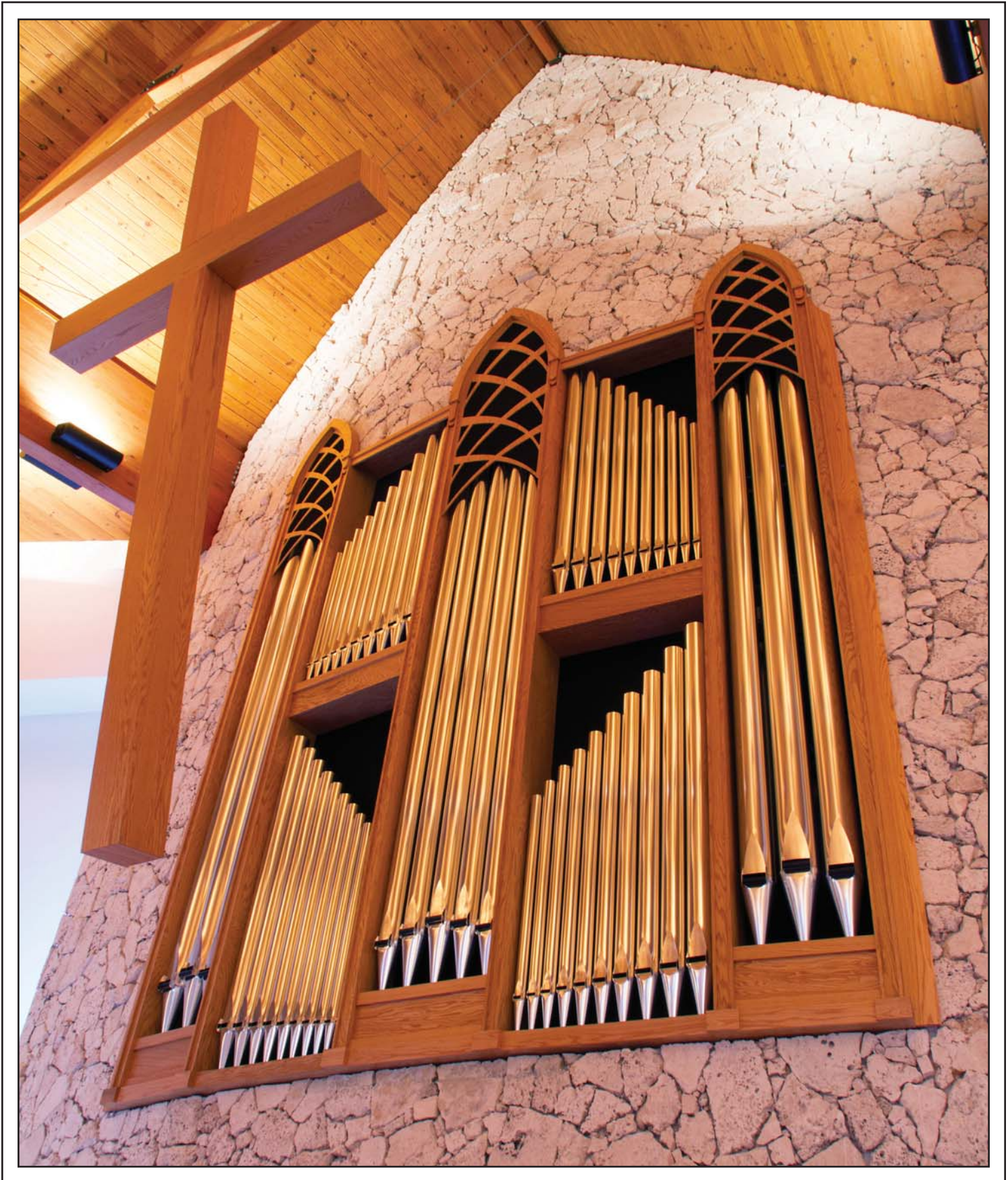


THE DIAPASON

APRIL 2013



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Cover feature on pages 26–27

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An International Monthly Devoted to the Organ,
the Harpsichord, Carillon, and Church Music

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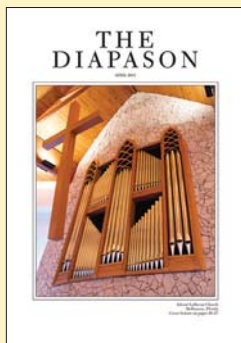
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A. E. Schlueter Pipe Organ Company,
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In the wind . . .

GAVIN BLACK
On Teaching

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Kenneth Udy

Editor's Notebook

In this issue

As this issue was in preparation, word arrived of the death of the great French organist Marie-Claire Alain on February 26. We are all diminished by the death of this great artist and teacher. Few organists have had the profound influence on our profession as did Madame Alain. She leaves a legacy of more than 2,500 recitals, more than 280 recordings, and former students in prominent positions in this country and in Europe. This issue includes an obituary written by James David Christie (page 23), instead of our usual "Nunc Dimittis" notice.

Among the offerings in this issue of THE DIAPASON, John Stallsmith examines organ works by Sigfrid Karg-Elert, on the occasion of the 80th anniversary of the composer's death. He suggests exploring works beyond the oft-played "Nun Danket," and discusses easier repertoire and more difficult works.

Jay Zoller presents a personal remembrance of Heinz Wunderlich one year after Wunderlich's death, and cites his earlier articles on the German organist and composer.

The cover feature is the new Schlueter pipe organ at Advent Lutheran Church in Melbourne, Florida.

In his column "In the wind . . .", John Bishop muses on the music of Bach, number symbolism, the Fibonacci series, Cavaillé-Coll and the French Romantic organ and its repertoire, technical advances of Ernest Skinner, modern console controls, and transcriptions.

Gavin Black offers part seven of his organ method, continuing the section on pedal playing: analyzing a pedal passage, choosing pedaling, practice techniques, and begins the section on the use of heels.

Here & There

Events

The Cathedral of Saint Paul, St. Paul, Minnesota, continues its music series: April 4, Choir of King's College, Cambridge; 4/21, dedication of the restored cathedral organs; May 19, Steele Family Singers.

The Choral Mass series: April 28, Widor, *Messe à deux chœurs et deux orgues*; May 19, Pärt, *Missa Syllabica*. For information: 651/228-1766; www.cathedralsaintpaul.org.

St. Louis Cathedral, St. Louis, Missouri, continues its 20th anniversary season of concerts: April 6, Regensburg Cathedral Choir; May 18, St. Louis Archdiocesan Choir and Orchestra. For information: www.cathedralconcerts.org.

Musica Sacra San Antonio continues its third season of Solemn Evensongs at Our Lady of the Atonement Catholic Church in San Antonio, Texas: April 7 and May 19. Robert Finster is musical director. For information: www.MusicaSacraSA.org.

The Bratislava Philharmonie in Slovakia continues its concert series in the Slovak Philharmonic Concert Hall in Bratislava, on the new 66-stop, three-manual and pedal Rieger organ: April 7, Monica Melcová (Bach, Messiaen, Franck, Vierne, and Melcová); June 2, Thierry Escaich (Franck, Duruflé, Vierne, Escaich). For information: <http://www.filharmonia.sk/index.php?page=concerts&cycle=128> Project Gallery.

Emmanuel Church, Chestertown, Maryland, continues its music series: April 12, Brian Harlow; May 9, Ascension Evensong; 5/17, Ken Cowan. For information: 410/778-3477; www.emmanuelchesterparish.com.

Madison Avenue Presbyterian Church, New York City, continues

its 2012–13 music series: April 14, Margaret Mills, piano; 4/28, Russian Chamber Chorus of New York; May 5, New York City Children's Chorus; 5/19, Haydn, *The Creation*. For information: 212/288-8920; www.mapc.com/music/sams.

Holy Trinity Lutheran Church, Lancaster, Pennsylvania, continues its 2012–13 concert series: April 14, Hymns of Faith; 4/28, the Heritage Chorale of Lancaster. For information: 717/397-2734; www.trinitylanaster.org.

Washington National Cathedral continues its recital series on Sundays at 5:15 pm: April 14, Benjamin Sheen; 4/28, Christopher Dekker; May 5, Ines Maidre; 5/19, Richard Spotts; 5/26, Paul Carr; July 4, Christopher Betts and Benjamin Straley. For information: 202/537-5757; www.nationalcathedral.org.

First Presbyterian Church, Pompano Beach, Florida, concludes its music series on April 14 with Mark Jones and pianist Jon Robertson. For information: 954/941-2308 x112; www.pinkpres.org.

The Cathedral of St. John, Albuquerque, New Mexico, continues its 2013 concerts: April 14, Parthenia consort of viols; May 19, cathedral choirs. For information: www.fcmaabq.org.

St. Norbert Abbey, De Pere, Wisconsin, concludes the 2012–13 season of its Canon John Bruce Memorial Concerts on April 20 with Michael Hey. For information: www.norbertines.org/abbey_music_canon_john_bruce.html.

The Church of St. Luke in the Fields, New York City, continues its concert series: April 25, music by Allegri, Palestrina, Josquin, and Anerio. For information: 212/414-9419; www.stlukeinthefields.org.



Jerome Butera
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www.TheDiapason.com

This issue also includes the annual listing of summer conferences, in addition to our regular departments of news, reviews, new organs, an international calendar, organ recital programs, and more.

In preparation

In the coming months, we will be publishing articles on the medieval organ and related conferences in Europe that took place in 2012, an interview with Robert Clark, organs in Poland, Franz Liszt and Johann Gottlob Töpfer, fugal improvisation, and much more.

TheDiapason.com

Have you visited THE DIAPASON's website recently? We continue to expand and refine the offerings found there. To access all of the site, you will need your DIAPASON subscriber number, which is found above your name on the label of your copy of THE DIAPASON. View current news items, artist spotlights, extensive calendar listings, new organs, classified ads, videos, blogs, issue archives, and much more. You can also sign up for our free e-mail newsletters. Contact me with any questions. ■



Walt Disney Concert Hall organ

Walt Disney Concert Hall concludes its 2012–13 organ recital series on April 21 with Cameron Carpenter. Designed by Frank Gehry and Manuel Rosales, the organ was built by Glatter-Götz Orgelbau, in collaboration with Rosales. For information: 323/850-2000.

The First International Church Choir Competition takes place April 25–28 in Kronach, Germany. Each of the four rounds (Renaissance and Baroque, Classic, Romantic, and Contemporary) includes a compulsory piece, and free choice of one or two a cappella pieces from the period. Jury members are Dario Tabbia and Friedemann Johannes Wieland. In addition to first through third prizes (€2,000, €1,500 and €1,000), publishers Bärenreiter, CARUS, and Edition Peters have provided special prizes. The winning choir will present a concert on April 28 at Christuskirche Kronach, with additional concerts April 29 at Michelskirche Ludwigsstadt, and April 30 at Pöpstliche Basilika Marienweiher. For information: www.churchchoir-competition.com.

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025. Phone 847/391-1045. Fax 847/390-0408. E-mail: jbutera@sgcmail.com. Subscriptions: 1 yr. \$38; 2 yr. \$60; 3 yr. \$80 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$48; 2 yr. \$70; 3 yr. \$95. Single copies \$6 (U.S.A.); \$8 (foreign).

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The Cathedral of St. Joseph the Workman, La Crosse, Wisconsin, continues the recital series on its Noack organs (four manuals, 58 stops, 71 ranks; and two manuals, 14 stops, 19 ranks) on April 26 (3 pm) with a program featuring Christopher Houlihan. For information: 608/782-0322 x232; www.cathedralsjworkman.org.

St. Mary's Episcopal Cathedral, Memphis, Tennessee, concludes its 2012–13 concert series: April 26, Scott Elsholz. For information: 901/527-6123; selsholz@stmarysmemphis.org; www.stmarysmemphis.org.

VocalEssence continues its 2012–13 season: April 26, 27, Britten, *Paul Bunyan*; May 21, ¡Cantaré! community concert. For information: www.vocalescence.org.

The William Ferris Chorale, Chicago, Illinois, concludes its 2012–13 season: April 27 and 28, *The Chorale at the Opera*. For information: 773/508-2940; www.williamferrischorale.org.

The Cathedral Church of St. Paul, Detroit, Michigan, continues its music series: April 28, Choral Evensong

(4 pm), Marcia Van Oyen (5 pm); May 18, Spring Choral Concert; 5/31, Jeremy David Tarrant. For information: www.detroitcathedral.org.

First Congregational Church (UCC), Crystal Lake, Illinois, presents its annual Wesley M. Vos Memorial Organ Recital on April 28, 4 pm, featuring Gail Archer. The series is presented in memory of Wesley M. Vos, who served as associate editor of *THE DIAPASON* from 1967 to 2002, professor of music at DePaul University, Chicago, and was a member of the First Congregational Church. For information: 815/459-6010; www.fcc-cl.org.

First United Methodist Church, Ocala, Florida, continues its music series: April 28, Central Florida Master Choir; May 5, Marion Civic Chorale. For information: 352/622-3244; www.fumcocala.org.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: April 28, Kirkin' o' Tartans; May 5, Olesya Kravchenko; 5/12, young artist showcase; June 2, David Gell, with piano and vocal quartet. For information: www.trinitysb.org.

St. Paul R.C. Cathedral, Pittsburgh, presents its organ recital series: May 3, Crista Miller; June 23, Kenneth Danchik, July 14, Paul Weber; 7/21, Steven Anisko; 7/28, Marisa & Roger Cazden. For information: 412/621-6082; stpaulpgh.org.

Resurrection Parish, Santa Rosa, California, continues the seventh season of its Creative Arts Series: May 5, Paul Cienniwa, harpsichord; June 2, Vinaccesi Ensemble. For information: 707/824-5611; www.ClassicalSonoma.org.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, concludes its music series on May 9 with Choral Vespers. For information: 989/652-6141; www.stlorenz.org.

The Church Music Association of America presents its Summer Chant Intensive June 3–6 Duquesne University in Pittsburgh, Pennsylvania. Now in its sixth year, the CMAA Chant Intensive will cover all aspects of traditional Gregorian notation (square notes). The course will also address Latin pronunciation.

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Shawn Thomas, Matthew Edwards, Christopher Henley, Faythe Freese, Jim Cook, Charles Kennedy, and Fred Teardo

The 2013 University of Alabama Organ Scholarship Competition finals were held January 24 at the Moody School of Music. The awards were UA scholarships in the amounts of \$8,000, \$5,000 and \$3,000 for first, second and third place, respectively. Christopher Henley, from Talladega, Alabama, was the first place winner; he is a Community Music School student of Faythe Freese, professor of organ at the University of Alabama. Matthew Edwards, from El Centro, California, won second place; he is a student of Hope Davis and Carol Williams. Shawn Thomas, a master's student of Laura Ellis at the University of Florida in Gainesville, won third place.

Judges for the recorded round were Patricia Fitzsimmons, Karen Eschelman, and Charles Tompkins; judges for the final round were Fred Teardo, Charles Kennedy, and Jim Cook.



Yale-Schoenstein contestants, back row: Ian Tomesch, Michael Salazar; front row: Stephen Buzard, Paul Thomas, Kenneth Miller



Yale-Schoenstein judges: Murray Somerville, Davis Wortman, Brian Jones

The Yale Institute of Sacred Music announces the winners of the Schoenstein Competition in the Art of Organ Accompaniment: first prize (\$1,000) was awarded to Kenneth Miller; second prizes (\$500 each) went to Stephen Buzard and Paul Thomas. Judges for the 2012 competition were Brian Jones, Murray Somerville, and Davis Wortman.

Five graduate organ majors competed in the event, organized by Thomas Murray, chair of the Yale University organ department. The competitors played required repertoire, including sections of Britten's *Rejoice in the Lamb*, "The Call" from Vaughan Williams' *Five Mystical Songs*, an Anglican chant psalm, and two hymns. A balanced choir of eight singers was organized and conducted by Simon Jacobs, a graduate of the Yale choral conducting program and a former organ scholar of Westminster Abbey. Andrew Padgett was the baritone soloist.

The purpose of the Schoenstein Competition is to encourage organists to place skills in accompaniment on an equal plane with playing solo repertoire. The competition, first held at Indiana University under the direction of Jeffrey Smith in 2011, is sponsored by Jack Bethards, President and Tonal Director of Schoenstein & Co. Organ Builders.

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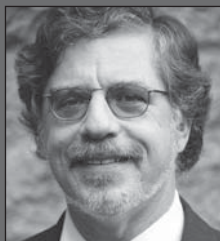
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Professor of Organ
University of Alabama



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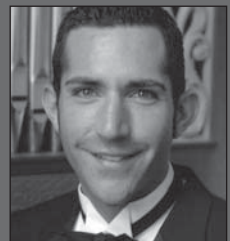
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Here & There

► page 4

the eight church modes, Psalm tones and their applications, the rhythm of plainsong, and more.

The course will be taught by Wilko Brouwers, internationally known composer, conductor, and pedagogue. He is the conductor of the Monteverdi Chamber Choir Utrecht, the Strijps Kamerkoor, and the Gregorian schola of the Cistercian Abbey De Achelse Kluis in Achel (Belgium). He is director of Ward Centrum Nederland, an institute for music education. He wrote "Words with Wings, Gregorian chant for children in twenty lessons." For information: musicasacra.com/summer-chant-intensive-2013.

The third annual **Ascension Organ Academy** will be held June 10–14 at the Church of the Ascension, New York City. Centered around the French organ built by Pascal Quoirin, the academy offers in-depth guidance to students as well as experienced performers; it is limited to eight performing participants as well as auditors. The schedule is organized into two daily masterclasses, taught by Dennis Keene and Jon Gillock, in which each participant performs once each day. In addition, each participant has daily practice time on the Quoirin organ. For information: 212/254-6820; voicesofascension.org/OrganAcademy.aspx.

The Church Music Association of America presents its Sacred Music Colloquium June 17–23 at the Cathedral of the Madeleine, Salt Lake City, Utah. The primary focus of the colloquium is instruction and experience in chant and the Catholic sacred music tradition, participation in chant choirs, daily and nightly lectures, and performances and daily celebrations of liturgies in both English and Latin.

The faculty includes Adam Bartlett, Mary Jane Ballou, Wilko Brouwers, Horst Buchholz, Charles Cole, Gregory Glenn, David J. Hughes, Ann Labounsky, Melanie Malinka, William Mahrt, Matthew J. Meloche, Jeffrey Morse, Arlene Oost-Zinner, Jonathan Ryan, Edward Schaefer, and others. For information: <http://musicasacra.com>.

The AGO Region V convention, "Great Lakes—Swell Organs," takes place June 30–July 3 in Kalamazoo and Battle Creek, Michigan. Presenters include Bruce Neswick, Joe Miller, Susan De Kam, Nathan Laube, Renée Ann Louprette, Huw Lewis, Karl Schrock, Thomas Bara, Yun Kyong Kim, the Kalamazoo Ringers, Western Brass Quintet, and others. For information: www.AGOKalamazoo.org.

The International César Franck Competition takes place September 24, 26, and 28 at St. Bavo's Cathedral and Basilica, Haarlem, the Netherlands, with the theme, "César Franck and Gaston Litaize." The deadline for applications and recordings is June 1. A maximum of 10 candidates will be invited to participate in the first round on September 24. There are three prizes: first prize €2,000, second €1,500, third €1,000,

plus an audience prize of €500. The jury includes Guy Bovet, Olivier Latry, and Ben van Oosten. For information: www.cesarfrankcompetition.org.

Macalester Plymouth United Church of St. Paul, Minnesota, has announced the winner of its 17th annual hymn contest, a search for new hymn texts that address the scriptural call to speak out loudly and clearly against injustice, and to unite with others working for change. The winning hymn, *Now Is the Time to Speak*, was written by the Rev. Dr. John A. Dalles, pastor of Wekiva Presbyterian Church in Longwood, Florida. He is a graduate of both Lancaster Theological Seminary (UCC) and Pittsburgh Theological Seminary (PCUSA). A life member of the Hymn Society in the United States and Canada, his hymn texts have been published in a number of denominational hymnals.

The 2013 Macalester Plymouth United Church hymn contest will be a

search for a new Advent or Christmas carol. For information: 651/698-8871; www.macalester-plymouth.org.

Dale Ramsey's *Fantasia on CRUCIFER* is the winning entry in the **Kansas City AGO Chapter's 75th Anniversary Year Composition Competition**. Thirty entries from the United States and Canada were submitted. First round judges were Sharon Hettinger, Mary Ellen Sutton, and Ken Walker. The top ten entries were adjudicated by three different judges: James Charles Barnes, Elisa Williams Bickers, and Beth Elswick. Chelsea Chen will perform the winning entry on her concert May 20 on the Julia Irene Kauffman Casavant Organ at Helzberg Hall in the new Kauffman Center of the Performing Arts. The concert is a collaborative agreement between the Kauffman Center and the Kansas City AGO chapter. For information: www.kcago.com.

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Mark Laubach



The Rodland Duo



Michael D. Boney

Concert Artist Cooperative, beginning its 26th year of operation in April, welcomes organist/choral conductor Michael D. Boney, organist Mark Laubach, organist Christopher Marks, organist/pianist Shelly Moorman-Stahlman, the organ and viola Rodland Duo, and the voice and continuo Vinaccesi Ensemble to its roster of soloists and ensembles from around the world.

Michael D. Boney is the Canon for Music at St. Michael's Episcopal Cathedral, Boise, Idaho. **Mark Laubach** is the Canon for Music at St. Stephen's Episcopal Church, Wilkes-Barre, Pennsylvania. **Christopher Marks** is Associate Professor at the University of Nebraska-Lincoln. **Shelly Moorman-Stahlman** is Professor of Music at Lebanon Valley College in Annville, Pennsylvania. **Catherine Rodland** is Artist in Residence at St. Olaf College, Northfield, Minnesota, and **Carol Rodland** is Associate Professor of Viola at the Eastman School of Music. The **Vinaccesi Ensemble** is based in the San Francisco Bay area.

Further information is available at www.ConcertArtistCooperative.com and/or from Beth Zucchini, 7710 Lynch Road, Sebastopol, CA 95472; 707/824-5611, 707/824-0956 fax, or BethZucchini@aol.com.



Vinaccesi Ensemble



Christopher Marks

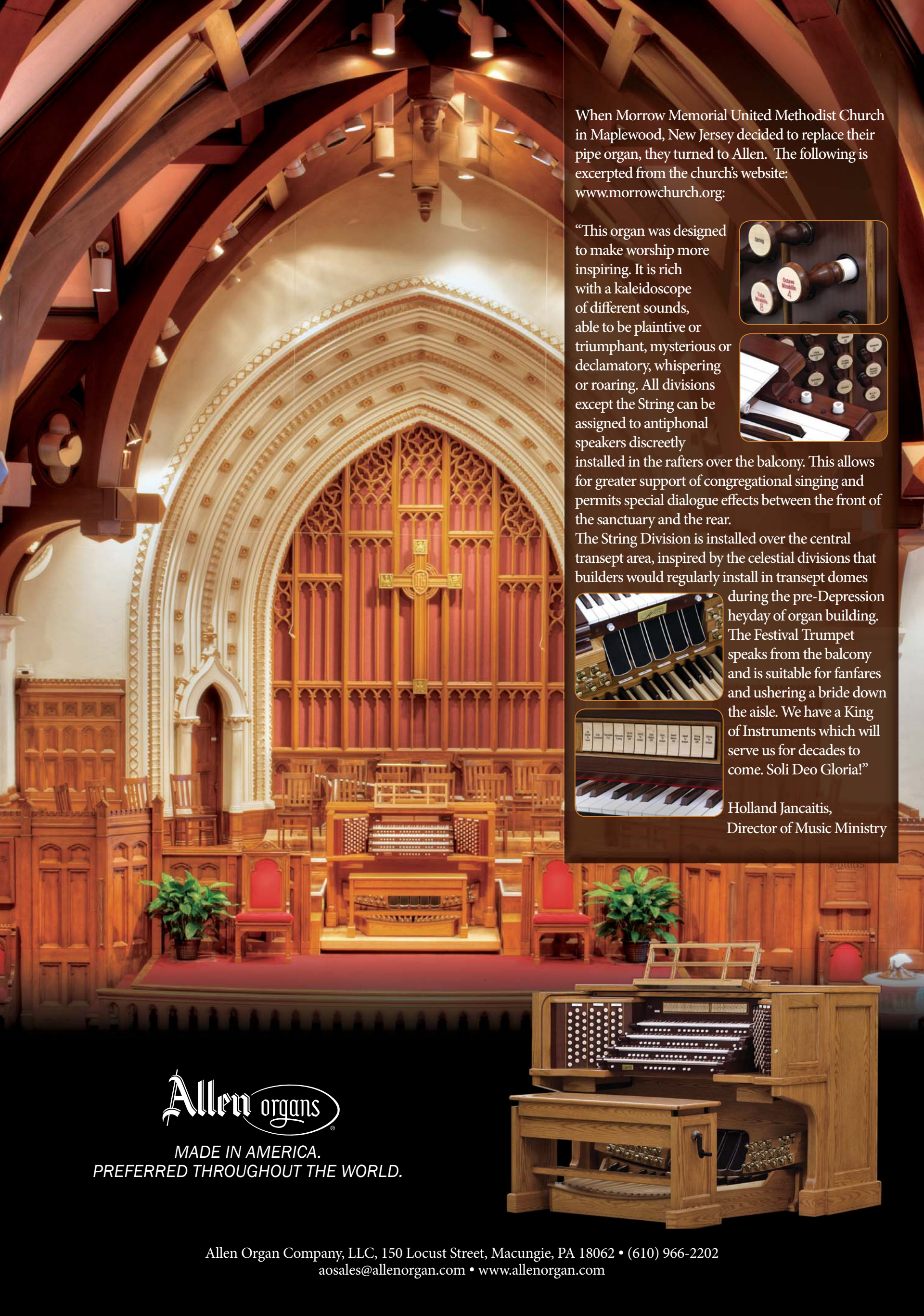


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People



Lynne Davis

Lynne Davis Firmin-Didot, Ann & Dennis Ross Endowed Faculty of Distinction in Organ at Wichita State University, was awarded the Chevalier de l'Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters) from the Republic of France and its Ministère de la Culture et de la Communication, in January 2012. The official presentation ceremony was on December 19, 2012 at the city hall in Chartres, France, in the presence of the Préfet (governor) of the Region of Eure-et Loir, Didier Martin, the Député-Maire of Chartres, Jean-Pierre Gorges, and the Bishop of the Diocese of Chartres, Michel Pansard.

Presenting the medal was Ambassador Bertrand Dufourcq, former president of

the Association des Grandes Orgues de Chartres. Dufourcq is the son of Norbert Dufourcq, French musicologist, founder of Les Amis de l'Orgue, and organist of the Eglise St. Merry in Paris.

At an American reception given in her honor for receiving the French distinction of Chevalier de l'Ordre des Arts et des Lettres, Lynne Davis was presented with the seal of the City of Wichita, Kansas by Mayor Carl Brewer. The reception took place on February 2, 2013 at the Ambassador Hotel in Wichita.



Faythe Freese

Faythe Freese, professor of organ at the University of Alabama, commissioned and performed three world premieres of *The Freese Collection* by **Pamela Decker**, professor of organ and music theory at the University of

Arizona-Tucson, on January 23–25. The work was inspired by three of Faythe and Jerry Freese's original art works of Nall, a protégé of Salvador Dali. The concert program, including works by Tournemire and Paulus, was choreographed by UA dance professors Cornelius Carter, Rita Snyder, and Sarah Barry, and danced by members of the University of Alabama Repertory Dance Theatre. Dr. Freese performed the three-movement, 15-minute work—plus the works by Tournemire and Paulus—on the 86-rank, four-manual, mechanical-action Holtkamp organ in the University of Alabama Moody School of Music Concert Hall. The premieres were part of the 25th birthday celebration of the Holtkamp organ.



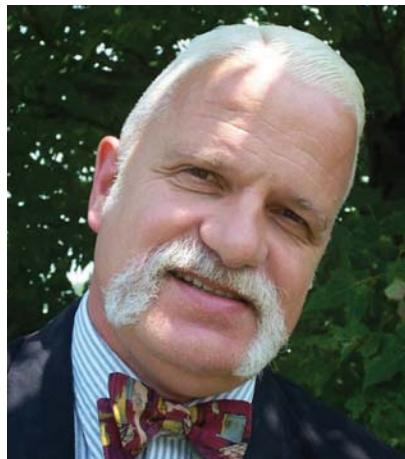
Marilyn Keiser

Marilyn Keiser is honored by the American Guild of Organists on April 5, with a recital and gala reception at the Cathedral Church of St. John the Divine in New York City. Dr. Keiser plays works by Wyton, Howells, Sandresky, Rheinberger, and Vierne. The proceeds benefit the AGO Endowment Fund in honor of Dr. Keiser.

Dan Locklair's new work *From the rising of the sun* (A Short Festival Piece for Brass Quartet, Percussion & Organ) has been published by Subito. Commissioned by Peachtree Road United Methodist Church in Atlanta, Georgia to honor the tenth anniversary of their sanctuary and Mander organ, it was premiered on September 9, 2012 by organist Nicole Marane and the Atlanta Brassworks (Scott Atchison, conductor).

Two Locklair choral works, *O Magnum Mysterium* and *Hodie Christus Natus Est*, are included in the new Novello publication, *Noel! 3* (Carols and Anthems for Advent, Christmas & Epiphany for Mixed Voice Choirs), edited by David Hill. For information: www.locklair.com.

Wolfgang Rübsam's second volume of chorale preludes has been published by Schott Music: *Christ the Lord Is Risen Again!—10 Chorale Preludes for Lent and Easter*; ED 21644, ISMN: 979-0-001-19352-8, €17.99. The collection includes settings of *Ah, Holy Jesus; O Sacred Head, Sore Wounded; At the Last Supper; O Man, Thy Grievous Sin Bemoan; O Sorrow Deep!; Good Christians All, Rejoice and Sing!; Christ the Lord Is Risen Again!; Christ Jesus Lay in Death's Strong Bands; Here Shining*



Wolfgang Rübsam

Is the Splendid Day; and Rejoice Now All Christians. For information: www.schott-music.com.

Jonathan Ryan plays for a new recording on the Raven label, featuring the organ built in 2011 by Parkey Organ-Builders for the Cathedral of St. John Berchmans in Shreveport, Louisiana. The program includes the first recording of the *Three Liturgical Improvisations* by George Oldroyd (1887–1956) and also the first recording of *Prelude on Resignation* by Zachary Wadsworth (b. 1983), commissioned by Ryan from his classmate at the Eastman School of Music, along with works by Shearing, Travis, Tournemire, Dupré, Schumann, Eben, Byrd, and Bach.



Jonathan Ryan

Ryan is the recipient of six first prizes at international and national organ playing competitions, including the Jordan International Organ Competition (2009). First place awards conferred on Ryan were in the Poister (2006), Rodland (2006), Schweitzer (2004), and Augustana Arts-Reuter (2003) competitions. He has studied with David Higgs and William Porter at the Eastman School of Music, Todd Wilson at the Cleveland Institute of Music (where he was also Wilson's assistant at Church of the Covenant), Joyce Jones at Baylor University, and André Lash earlier.

Jonathan Ryan currently serves as organist/choirmaster at St. Mary's Church in Nutley, New Jersey, and visiting artist at St. James Cathedral Concerts in Chicago, where he regularly appears both as a collaborative and solo performer. Jonathan Ryan concertizes

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Joyce Jones, Las Vegas

Joyce Jones visited Las Vegas in January to perform a concert for the Southern Nevada Chapter AGO Artist Series. She also led a session at First Presbyterian Church, Las Vegas, "Introduction to the Organ," for piano students. More than 30 students gathered around the console to learn about the sounds, controls, and playing technique of the organ.

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Stephen Tharp

Stephen Tharp plays recitals this spring in Germany and Switzerland: April 21, Prämonstratenser-Abtei, Duisburg-Hamborn, Germany; April 24, Auferstehungskirche, Düsseldorf-Oberkassel, Germany; April 27, St. Andreas Kirche, Köln, Germany; May 9, Barockkirche St. Peter, Freiburg, Germany; May 11, Dom St. Gallen, St. Gallen, Switzerland. For information: www.stephentharp.com.



Bruce Wheatcroft

The Academy of Neuroscience for Architecture held its first annual conference at the Salk Institute in La Jolla, California, September 22–24, 2012. Canadian organist, teacher, speaker, and organ consultant **Bruce Wheatcroft** was invited to present a paper at the conference that addressed the reverberation characteristic of architectural spaces and how it informs sound in the context of music in both concert halls and worship spaces.

Dr. Wheatcroft has also been invited to address the Eighth International Arts in Society Conference in Budapest, Hungary in June 2013, where he will present a similar paper. Wheatcroft has performed, recorded, and lectured nationally and internationally. Further information can be found on his websites at www.organconsulting.ca and www.theabbey.ca together with his talk at the

Salk Institute, which can be found on You Tube at www.anfarch.org/activities/Conference2012VideosDay2.shtml.

Publishers

Jazzmuze announces the release of *Newtown Requiem* by Joe Utterback. With his Connecticut residence close to Newtown, the composer created the four-movement work “For the loved ones of Sandy Hook Elementary School.” *Newtown Requiem* includes settings of “Balm in Gilead” and “We are not alone,” and ends with “Requiem Aeternam.” For information: www.jazzmuze.com.

Recordings

Gothic Records and Blanton Alspaugh received a Grammy Award for the CD *In Paradisum*, which features the South Dakota Chorale, Brian A. Schmidt, conductor (Gothic G-49279, \$19.98). Alspaugh won the Grammy for Producer of the Year, Classical. For information: www.gothic-catalog.com.

Organ Builders

The Andover Organ Company newsletter announces staff changes. **Don Olson** retired as president in September 2012 after serving in that position for 15 years. He founded Andover in 1962. **Benjamin Mague** was appointed as the company’s new president. He joined Andover in 1975, working as a designer, project team leader, shop manager, and treasurer. **Michael Eaton** is the new treasurer. He joined Andover in 1991, specializes in slider windchests and mechanical actions, and has served as designer and on one of the maintenance teams. **Ryan Bartosiewicz** joined the company last year as apprentice organbuilder. **Peter Rudewicz** began in September 2012 as part-time intern. For information: www.andoverorgan.com.



Immaculate Heart of Mary Roman Catholic Church, Stoney Creek, Ontario, Canada

Schmidt Piano and Organ Service announces the completion of a two-manual Viscount V-40 church organ and custom-built Schmidt Classique Organ

Appointments

Ahreum Han has been appointed lecturer in organ at Iowa State University in Ames, Iowa, where she teaches applied organ and administers the organ program, including monthly recitals. She continues as the principal organist, assistant director of music, and artist-in-residence at First Presbyterian Church in Davenport, Iowa.

Han has performed throughout the United States, Asia, and Europe. She was a featured soloist at the 2012 AGO convention in Nashville, Tennessee, and has appeared in recital at the Kimmel Center’s Verizon Hall, Princeton University, Harvard University, Jack Singer Hall (Calgary, Canada), Michaeliskirche (Leipzig, Germany), Oxford Town Hall (Oxford, United Kingdom), Nottingham Albert Hall (Nottingham, U.K.), and Esplanade Concert Hall in Singapore. She has received prizes from competitions, including the Albert Schweitzer Organ Competition, the Carlene Neihart Organ Competition, and the West Chester University Organ Competition. Her live performances have been featured on *Pipedreams*.

Han holds a bachelor’s degree in organ performance from Westminster Choir College, a diploma from the Curtis Institute of Music, and a master’s degree from Yale School of Music and Yale Institute of Sacred Music, where she studied with Ken Cowan, Alan Morrison, and Thomas Murray, respectively. ■



Ahreum Han

Sound System for Immaculate Heart of Mary Roman Catholic Church in Stoney Creek, Ontario, Canada. The installation includes over 20 speakers. Included with the organ is a Viscount CM-100 sound module, which adds over 300 stops using Pipe Modelling technology. The pastor is Father Bill Trusz; audio technician is John Van Trost; organists are Bill Tamborini and Luigi Visocchi; Martha Visocchi served as committee chair. PAS Audio/Video of Cambridge assisted with the installation. For information: www.schmidtpianoandorgan.com.

Nunc Dimittis

David Warren “Dave” Brubeck died in Norwalk, Connecticut, December 5, 2012, one day before his 92nd birthday. A jazz pianist and composer, he was known for his use of unusual time signatures and combinations of contrasting rhythms, meters, and tonalities. Born in Concord, California, he studied piano with his mother; he graduated from the University of the Pacific, studying veterinary science and later music. He then enlisted in the Army, serving in

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Noack Opus 156 open house

The Noack Organ Company celebrated the last stage of the workshop construction of their Opus 156 for the Baptist Church of the Covenant, Birmingham, Alabama, on January 19 with a recital by Dan Lawhon, organist-choirmaster of the church. The firm’s assembly room was filled with 130 people, squeezed in to hear Leyding, Bach, Dandrieu, Buxtehude, Bach, Brahms, Vaughan Williams, Vierne, and Jehan Alain, along with Flor Peeters’ “Speculum vitae,” sung by soprano Sharon Lawhon.

Noack Opus 156 is a two-manual, 28-stop organ that will be housed at the front of the church. An off-center chamber that once housed an electro-pneumatic instrument is now receiving a new tracker organ. The unusual placement of the various components (chamber, chests, console, etc.) and the presence of multiple obstacles (HVAC) posed challenges in solving the trackers’ path. The simple lines of the church’s architecture called for a simple façade: a chromatic row of flamed copper pipes set at the left of the central cross visually balances the baptistery setting. For information: www.noackorgan.com.

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A. E. Schlueter Pipe Organ Company is pleased to announce the contract to build a new 47-rank pipe organ for **Iglesia ni Cristo, Central Temple, in Quezon City, Philippines**. The resources of this instrument will be controllable from a IV-manual drawknob console. Several divisions of the organ will have chamber openings into side chapels which can be closed off from the main Temple to allow the organ to also be playable as two separate two-manual instruments.

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Europe in the Third Army, where he formed a racially integrated band, "The Wolfpack," which was spared from combat service. Brubeck had lessons with Arnold Schoenberg while on active duty; after his discharge he studied with Darius Milhaud at Mills College.

The Dave Brubeck Octet, which recorded for Fantasy Records, was succeeded in 1951 by the Dave Brubeck Quartet, which recorded for Columbia Records. In 1954 Brubeck was featured on the cover of *Time*. After the disbanding of the quartet in 1967, Brubeck continued not only performing and recording, but produced many compositions, including cantatas, oratorios, a Mass, and other sacred choral music, such as *La Fiesta de la Posada* (Schirmer), a Christmas choral pageant, *Lenten Triptych* (Hinshaw), a Lent/Easter trilogy, and the oratorio *The Light in the Wilderness* (Schirmer). He composed the entrance music for the 1987 visit of Pope John Paul II to San Francisco. In 2000, Brubeck founded the Brubeck Institute with his wife, Iola, at their alma mater, the University of the Pacific. Initially a special archive, consisting of the personal document collection of the Brubecks, the Institute has since expanded to provide fellowships and educational opportunities in jazz for students.

David Warren Brubeck is survived by his wife, Iola, five children, ten grandchildren, and four great-grandchildren.

Thomas W. Byers died on Christmas Day, 2012. Born in 1923, his early interest in music and a talent for wood-working and mechanical design led to his apprenticeship at Henry Pilcher's Sons in Louisville, Kentucky; he later worked with Chester A. Raymond in Princeton, New Jersey. In 1948 Byers started the Andover Organ Company in Methuen. Charles Fisk joined him as a partner a few years later, and took over the company when Byers left in 1958 to return to Louisville. Fisk left Andover in 1961 to start C. B. Fisk in Gloucester; in 1973, Byers moved back to join Fisk as a designer. He later worked in electronics and for a harpsichord builder; in recent years he volunteered at the Sawyer Free Library in Gloucester. Thomas W. Byers is survived by his wife of 52 years, Ann (Norman) Byers, son John, and daughter-in-law Mary.

Donald "Don" Corbett died in Port Dalhousie, Ontario, Canada, on January 7. A born salesman, he was able to combine his talent as an organist and choirmaster with a successful career in the organ industry. Born August 4, 1923, he studied organ in Toronto with Frederick Silvester and William Findlay. Throughout his career he held organist and choirmaster positions in Canada, the United States, and the U.K. Already an organist in 1940 at age 17, he was playing in Toronto churches. He joined the College of Organists in 1949 and was at that time organist of St. Aidan's Church, Queen Street. In 1953 Corbett was elected to the executive committee of the Toronto Centre of the College of Organists.

During World War II, he served overseas as staff sergeant for the Royal Canadian Air Force, 1943–1946. In 1957, Don moved to the United States, selling first for M. P. Möller and, from 1964, for Casavant Frères, first as sales representative in New York and New England (1964–1974), then as sales manager (1970–1974), coordinating the company's sales activity in the United States, and, finally, as vice president

for sales, a position he held until his retirement in the fall of 1988. During his career at Casavant, he worked closely with tonal directors Lawrence Phelps, Gerhard Brunzema, and Jean-Louis Coignet. An avid traveler, he was instrumental in developing the market in Japan, where Casavant installed 26 new organs.

In the 1960s, the Corbetts lived in Westport, Connecticut, where Don was organist and choirmaster at Green's Farm Congregational Church. He was also director of music at the Convent of the Sacred Heart in Noroton, Connecticut, where he was responsible for the installation of a new Casavant organ in 1967. He was also very actively involved in several organ study tours with Westminster Choir College. In Quebec, he was organist for many years at St. Paul's Anglican Church in Knowlton, Eastern Townships, where he resided.

Retirement found Donald and Rose Corbett, who had raised five children, enjoying life in Somerset, England, and in 1989 Donald once again became organist and choirmaster, this time at St. Michael's Parish Church in the village of Minehead for "my love of English church music."

After returning to North America in the 1990s, the Corbetts settled first in Middlebury, Vermont, where Don was organist and choirmaster at St. Stephen's on the Green Episcopal Church. They then moved to Nova Scotia, where he was organist at St. John's Anglican Church, Parish of Horton. Through his final years, from 2003 to 2012, Donald was a member of the Annapolis Valley RCCO Centre.

—Alan T. Jackson, Stanley Scheer, Jacquelin Rochette, Richard Knapp

Elizabeth "Betty" Mittelsteadt, age 95, died October 3, 2012 in La Crosse, Wisconsin. She held bachelor's degrees in education from Martin Luther College, New Ulm, Minnesota, and the University of Wisconsin-La Crosse, and a master's degree in early childhood education from Northwestern University, Evanston, Illinois, where she also studied organ. She married Karl A. Mittelsteadt in February 1943 when Karl was serving as an ensign in the United States Navy during World War

II. In November 1943 Karl lost his life when his ship, the USS Liscome Bay, was sunk in the Pacific Ocean.

Elizabeth Mittelsteadt was an elementary school teacher in Sparta and La Crosse, Wisconsin and Winona, Minnesota. An accomplished organist and pianist, she made frequent trips to Europe on organ study tours. She was a church organist for most of her adult life, serving at Grace Lutheran Church in La Crosse, and as director of music and education at Mount Calvary Evangelical Lutheran Church. She also taught privately; in 1999 a number of her students performed an organ concert in La Crosse in honor of her decades of worship accompaniment and training of future musicians. Elizabeth Mittelsteadt is survived by brother Arthur (Carolee) Beutler, and by nieces and nephews Barbara Beutler, Robert Beutler, Susan Heartt, John Beutler, David Beutler, Carol Loggins, and Karen D'Ambrisi.

Elizabeth Abeler Stodola died December 9, 2012, in Little Rock, Arkansas. She was 90 years old. A St. Paul native, she graduated from the University of Minnesota, did graduate work at the Manhattanville College of the Sacred Heart, and received a master's degree in music education from the University of Iowa. She taught vocal music in the Iowa public schools for 25 years. Returning to St. Paul in 1971, she served as music director at St. Leo the Great Catholic Church and at the St. Paul Seminary.

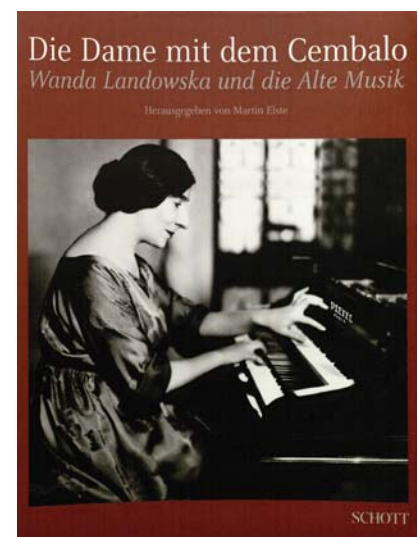
In 1982, Stodola moved back to Cedar Rapids and worked as a music instructor in the Davenport school system, and as organist-choir director at the First Congregational Church in Moline. She returned to Little Rock in 1988 and served as organist-choir director at Lakewood United Methodist Church, Trinity Episcopal Cathedral, and St. Michael's Episcopal Church. She was active in the Arkansas Bach Chorus and the Organ Historical Society, and served as dean of the St. Paul-Minneapolis and Cedar Rapids-Iowa City, Blackhawk, and Central Arkansas AGO chapters. Elizabeth Abeler Stodola is survived by two sons, three grandchildren, and a brother. ■

Harpsichord News

by Larry Palmer

Remembering Irma Rogell

"Walks with Wanda," the only English-language essay in Martin Elste's lavishly illustrated volume *Die Dame mit dem Cembalo* [*The Lady with the Harpsichord*] published by Schott in 2010, consists of five pages—Chapter Four—from an otherwise-unpublished memoir by harpsichordist Irma Rogell, in which she reminisces about her four summers of lessons with Landowska, beginning in 1955 and ending with the pioneering harpsichordist's death in 1959. The following year, at age 40, Ms. Rogell made her well-received solo recital debut at Boston's Jordan Hall and during the next five decades she continued to pursue a solid career of recitals, recordings, and teaching. On February 9, 2013 Irma Rogell died in Newton, Connecticut, at the age of 94.



Die Dame mit dem Cembalo book cover

Alerted to the news of her passing by the ever-vigilant harpsichord enthusiast Robert Tifft, I read Irma Rogell's obituary, which, strangely enough, did not mention the harpsichord at all. At first a little uncertain that the subject of the notice was indeed "our" Irma Rogell, I checked several tributes written for the funeral home's guest book; words from Teri Noel Towe and Peter Watchorn,

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both distinguished members of the harpsichord community, confirmed a relationship with our instrument, and led to correspondence with these gentlemen.

In notes to her recordings it was customarily noted that Rogell had remained faithful to Landowska's preferred Pleyel concert harpsichord; her own Pleyel instrument built by the Parisian firm was acquired in 1958. However Peter Watchorn's tribute to Rogell noted that "... shortly after arriving in [the USA] to join the staff of the Frank Hubbard Harpsichord Workshop in Waltham, MA . . . one of my first jobs was to work on a new instrument for Irma, and we came to know each other well over the next 25 years." To my request for clarification about Rogell's harpsichord(s), Peter responded: "We built a Hass copy for her in 1989—with seven pedals (like the Pleyel). She also had one of Eric Herz's big Model F instruments—the one with 16-foot. She also had her Pleyel. I'm not sure how long she kept the Hass—she couldn't tune, so it didn't see all that much use, I think" [E-mail communication 25 February 2013].

In an interview with alumna Rogell for the *Harvard Magazine* (May-June 2005), Emer Vaughn mentioned that "she is writing a memoir of her studies with Landowska . . .," the source, obviously, for the excerpt published in Dr. Elste's book. Trying to ascertain just how much more of this memoir might exist led to correspondence with Teri Towe, Christine Gevert, and Martin Elste, who kindly searched his Landowska files and responded with an additional chapter not included in his published book.

The first paragraphs from Rogell's "Chapter Three" immediately show her to be a captivating writer:

"What is she like?" The question came unexpectedly that first time and I heard myself say spontaneously, "She is just like your grandmother—that is, of course, if your grandmother also happened to be Empress of the World."

That first imperious "madame" with which she had greeted me at our first meeting was the last such greeting. Always thereafter I was "little one." She surrounded me with love, exactly, in fact, as my beloved great-grandmother had done. Which is why she was "Mamusia," the Polish word for little mother, which is what she preferred to be called.

I hope this short excerpt will whet the appetite for further reading in the published chapter from Irma Rogell's memoir. On her walks with Landowska many topics familiar to Landowska aficionados were covered. One puzzling bit of history—the story of Landowska's husband Henri Lew and his sudden demise after being hit by an automobile—is set in Paris rather than the usually cited city of Berlin. The correct venue, Berlin, is listed in Martin Elste's comprehensive chronology of Landowska's life, so it must be that memory—whether Landowska's, as she related an oft-told anecdote, or Rogell's, as she remembered a conversation from fifty years earlier—simply transposed the site in which the event actually happened.



Irma Rogell and Wanda Landowska

By all means, do not allow the lack of a reading knowledge of German to deter you from acquiring *Die Dame mit dem Cembalo*. The pictorial feast assembled for this 240-page, coffee-table-sized book includes 306 images, many not seen previously in print. These include record labels and album covers, two pages of finger exercises from a notebook belonging to St-Leu student Lily Karger, a Bach *Invention* score with Landowska's fingerings, numerous witty caricatures, and, as an exceptional labor of love from Dr. Elste, his own recent photographs of the current state of places Landowska called home in Paris, Berlin, St-Leu-la-Forêt, New York, and Lakeville, as well as her final resting place in the cemetery of Taverny (France), where her urn is placed next to that of her brother Paul Landowski.

Of Landowska's "last student," Irma Rogell, Emer Vaughn chose these words to end his 2005 *Harvard Magazine* profile "A Musical Education":

Now, after years of touring, recording . . . and teaching, Rogell again plays mainly for her own enjoyment . . . she listens to her old tapes ("Hard work!") for new recording projects, "because I'd like to share my belief that the harpsichord can be a very expressive instrument, which is at the core of what I learned from Landowska."

To hear an example of Rogell's keyboard artistry, access her performance of the *Sarabande* from Handel's *Suite in D Minor*, HWV 437, as recorded on the 33-1/3 rpm disc *La Tomba di Scarlatti* (1982), the fourth item in the section illustrating the sounds of the Pleyel harpsichord on Robert Tiff's website devoted to Janos Sebestyen and other 20th-century harpsichordists of note: <http://jsebestyen.org/harpsichord/audio.html#Pleyel>.

If any reader has further information about Irma Rogell and her unpublished memoir, please share it with the Harpsichord Editor at lpalmer@smu.edu or write to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275.

Carillon News

by Brian Swager

North American Carillon School

A carillon school has been established in Centralia, Illinois. The school is an affiliate of the Royal Carillon School "Jef Denyn" in Mechelen, Belgium. The school offers both a performance diploma and a proficiency certificate. In addition to performance studies, the school will offer coursework in arranging, composition, improvisation, campanology, and marketing and promotion. The faculty currently includes three carillonneurs: Carlo van Ulf, Frank DellaPenna, and John Gouwens. More information is available at www.carillonschoolusa.org.

Carillon Scholarships

The Ronald Barnes Memorial Scholarship Fund was established by the

Guild of Carillonneurs in North America in 1998. Its mission is to promote the growth and vitality of the North American carillon culture by encouraging study in carillon performance, composition, music history, or instrument design in North America. All North American residents are eligible to apply. Information and requirements are listed at www.gcna.org/scholarships.html.

Carillonneur Appointments

Two Dutch cities and one American university have appointed new carillon-neurs. **Rien Donkersloot** has succeeded retiring Haarlem city carillonneur Bernard Winsemius. In Breda, following a tradition, retiring carillonneur Jacques Maassen handed over his position to his son, **Paul Maassen**. Jacques' father and grandfather were previously the Breda city carillonneurs. **Lisa Lonie** has assumed the post of University Carillon-neur at Princeton University.

Carillon Library

Joy Banks, the librarian at the Anton Brees Carillon Library at Bok Tower Gardens in Lake Wales, Florida, has announced that they now have a searchable, online catalog for their collection. It can be found at <http://antonbrees.mlasolutions.com/oasis/catalog/?installation=Default>, but I suggest that you simply google "anton bree's library catalog." Banks promises that it is a work in progress, and they welcome feedback from users.

Oakland University Carillon

Oakland University has announced plans to install a 49-bell carillon on its campus in Rochester, Michigan. Donors Hugh and Nancy Elliott have given \$6.5 million for the carillon and a 151-foot tower with a garden, fountain, and landscaping. They have also provided funding for an endowment for operations and maintenance. A groundbreaking ceremony is tentatively planned for the university's Founders' Day celebration in April 2013.

Iowa State University Carillon Festival and Composition Competition

Iowa State University Department of Music announces a carillon composition competition. The competition is a part of the carillon festival to be held on September 21, 2013.

The purpose of the competition is to encourage the writing of original carillon compositions by young composers under age 35. Prizes include one cash award of \$500 and the premiere performance of the winning composition at the carillon festival.

The submitted work shall be an original composition for four-octave carillon (tenor C to C4), with two-octave pedal board (C-C2). The composition may be a solo, a duet for one carillon, or a work for carillon with one or more other instruments or chorus. Submitted compositions must be postmarked no later than August 15, 2013.

For more information, visit www.music.iastate.edu/carillon, or contact Tin-Shi Tam, University Carillonneur, at Iowa State University, Music Department, 149 Music Hall, Ames, IA 50011; 515/294-2911; tsam@iastate.edu.

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; or e-mail brian@allegrofioco.com. For information on the Guild of Carillonneurs in North America: www.gcna.org.

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Jesus Christ be the wine of grace,
Jesus Christ be the bread of peace.
—Shirley Erena Murray
At This Table

Christians generally would agree that one of the important and poignant moments in their worship is during the taking of Communion. This usually evokes strong emotions, perhaps more so when the elements are distributed at an altar and worshippers are brought to the front of church. To many, including me, this seems more personal, as individuals are kneeling, instead of comfortably remaining in the pews and passing containers of bread and wine. (Admittedly, in some cases, age and health issues may prohibit some from coming forward.)

The music associated with Communion plays a helpful role for the congregation. Church choir directors often program a selection with a Communion text as their weekly anthem. Some churches have the choir sing appropriate music during the Communion ceremony, some use a background of organ music, and some employ congregational singing. Nevertheless, in most cases, music adds to the emotional impact.

Publications of sacred music are quite numerous in certain categories. For example, Christmas is one of the largest; another topic that receives frequent publication is music for Communion. Denominations have various schedules for taking Communion; some celebrate every week, some once a month, and some only offer communion at selected times of the year. Another difference among denominations is that some offer the elements to anyone who attends the service, but some have more restricted guidelines. Both Protestant and Catholic churches consider the taking of Communion as an important feature of worship.

Most church libraries contain numerous choral works appropriate for Communion. It is recommended that as church choir directors select new music each year, at least one work be appropriate for Communion. To guide readers along that direction, this month's reviews feature choral works whose texts and music enhance the focus on Communion. Since the topic of Communion is appropriate at various times throughout the year, works will find frequent use. Communion music is easily recycled for frequent performances, so having a variety of musical styles helps maintain freshness for the standard texts. Choral Communion music tends to be easy, usually gentle, and has a focus on a sweet melody, as noted in the reviews below.

About the bread

This Is the Bread, Dana Mengel. Unison and keyboard with assembly, GIA Publications, G-6375, \$1.50 (E).

The refrain that opens the setting is to be sung by everyone, so the congregation's music is on the back cover for

duplication. There are four verses, which may be sung by a soloist or select group. The keyboard part is easy and doubles the melody. The sweet, gentle music concludes with a brief coda that introduces a 3+3+2 rhythm for the first time.

For the Bread Which You Have Broken, Timothy Shaw. SATB and keyboard, MorningStar Music Publishers, MSM-50-9760, \$1.70 (M-).

The first verse is for two-part mixed choir, and the second slower verse uses four parts with optional passages for unaccompanied choir. Tempo I returns for the third verse, which dissolves into a brief, contrapuntal Amen ending that also may be sung unaccompanied. The easy keyboard music helps create a flowing character. Especially useful for a small church choir.

Living Bread, Joel Raney. SATB, piano, and optional congregation, Hope Publishing Co., C 5715, \$2.10 (E).

Unlike the simple two settings above (by Shaw and Mengel), which are more appropriate during the taking of Communion, this more elaborate, yet easy, Raney setting could be used as an anthem on Communion Sundays. The eight-measure keyboard introduction also serves as the backdrop when the choir enters on verse one. The congregation, whose part is on the back cover, joins the singing for the last verse. The melody of the second verse differs only in being sung by the men and women separately. The final section modulates but has the same text and music that eventually closes quietly.

I Am the Bread of Life (Yo Soy el Pan de Vida), Suzanne Toolan, SATB, assembly, keyboard, guitar, and two C instruments, GIA Publications, G-7374, \$1.95 (E).

There are five verses in this pragmatic setting, which may be performed in English or Spanish. Only the refrain is in SATB; however, both verses and refrain are printed for use by the assembly. Also included are parts for the two C instruments. The vocal line has a limited range and is very simple, as is the keyboard part, which also includes chord symbols.

Observing Communion

The Lord Invites Us Here, C.J. Adams. SATB, piano with optional violin, Hope Publishing Co., C 5659, \$2.05 (M).

This peaceful, tuneful setting is primarily in unison or two parts; the music is syllabic with memorable rhythms. When not doubling the voice parts, the keyboard has flowing right-hand lines. The solo violin plays throughout the entire setting; its music is easy, usually as a counter-melody to the choir, with a separate part on the back cover. Lovely and simple music that is appropriate as background for Communion or as an anthem.

Meditation for Communion, Jay Althouse. SATB and piano, Hope Publishing Co., C 5679, \$1.95 (M-).

While not difficult, the piano music is busier than that for the choir, whose music is chordal with brief moments of

unison. The text focuses on memory and faith. There is a standard closing Amen.

When Invited to the Feast, William Pasch. Two-part mixed, piano, and optional assembly, Augsburg Fortress, 978-1-4514-2409-6, \$1.75 (M-).

There are five verses, which always retain the melody; two are for unison women or men, two have alternate performance possibilities, and the last one, which has modulated, is somewhat more sophisticated. The assembly's melody is on the back cover for duplication, and they may sing on any or all of the last three verses.

Song of Remembrance, Tom Fettke. SATB and piano, Hope Publishing Co., C 5540, \$1.95 (E).

With a text based on I Corinthians 11: 24–26, this simple four-part setting vocally moves in block chords with intermittent moments of unison. The piano accompaniment has a few flowing phrases but is always background for the singers. Useful as an easy anthem on Communion Sundays.

This Gift Is Free, Fred Gramann. SATB unaccompanied, E.C. Schirmer, No. 7501, \$1.55 (M).

There are four verses, with the first melodic statement in unison, which could be sung by a soloist; that melody is clearly heard throughout the other verses, although each develops with brief, alternate harmonies. The text is based on Isaiah 55. Lovely music.

The Lord's Supper (Choral Settings for Communion), compiled by Jack Schrader. SATB and organ (or piano), Hope Publishing Co., No. 8428, \$8.95 (M/M+).

There are ten "top-selling choral anthems" in this collection, which includes works by Lloyd Larson, Hal Hopson, Jay Althouse, and others. Some include music for optional/additional instruments with possible vocal soloists. All have been published separately. This will be especially valuable for those churches where Communion is served regularly and music is needed more often.

Book Reviews

Organ Building: Journal of the Institute of British Organ Building, Volume Twelve (2013). 116 pp., paperback; ISBN 978-0-9545361-90, £16.50. Available from bookstores or from www.ibo.co.uk.

The 2013 issue of *Organ Building: Journal of the Institute of British Organ Building*, dealing with the chief achievements of British organ building during the past year, begins with the usual overview by the editor, Paul Hale. The principal instruments described this year are the new 4-manual, 41-stop electro-pneumatic organ by Mander Organs in Our Saviour's Church, Lagos, Nigeria, and a new 4-manual, 43-stop organ by Kenneth Tickell for Keble College, Oxford. I recall that back in 1992, when Keble College's old pipe organ was swept away and replaced by an electronic substitute, my old Oxford friend, the late Dr. John Caldwell, resigned his Fellowship at Keble in protest, so I am very glad that his wishes have finally been honored by the installation of a new pipe organ in Butterfield's fine case.

Besides these large showcase organs there were several interesting new instruments of one and two manuals, mostly with mechanical action. Among significant rebuilds were that by Henry Willis & Sons of the organ in St. Matthew-in-the-City, Auckland, New Zealand, and Harrison & Harrison's rebuild of the organ in the Central Hall, Westminster, London's principal United Methodist Church, as well as a number of smaller instruments.

Among rebuilds, Walker organs seemed to have fared well in 2012. First, Mander carried out a sympathetic rebuilding of the celebrated hundred-year-old 3-manual, 50-stop Walker organ in Sacred Heart Roman Catholic Church, Wimbledon, London, including retention of the original tubular pneumatic action. Second, the Wells-Kennedy partnership carried out a restoration of the 1948 3-manual, 53-stop Walker organ in St. Mark's Church, Portadown, Northern Ireland, which includes a fine late example of a 17-19-b21-22 Harmonics mixture.

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Paul Hale's overview is followed by a collection of essays authored by organ builder David Wyld of Henry Willis & Sons, independent draftsman Geoff McMahon, and architect and project-manager Peter Reed on the organ in St. Matthew-in-the-City, Auckland, New Zealand, already mentioned above. This instrument is a very interesting design in a number of ways. It comprises 68 stops spread over four manuals and pedals, and apart from the Solo—which David Wyld characterizes as a Bombardier division with a large Harmonic Flute—it is classic Willis, even down to including tierces in the mixtures. The instrument was somewhat difficult to fit into the chambers and so the only way to make it possible to service the 32' pedal reed was to suspend the whole stop upside down! Another interesting design feature is the vertical stack of reservoirs of graded pressures.

Next come essays by organ builder Martin Goetze and consultant William McVicker on the new Goetze & Gwynn 2-manual, 20-stop tracker in All Saints', Odiham, Hampshire. The instrument is built in a historical style based on "Father" Smith's work from the late seventeenth and early eighteenth century, though with some concessions to modernity in the form of a full-compass Swell including a Dulciana, as well as a Pedal division. Later on, an article by Martin Goetze's partner, Dominic Gwynn, describes in detail the various forms of construction employed by British organ builders for making wooden pipes between the sixteenth and eighteenth centuries.

An interesting organ transplant prompted essays by Guy Russell and Andrew Moyes of Nicholson & Co., which deal with their relocation of the 1851 George Smith organ from St. Jude's Church, Southsea, Hampshire to St. Barnabas, Ealing, London. The instrument's new position on a relatively shallow organ gallery required considerable reordering of the windchests. I think it is rather unfortunate that the pitch was lowered from A=454 to A=440, since this would have had a detrimental effect on the reeds.

Peter Collins then describes the restoration and relocation to a new church

in Boler, Norway of an 1884 instrument by August Nilsen of Oslo, with a most unusual mechanism with individual "cotton reel" valves for each pipe, operated by a roller and tracker system. After this, we hear of the Mander restoration of the Walker organ in Sacred Heart, Wimbledon, mentioned above, in essays by organ builder John Mander and recitalist David Briggs. The organ had been somewhat altered over the years, as well as "releathered" with Perflex, and was in a fairly ruinous state. As well as restoring the original tubular-pneumatic action—of which there are some very interesting photographs accompanying the text—Mander has revised the tonal design to be somewhat nearer to what it was originally.

Following this are three essays describing the new Kenneth Tickell organ, already mentioned in the overview, by Simon Whalley, Fellow of Keble and director of music; Kenneth Tickell, organ builder; and William McVicker, consultant. The new organ incorporates the case from the original Hill organ of 1876, designed by William Butterfield, architect of the college. The tonal design, especially the reeds, is also influenced by Hill's work. Surely this must be a very fine organ indeed.

Grimsby Town Hall houses an organ of 1912 by Brindley & Foster of Sheffield, originally built for All Saints, Grimsby. Following bombing damage in World War II, the instrument was repaired by Cousans of Lincoln, who made some tonal changes and converted the original tubular-pneumatic action to electro-pneumatic. In 1985 the church closed and the organ was relocated to Grimsby Town Hall by Aistrup & Hind of Lincoln. Now Aistrup & Hind have replaced the electro-pneumatic action with new direct-electric chests. There is an article by organ builder Chris Hind describing the work, and another article describing the Cousans rebuild is reprinted from the December 1954 issue of *Musical Opinion*.

This is followed by a couple of essays by consultant Ian Bell and organ builder David Wells, concerning the project to relocate the 1968 Mander organ from St. Paul's School, Barnes, to All Saints, West Dulwich, London. After this, Simon Brown of Kenneth

Tickell & Company writes of the new 2-manual, 16-stop Tickell tracker organ in St. John's College Chapel, University of Brisbane, Australia. The striking asymmetrical case has amazing pipeshades featuring the kookaburra and Australian magpie surrounded by eucalyptus leaves.

Finally, Mark Venning of Harrison & Harrison, and William McVicker, consultant, describe the rebuilding of the organ in Westminster's Methodist Central Hall. The organ, originally a Hill instrument of 1912, had last been rebuilt in 1970 by Rushworth & Dreaper, in consultation with then organist, the late Dr. W. S. Lloyd Webber, the father of Andrew Lloyd Webber (Baron Lloyd-Webber, of Sydmonton) and Julian Lloyd Webber. The original casework, with an impressive 32-foot façade, originally housed a 42-stop organ, but since 1970 it has housed no fewer than 80 stops. The first thing that was apparent when it came to the current rebuild was that it was essential that the instrument should be reduced in size. The rebuilt instrument thus has 66 stops, spread over four manuals and pedal, with an integrated tonal scheme that harkens back to the original Hill organ without slavishly copying it.

At the end there are the usual appendices listing the membership of the Institute of British Organ Building, together with their areas of specialization. As in previous years, *Organ Building* is attractively produced and profusely illustrated in full color. It is an excellent periodical that deserves to be widely read.

—John Speller
St. Louis, Missouri

New Recordings

The Church Music of Harry Wakefield Bramma. The Choir of All Saints', Margaret Street, London; Paul Brough, director; Henry Parkes, organist. Priory Records PRCD1060; www.priory.org.uk.

Alleluia. This is the day
The souls of the righteous
O salutaris hostia (1999)
Tantum ergo Sacramentum (1999)
Benedicite, omnia opera
O salutaris hostia (2003)
Tantum ergo Sacramentum (2005)
It is high time to awake out of sleep

People, look East
God is light
I will go unto the altar of God
I will receive the cup of salvation
Be filled with the Spirit
The Kontakion of the Departed
Late have I loved thee

The name of Dr. Harry Bramma will be known to many Anglican musicians in the United States as a result of his successful tenure as director of the Royal School of Church Music (RSCM), and as the director of music for some years at London's great shrine of Anglo-Catholic worship, All Saints' Church, Margaret Street, Westminster. So it is fitting that the choir, having recorded several discs on the Priory label under Dr. Bramma's direction, should now produce this fine recording of his own compositions, particularly as the choir is the dedicatee of several of the works included here.

The singing is exactly what one would expect from a small, professional SATB choir in an important London parish—the choir's performances are powerful and emotional, and their diction clean and clear. Their dramatic, seamless crescendos and diminuendos appear effortless, and are remarkable for such a small ensemble of a mere 11 voices. (Very occasionally, the soprano vibrato is a little too heavy for my personal taste.) Henry Parkes's organ accompaniment is sensitive and skillful throughout on the church's magnificent four-manual Harrison & Harrison organ, and having heard the excellent choral accompaniments here, it is a great pity that there is not some Bramma organ repertoire to include. (Given the importance of the tonal colors of the organ when accompanying this type of liturgical repertoire, it is regrettable that many recordings fail to include details of the particular organ heard, and this is unfortunately the case here—despite a blank page in the booklet, which would have been perfect for the instrument's specification!)

The presentation of the CD is good, and includes a short biography of the composer, complete texts of each piece sung, details of both director and organist, a listing of members of the choir, and even a short description of the church. Of particular interest is the page written by the composer detailing the circumstances surrounding several of the compositions, and giving a little insight into his motivation in writing church music—"meeting liturgical need" is a theme that runs through Bramma's music and can be heard in this performance.

Stylistically, Bramma's distinctive musical voice is subtle and unfussy, and evokes sounds of Herbert Howells, Gerald Finzi, and Kenneth Leighton. It embodies the very best elements of English sacred choral repertoire of the latter half of the previous century: it is rarely extravagant, packed with beautiful, soaring, lyrical lines, and is truly inspirational. On listening to this disc, one can imagine sitting in Butterfield's "acknowledged architecture masterpiece" of a church,

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gazing towards the high altar through a fog of incense, and being transported to a higher spiritual plane. There's just no way around it: if you like Anglican choral music, you'll love this CD.

—James M. Reed
Bergen, Norway

Trilogies. Gunther Rost, organ. OEHMS Classics, OC 679, €16.99; www.oehmsclassics.de.

Marcel Dupré: *Trois Préludes et Fugues*, op. 7; Jehan Alain: *Trois Danses*, JA 120; Dupré: *Trois Esquisses*, op. 41. Karl Schuke organ in Neubaukirche, University of Würzburg.

The first interesting aspect of this recording of French organ works is that Gunther Rost is a German artist who studied with Marie-Claire Alain, among others, and is playing a German organ. It was built by Karl Schuke of Berlin in 1986 for the University of Würzburg's Neubaukirche, a 16th-century edifice essentially destroyed in World War II, and rebuilt in 1985, but not as a church—it is instead an important concert hall for the university. The organ has four manuals with some 64 stops. Placement in this rebuilt Renaissance building is in its traditional place, high on the wall at the end of the structure.

The design of the organ (and there are American examples of Schuke's work) might well be the tonal design of many American builders. The voicing is universal in concept, with clean principals, mellow flutes, reeds that blend well, and mixtures that are complementary without being obtrusive.

However, one must question the position of the microphone(s) for the recording. For example, in the Schwellwerk in the Dupré F-minor *Cantabile*, the sound is not as clean as is needed to hear the constantly moving harmonic texture against the solo open flute sounds. The pedal's quieter stops arrive late in the ensemble. In bolder passages when some couplers are on, it is clear that Rost is not playing behind the beat, but the microphone simply isn't in a position to capture what is really happening. The pickup on the 32' Untersatz renders the sound to be digital although, again, microphone placement may well have something to do with that. The published specification does not indicate if there are digital sounds or not.

Beyond that frustration, there are many good things to say about the recording. First, the entire plethora of sounds required for the elaborate registrations of the Alain dances are there, brought into play superbly by Rost. For those who know of Mme. Alain's many performances of *Trois Danses*, it is clear that Rost spent much good time with her on interpretation.

There are some aural difficulties in the Dupré preludes and fugues. Again, the integrity of ensemble isn't always clean. One might well argue about the articulation of some passages, preferring to hear more clarity as to where the strong beats of the measures are. But the frustration is that, whether it is French or some other school, the chief musical interest of a fugue is its counterpoint. Hearing the counterpoint without muddiness is where the real excitement lies. The lines in this recording do not render that kind of clarity. But through the aural fog it is very clear that Rost is a brilliant player. He enjoys these French pieces and his playing of all the works is virtuosic and incredibly accurate.

The most rewarding aspect of this recording is the reading of the Dupré *Esquisses*, works not heard often among

American recitalists. These are incredibly rewarding works to listen to. Having a huge organ sound, as in this recording, is fun, but the *Esquisses* also work well on moderate-sized organs. It is literature that perhaps may become, and needs to become, a part of the major concert repertory. If you wish to attack these works yourself, they will challenge your knowledge of how to play the pedals!

—David Lowry
Columbia, South Carolina

New Organ Music

Pequenos Preludios Folclóricos, Volume II (Cadernos 5–8), by Calimério Soares. Wayne Leupold Editions WL600256, \$17; www.wayneleupold.com.

This slim volume of organ music is part of a new series from Wayne Leupold devoted to organ music from Africa, Central and Southern America, as well as France and England. Calimério Soares (born 1944 in São Sebastião, Minas Gerais, Brazil, died in Uberlândia, Brazil, June 2011) wrote a series of 40 short pieces, divided into eight sets of five pieces per set, all based on folk tunes. In this volume, the final four sets are included, 20 pieces in total, which are numbered from XXI to XL (volume one contained the first four sets of 20 pieces); twelve are of only one page in length, the remaining eight run to two pages, of which only one requires a page turn.

Most of the pieces have markings for solo and accompaniment rather than specific stops; this disposition often switches between the hands during the piece. The melody also appears in the pedals in a few pieces; some of the pedal parts require quite a degree of agility, especially in the syncopated no. XXVI, which is set against left-hand 16th notes, and show a marked advance in technical requirements from the first volume. The Brazilian words to the first phrase are included, but without any translation into English. Metronome markings are included, a quarter note ranging from 50 to 135. The harmonic language is predominantly diatonic and most of the pieces are written in two voices only. In no. XXXIII there is chordal writing over the solo in the pedals in the opening section, and passages in thirds against the solo appear in no. XXXVIII.

These tuneful works make up a most attractive set. This volume can be recommended to players looking for something different but not inaccessible to audiences. Many of the works included would also be useful for students, to practice combining hands on different manuals with feet.

—John Collins
Sussex, England

Organ Music Volume VI, by Carson Cooman. Wayne Leupold Editions, Contemporary Organ Music, WL600248, \$20.00; www.wayneleupold.com.

Unlike the nine pieces in Cooman's volume II, which I reviewed earlier (THE DIAPASON, August 2010, p. 18), volume VI is devoted to only four larger compositions. Composed in 2007, *Elegia* was written in memory of conductor Craig Smith. Beginning with what the composer calls a "rageful shout," the music quiets down to present a simple lament over a quiet 16' pedalpoint. The piece builds to several climaxes before a return to the opening ideas, this time in a whisper and ending sadly.

Jubilee-Postlude on Converse is a very interesting setting of "What a Friend We Have in Jesus." It is not something that my grandmother would have liked, but

I love it! A very fast repetitive pattern in the left hand provides the background for the melody in the right. A highly rhythmic section in the middle gives punch to parts of the tune before the melody returns with added grace notes. Wow, watch out: a big dramatic ending follows. Dissonant! Not every congregation will like it, but it is my favorite piece in the volume!

Toccata: Homage to Buxtehude, written in 2007, is an interesting homage to the North German composer. Although there are no quotations from Buxtehude's toccatas, the work draws on the structure and textures of his compositions; and as Cooman states, "it is a contemporary 'take' on the rather schizophrenic 'jump-cut' form found in many North German keyboard compositions . . . many of the ideas are 'disrupted' by more contemporary harmonies and modulations."

Toccata-Fantasy on a Medieval Welsh Carol is a festive piece based on the Christmas carol *Ar Fore Dydd Nadolig* (*On Christmas Morning*). Bell-like sounds begin over a drone-like left hand. The music becomes more exuberant and dance-like before turning into a fiery toccata. The work ends with wildly pealing bells.

These pieces are quite approachable and are moderate to difficult. Choose your audience right and they can be quite successful. I highly recommend the volume.

—Jay Zoller
Newcastle, Maine

Albert L. Travis, When in Our Music: Three Hymn Settings for Organ. MorningStar Music Publishers, 10-655, \$12.00; www.morningstarmusic.com.

At 72, Dr. Al Travis continues to be a vibrant pillar of the organ community in Fort Worth, Texas, where he has presided for 35 years at Broadway Baptist Church, home of Casavant's 191-rank *magnum opus*, and served as Distinguished Professor of Organ at Southwestern Baptist Theological Seminary. Beginning with the publication of his ever-popular *Toccata on "Rejoice, Ye Pure in Heart"* in 1986, his compositions have consistently been "winners" for organists and congregations alike. As expected, the excellent and useful settings of the three British tunes in this collection lie well under the hands and feet and can be easily learned.

When in Our Music God Is Glorified is a fantasy on Stanford's ENGELBERG. Using the first and last phrases of the hymn tune, the introduction (which could stand alone as a fine hymn introduction or interlude) leads into a British-style statement of the hymn with treble melody on a reed stop. The ensuing pages are really a written-out improvisation with some twenty registration changes using different motifs based on each of the tune's four phrases, seamlessly sequencing through multiple keys and culminating with full organ.

All Things Bright and Beautiful is a delightfully piquant prelude on the beloved English folk tune ROYAL OAK. Two statements of the hymn tune, first soloed out on a cornet then a clarinet, are sandwiched between three statements of a catchy ritornello played on 8' and 2' flutes against strings. This makes a perfect offertory, which captures the spirit of the tune and cannot be topped for instant audience appeal.

The simple tune INNOCENTS, often attributed to Handel, is set in the form of

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a chorale and five straightforward variations. The first four variations comprise a canon over a tonic pedal, a variation for 4' flute and zimbelstern over a dominant pedal, running first-inversion chords in eighth notes on string celeste, and an ornamented 8' and 1½' flute solo over 8' flute chords. The final variation is a plenum finale using a triplet ostinato over the melody in first-inversion chords, with a very effective modulation from C to A-flat.

David Schelat, *Fantasy for a Festive Occasion*. MorningStar Music Publishers, 10-985, \$9.00; www.morningstarmusic.com.

David Schelat is the director of music at First & Central Presbyterian Church in Wilmington, Delaware, and also teaches organ at the Music School of Delaware. This piece, commissioned by Marvin Mills, is very sectional and requires fairly good pedal technique. The opening section in C minor features double pedal with majestic fanfares. The next Allegro section doubles in tempo, with chord entrances on the second beat over running eighth notes in the pedal. This is followed by an "open-touch" fughetta in G using a bell-like subject interrupted by a tripartite solo-accompaniment Adagio in G minor, a ten-measure interlude on celestes in G-flat major, and a return to an ornamented version of the G-minor theme. The final section is a reprise of the Allegro section with a pedal solo and coda.

Robert Lind, *Children of the Heavenly Father*. Paraclete Press, PPMO 1210, \$11.25; www.paracletepress.com.

Dr. Don Erickson, long-time English professor at Augustana College, commissioned the prolific Chicago organist-composer Robert Lind to compose this piece in April 2010 in memory of Dr. Erickson's mother, who died the previous month. It is an extended 14-page fantasy that directly quotes the short hymn tune TRYGGARE KAN INGEN VARA (in honor of the Ericksons' Swedish roots) four different times, the final time in a quodlibet with LASST UNS ERFREUEN. The introductory pages and lengthy modulating interludes are cloaked with melodic and harmonic hints of the hymn tune as the piece builds to full organ. Although there are no specific registrations indicated, the piece is filled with many tempo, key, and dynamic changes and feels somewhat akin to settings by Lind's mentor, Leo Sowerby.

—Kenneth Udy
University of Utah, Salt Lake City

Organ Method VII

This month's column starts with a discussion of the ways of using excerpts from repertoire as pedal exercises—even very early in the process of learning to play pedals. I have always suggested this to my own students, and, as long as it is approached correctly from a technical point of view, it has the great advantage of being really interesting, more so than most scales and exercises.

We are, these days, in a kind of flux about availability of printed music, and it is not absolutely clear how to best provide students with written musical material. I am inclined to direct students to the various ways of finding pieces, especially those that are Internet-based, and thus convenient, being almost instant. That is, I do not expect to include as part of this method an anthology of pieces or to publish one separately. The wide and easy availability of music makes it simple for students to choose their own

in the end be one of layout and typography. However, if anyone reading these columns sees something that I appear to have failed to explain, I would certainly appreciate hearing about it.

This month's excerpt ends with a bit about heel playing, which will then be the main subject of next month's excerpt. That will round off the chapter on learning pedal playing, though of course pedal playing will be discussed later on in the context of putting hands and feet together and learning pieces.

Analyzing a pedal passage

The key to using passages from repertoire for pedal practice in the early stages of learning to play pedals is to approach the process systematically. Working on passages like this will move your pedal playing along most quickly and lead to the most solid results.

As an example of how to analyze and practice a pedal passage, let us look at the

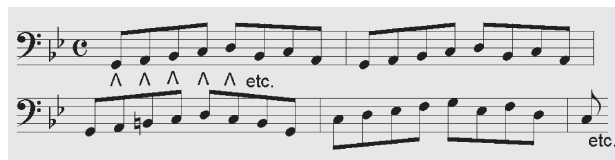
notes. Of course, the pedaling in which you use the same toes for successive notes creates detached articulation. If you keep your pedal touch light, the detached articulation will not seem choppy or artificial or abrupt. Move each foot from one note to the next with the small arc motion that you learned from the exercises above [see February and March issues]. Note that these right-foot notes would be staggered against the beat in the piece itself.)

Each foot's part should be practiced separately—slowly, lightly, not looking at the pedal keyboard, bearing in mind all of the things that you have learned about foot position—until it feels comfortable. Then the two feet should be combined, that is, you should play the passage as written—all of the notes, still slowly and lightly. Work on a little bit at a time—a measure or two at first, then three or four measures.

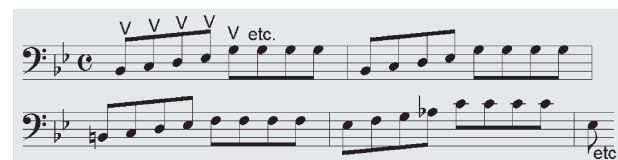
Later on in this piece there is a passage that requires a different sort of pedaling



Example 1



Example 2



Example 3



Example 4

Bach *Pedal Exercitium*. The opening of the piece is shown in Example 1. Through this much of the piece, and indeed for most of the rest of it as well, a pedaling in which the toes of the two feet alternate—an "alternate-toe pedaling"—is suitable. If the left toes play the first note, and the toes alternate from then on, the pedaling is very comfortable. Once a pedaling is set, then it is possible to practice the feet separately. This is often a good idea for learning any pedal part, even for experienced players. It is a crucial part of good practice technique for the early stages of learning pedal playing.

The left-foot part of the opening of the *Pedal Exercitium* begins as shown in Example 2, and the right-foot part begins as shown in Example 3.

(I have written these as eighth notes. They should be played detached, since they represent sixteenth notes and, in effect, sixteenth-note rests in between the



Example 5

(see Example 4). With these notes it is not possible to use a consistent pattern of alternate toes. There is a common-sense pedaling that is probably appropriate musically and is certainly right when using the exercise for practice: right foot on the high notes, left foot on the low notes (see Example 5).

With this pedaling the separate feet will play as shown in Examples 6 and 7. When the feet have been practiced separately for long enough that the passage feels comfortable, they can be put together. Notice that in this case, the intervals required of the right foot are quite normal: seconds, thirds, repeated notes. The left foot is challenged to

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play a very unusual and wide interval, a major seventh.

Later still in this piece is a passage that does not have an obvious common-sense pedaling (see Example 8). Assuming that for now we want to use this passage as an exercise in all-toe pedaling, a solution like that shown in Example 9 would work. In this pedaling, all the sharps and flats are played by the left foot. This will enable the left foot to remain forward and the right foot back when you put the two feet together and they have to cross one another. However, the feet should first be practiced separately, until each foot's part is thoroughly learned.

The opening pedal solo from the Pachelbel D-minor Praeludium is a passage in which the pedaling is not completely regular, but is fairly straightforward. The passage with a pedaling sketched in is shown in Example 10. (The unmarked middle section can be played with alternating toes.) In beginning to practice the

pieces as material for the early stages of learning to play pedals:

1) For working on toe-only pedaling, music written before about 1750 is an abundant source of material.

2) For use as exercises, pedal passages should be broken up into fairly short segments: typically, increments involving about 25 or 30 notes per foot are suitable.

3) The first step is to decide on a pedaling. For the purpose under discussion here, any pedaling that feels comfortable is fine. (Of course it could well happen that later on, revisiting the same passage for the purpose of learning and performing the piece, you will want to approach the pedaling differently.)

4) Once you have worked out a pedaling, you will know what each foot's separate part is. Practice each foot separately, noticing what intervals each foot travels through as it goes from one note to the next.

5) This practicing should be kept extremely slow. If one foot's part is not—

also mastering—several pedal passages in this way will give you a strong and reliable sense of the geography and kinesthetics of the pedal keyboard: how to find notes.

Playing with heels

The first step in becoming adept at playing pedal notes with the heels is to practice a type of simple exercise that allows the heels to play without asking them yet to find any notes from scratch or to do anything too complex. This involves finding a raised key—sharp or flat—with the toe, and playing adjacent notes with the heel. See Examples 13 and 14. These can be adapted easily to other similar groups of notes. In playing short patterns like this, observe the following:

1) When you play the first note (the raised key), if you relax your leg and foot, where does your heel naturally fall? What part of the heel? Is it over the next note that you want to play? If not, can



you bring the heel to the desired key by turning the ankle, or is it necessary to change the position of the leg a little bit?

2) What choice have you made about which part of the toe to use to play the first note? Could you change this? What difference would that make in going on to play the second note?

3) Does the gesture of moving from the third note to the fourth feel different from the gesture of moving from the first note to the second (apart from its simply being in the opposite direction)?

4) Try playing the notes of the exercise lightly detached, as you have been doing with the toe-only exercises, but then also try making the notes fully legato. Even experiment with audible overlapping from one note to the next—though this may sound odd. Does this feel comfortable? Does it suggest anything different about foot or leg position?

(To be continued)

Gavin Black is the Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached, to offer thoughts about the column or for any other purpose, at gavinblack@mail.com.



Example 6



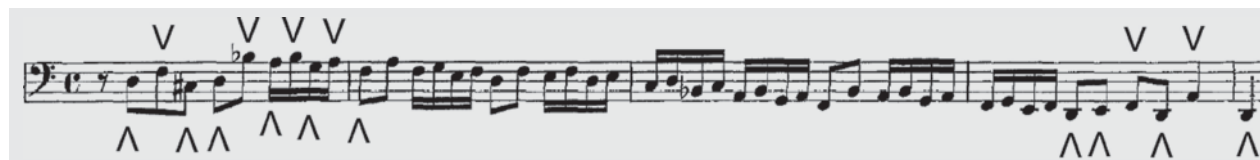
Example 7



Example 8



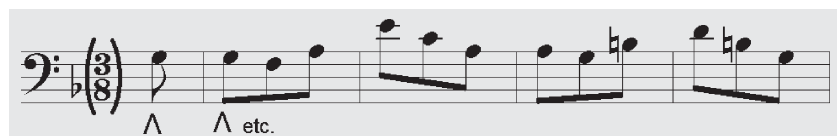
Example 9



Example 10



Example 11



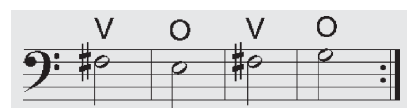
Example 12

separate feet for this passage, notice that each foot goes fairly far in the "opposite" direction. Take this into account when planning for the tilt of the feet and other aspects of positioning and posture.

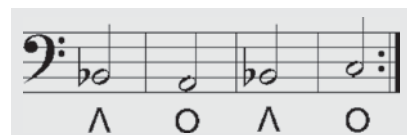
The Bach *Tocatta and Fugue in F Major*, BWV 540, has two very long pedal solos near the beginning. Both suggest extremely regular pedaling—alternating toes, starting with the right foot. (The last notes of the first solo probably constitute an exception to this.) The separate foot parts are easy to extract and to practice. Since the solos are long, it is best to use only a few measures at a time as exercises. One passage in the second solo requires the left foot to go extremely high indeed, and therefore requires a lot of attention to foot position. This passage looks like Example 11; the left foot part (assuming alternate toes) looks like Example 12. In practicing this left-foot part you must be extra attentive to foot and leg position. Many players will turn in such a way that the comfortable part of the left toe for playing these very high notes is the very outside edge, with the foot almost perpendicular to the floor.

Ground rules

Let us recap the things to bear in mind when using pedal parts extracted from



Example 13



Example 14

in the context of the piece itself—rhythmically regular, then it is OK to practice it without a steady beat. Just practice the shape of the notes.

6) When each foot's part is well-learned and comfortable, then it is time to put the two feet back together. At this stage you should observe correct rhythm, and keep the tempo slow enough that the notes come accurately and easily. You may have to change something about foot position in spots where the two feet come close together. If so, it is a good idea to practice the separate feet again briefly in those spots, taking account of the new choices about foot position, before putting them together again.

Mastering the exercises with which this chapter began, and then practicing—and

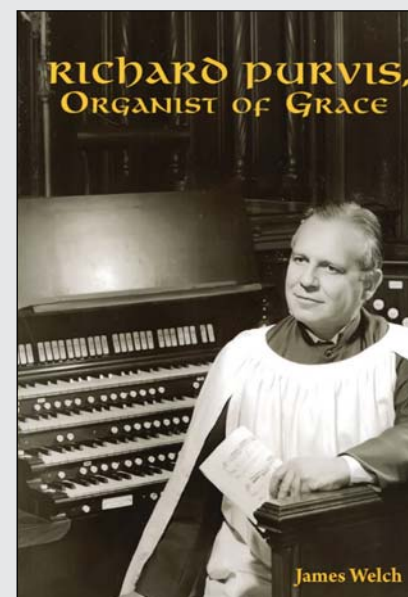
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As it was in the beginning

Every student of the music of Johann Sebastian Bach learns early how much more there is to it than meets the untrained ear. There's no contesting that he was a genius of melody and harmony, but when you start digging into the mathematical structure of his music, you quickly get the sense that the depth is infinite. We might take for granted the seamless counterpoint between the obbligato and the chorale tune in the ubiquitous *Jesus bleibet meine Freude* (Cantata 147), *Nun danket alle Gott* (Cantata 79), or *Wachet auf, ruft uns die Stimme* (Cantata 140), but if we think it through even superficially, we're baffled by how the harmonic progression of the obbligato anticipates the relative cadences at the end of each phrase of the chorale.

We learn about the Fibonacci series, a simple and infinite progression of equations that starts with zero and one, and continues so that each successive number in the series is the sum of the previous two (0+1=1, 1+1=2, 1+2=3 . . . 5, 8, 13, 21, etc.). Use that series to chart the entrances of a fugue subject.¹

Or use the formula of numbering the letters of the alphabet (A=1, B=2, etc.). Add up BACH and you get 14. Add up J. S. BACH and you get 41. Look for those two numbers recurring in Bach's music—how many notes in a fugue subject, how many measures, etc.? Start digging and you'll find you're figuratively sweeping a beach. There's no end. I haven't tried it with *Anna Magdalena*, but I'll bet it's a gold mine. Maybe a good pick for the lottery.

When I was an undergraduate, I spent a semester with Bach's *Magnificat in D* (BWV 243), writing a nicely researched paper and leading the church choir I directed through a performance. I was amazed to chart the sequence of movements and find the architectural symmetry, and the piece has been with me ever since. It includes some very nice examples of "word painting," where the music illustrates the text. One of those beauties is the last chord of the alto aria. The text is *Esurientes implevet bonis, et divites dimisit inanes* (He hath filled the hungry with good things, the rich he hath sent away empty). The alto soloist is accompanied by basso continuo and two flutes in a beautiful duet with lots of parallel sixths. The figures repeat many times (maybe a Fibonacci number?) with a lovely cadence at the end of each, but at the closing cadence, the flutes leave out the last resolving note, sending the rich away hungry for a wafted dominant-seventh chord.

The opening movement is a rollicking jubilation with full orchestra, including

three trumpets and timpani like only Bach could do—bouncing chords and driving rhythm. As the piece nears its end, there's a boisterous reprise of the opening figure driving toward the final *Amen*. The text for the reprise is *Sicut erat in principio* (As it was in the beginning)—terrific.

Turn, turn, turn

Another part of my undergraduate days was the purity of the music we were focused on. The resurgence of interest in organs with mechanical action was in full swing—there were dozens of companies around the country digging in the history of the trade and creating wonderful new instruments with mechanical action and low wind pressures, and we as students of playing were in the thrall of the quest for authenticity in our performances. When we laid out a concert program, we were careful to consider the progression of keys, and the juxtaposition of historical styles and epochs. Including a transcription of a romantic orchestral piece was unthinkable. We considered them decadent. And the symphonic electropneumatic organs on which they were played were considered decadent. As I look back on those days, I see how easy it is to dismiss something about which you know nothing.

Chickens and eggs, smoke and fire, and trees falling in the woods

César Franck (1822–1890) is generally considered to be the first of the composers of Romantic French organ music, the father of the style. His melodic and harmonic languages exploited the resources of the organs of his day, and his use of tone color foreshadows the voluptuous orchestral intentions of the great masters who followed him.

Consider this incomplete list of Franck's successors:

Camille Saint-Saëns (1835–1921)
Charles-Marie Widor (1844–1937)
Gabriel Pierné (1863–1937)
Marcel Dupré (1886–1971)
Charles Tournemire (1870–1939)
Louis Vierne (1870–1937)
Henri Mulet (1878–1967)

The span between Franck's birth and Dupré's death is nearly 150 years. The lives of all these revered composers were intertwined. Two of them were born in the same year, and three of them died in the same year. They were each other's teachers and students. They lived near each other. They must have heard each other play. Think of the Sunday evening dinner after someone's recital, a festive bistro table with cheese, wine, and cigars, and Pierné and Tournemire arguing about Widor's registrations. I don't

know enough of the personal relationships between these men to certify such a possibility, but it's fun to imagine. I've been at quite a few of those post-concert tables, at which no one is in doubt!

Keeping in mind those organist-composers, consider the genius organbuilder Aristide Cavaillé-Coll who lived from 1811 until 1899. Monsieur Cavaillé-Coll was eleven years old when Franck was born, and Tournemire and Vierne were twenty-nine when he died. Throughout the nineteenth century, Cavaillé-Coll was putting magnificent organs under the hands of a bevy of marvelous composers. He was the constant among them, and his mechanical and tonal genius influenced that entire epoch of music. From one monumental organ to the next, he gave his colleague musicians new voices to try, new registration aids, and radical concepts like progressive wind pressures that increased as you went up the scale. The highest notes of Cavaillé-Coll's Trumpets and Harmonic Flutes soared across the vast stone naves like little comets. What would Widor's music have been without those heart-rending trebles?

Some of the more rewarding moments of my career have been those spent with clients brainstorming about the capabilities of an organ console as it relates to the tonal resources of the organ. *What if the Solo French Horn could be played from the Great, and if so, what if there were divisional pistons under the Great keyboard that affected the Solo stops?*

Imagine the conversation between organist and organbuilder involving "what-ifs" like that, before there had been a full century of whiz-bang electric and solid-state gizmos for organ consoles. If you had only ever drawn heavy mechanical stop actions by hand, how would you like an iron pedal that would throw on the principal chorus with one heave of the hips?

Or this:

Cavaillé-Coll: "We could place the reeds and mixtures of the Swell on a separate windchest that you could turn on and off with a lever next to the pedalboard. Any stops you had drawn on that chest could be accessed at once. We could call it a Ventil² because it turns the air on and off."

Saint-Saëns: "Yes, please."

There's a famous portrait of Franck seated at the console of Cavaillé-Coll's organ at Ste. Clotilde in Paris, his left hand poised with raised wrist on the (I assume) Positif manual, and right hand drawing a stopknob. Take a look: <http://www.classicalarchives.com/composer/2536.html>. Man, that knob travels far. It's out about five inches and it looks like he's still pulling. Franck's face wears a thoughtful expression—maybe he's wondering how far does this dagnabbit knob move, anyway? Reminds me of the Three Stooges pulling electrical conduits out of the wall.

During his lifetime, Cavaillé-Coll introduced dozens of state-of-the-art gizmos. You can bet lunch on the fact that the drawknobs on the famous organ console at St. Sulpice (built in 1862) don't move that far. For images of that spectacular console, take a look at www.stsulpice.com.

Let's skip forward 50 or 60 years. Ernest Skinner installed a new organ with four manuals and 77 voices at St. Thomas Church Fifth Avenue in New York City, the same year that T. Tertius Noble was appointed organist. New York's Grand Central Station was opened that year ten blocks from St. Thomas (the centennial has just been celebrated), as was the Oyster Bar Restaurant, which is still located in the station. I imagine



One of the blowers at Woolsey Hall

a power lunch at the brand new Oyster Bar during which Skinner and Noble argued about whether the 16-foot Swell reed should be available independently on the Pedal at 4-foot. They must have disagreed about something, and it must have been quite a show.

So what came first, the chicken or the egg? It's widely understood that Cavaillé-Coll was the great innovator, creating marvelous new devices and watching what the musicians could do with them. I think that the early twentieth-century version was more a collaboration between organist and organbuilder—they took turns influencing each other. Americans were being introduced to new technological marvels every day. I can picture a client asking, "If J. P. Morgan can have electric lights in his mansion on Madison Avenue, why can't I have one on my music rack?" Think of the lucky organist who was the first to have one!

From our twenty-first century perspective, one of the most remarkable but overlooked facts about the huge body of nineteenth-century French organ music is that it was all conceived, composed, practiced, and performed on hand-pumped organs. They may be hundred-stop jobs, but they were hand-pumped. It must be that the electric blower was the single most important innovation in the history of the organ. Widor started his work at St. Sulpice in 1870. I do not know precisely when the first electric blower was installed there, but let's guess that Widor played that instrument for 35 years relying on human power to provide his wind-pressure. At five Masses a week—again, I'm just guessing—that would be 8,750 Masses. *Kyrie eleison*.

All the photos I've seen of Widor show him to be serious, even dour, and the little herd of pumpers in the next room must have been a distraction, snickering and shirking. But I imagine he cracked a smile the first time he turned on the new blower and sat down to play in that great church, alone with his thoughts and imagination. Having the luxury to sit at the console for hours in solitude must have been a revelation. Organists on both sides of the Atlantic were freed to exploit their imaginations and their instruments.

Step right up . . .

Since the beginning of civilization, people have been flocking to share the latest in entertainment. In the fifth century B.C., a stadium was built at Delphi, high in the Greek mountains. It could seat 6,500 spectators, had a running track that was 177 meters long. There's a 5,000-seat amphitheater on the same site, built in the fourth century, B.C. I doubt they would have gone to the trouble if people weren't going to come. Today we crowd into IMAX theaters, elaborate cruise ships, and huge arenas. We've been celebrating the "latest thing" for hundreds of generations.

In 1920, a monumental antiphonal pipe organ was the latest thing. Today we joke about "cockpit syndrome"—teasing each other that our consoles look like the cockpits of airplanes. But there was

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no airplane to compare to the cockpit of a 1915 Skinner organ with four keyboards, a hundred stopknobs, and dozens of buttons, switches, and lights. Think of the impression it must have made to a parishioner, alighting from a horse-drawn carriage onto a cobblestone street, and encountering that gleaming organ console in the chancel. It could have been the most complicated and bewildering thing he had ever seen.

The organist must have been revered as a conjurer, a certified operator of one of the most complex devices in existence. They were the technical equivalents of today's air traffic controllers, nuclear power engineers, and voodoo software writers, but they were musicians first. It's no wonder that we read about thousands of people cramming huge municipal auditoriums to hear organ recitals. Attending concerts of a symphony orchestra was expensive, reserved for the elite. At City Hall, or in the church, one wizard could play an overture by Beethoven with grand effect, and no one was sent away empty.

And play them they did. With the electric blower grinding away for endless hours and an ever-increasing array of clever console controls, those organists could experiment with fingerings, and learn to access complicated registrations that were changing continuously, bringing complex orchestral scores alive single-handedly. And as a twenty-year-old I had the nerve to dismiss it as decadent. I hang my head.

Last Monday, the New York City Chapter of the American Guild of Organists presented their annual President's Day Conference. The subject was *Transcriptions Alive!* (Many thanks to my friends and colleagues who were involved in the planning.) On Sunday evening, theatre organist Jelani Eddington played a recital on a large Wurlitzer in Brooklyn. And on Monday, Michael Barone, Peter Conte, and Jonathan Ambrosino presented talks about various aspects of the art, hosted by the Riverside Church. The day concluded with a recital by Thomas Trotter played on the great Aeolian-Skinner organ of the Riverside Church, the home bench to Virgil Fox, Frederick Swann, John Walker, and so many others.

Michael Barone must be the best deity the serious organ world has ever had. Using a nicely chosen string of recorded examples, he made the point that organists have been playing transcriptions of other types of music for some 450 years. Michael Praetorius (1571–1621) and Heinrich Scheidemann (1595–1663) played choral music on the keyboard, and Barone's demonstration flicked cleverly back and forth between the sung and played versions. Tempo and pitch were consistent, the differing factor being the

tempered scale of the organs' keyboards. Good choirs sing in pure intervals.

J. S. Bach transcribed his own orchestral music for the organ, along with concertos by colleague/rival composers such as Vivaldi, Ernst, and Walther. I reflect that while I was ready to dismiss playing transcriptions of orchestral music on the organ, I surely was learning the sprightly stuff that Bach himself transcribed. It was good enough for Bach, but apparently not good enough for me. Point taken. I hang my head.

The terraced dynamics of Bach's organs were perfect for the terraced dynamics of the Baroque *concerto grosso*. A couple centuries later, the marvelous expressive capabilities of the symphonic pipe organ were equal to the expressive demands of complex Romantic orchestral scores, chock full of contrasting simultaneous solos (which are not synonymous with duets), and crescendos and diminuendos of all speeds and scopes.

We as organists are blessed with the wealth of literature written especially for our instrument. It comes in all shapes and sizes. It has national

inflections and accents that are instantly recognizable to us. You may never have heard the piece, but the instant you hear that *Grand Jeu* you smell soft ripe cheese and the taste of rich red wine wafts through your imagination. But that doesn't have to keep us from playing any music on the organ. Any music that sounds good is fair game.

Transcribing orchestral and choral scores to organ keyboards is as old as the instrument itself. Technological advances in organ building between 1875 and 1925 allowed the art of transcription to reach new heights. Later, we spent some fifty years reflecting on the past—that which came before all that innovation, and went to great lengths to resurrect old ideas of instrument building and playing. *Sicut erat in principio*. And a century after the art of the pipe organ advanced to include all that electricity brought to organbuilding, it advances again to include solid-state controls—an additional wealth of gizmos allowing the organist to express the music ever more effectively. *Sicut erat in principio*. Cue trumpets. ■



Notes

1. Fibonacci gave us the system of numerals we use today (0,1), finding them easier to use and more flexible for complex computation than the older Roman System (I, V, X, etc.). The Fibonacci series applies to many aspects of nature, from the breeding of rabbits to the structure of the Nautilus shell. A quick Google search will give the interested reader a lot to think about.

2. Ventil comes from the same root as *vent*—the French and Latin words for “wind.”

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Beyond the *Nun Danket* of Sigfrid Karg-Elert

On the 80th anniversary of the composer's death

By John A. Stallsmith

Some composers' reputations, such as those of Bach and Mozart, are secured by their masterpieces in various genres. Some composers are remembered for their contributions to specific genres, such as Verdi in opera, Chopin in piano miniatures, and many favorite organ composers. Still other composers are remembered for a single composition that becomes their signature piece. Such is the case with Sigfrid Karg-Elert and his organ improvisation on "Nun danket alle Gott." (It should be noted that many flutists are familiar with Karg-Elert's *Flute Etudes*.)

"Nun danket" is found in the collection *Sixty-Six Chorale Improvisations*, opus 65, number 59, and is cast in da capo form. The popularity of this piece is entirely understandable. It uses a chorale tune that is familiar to European and American listeners; it is concise and avoids the rambling found in some of the composer's other works; its sound is full and impressive and it lies well for the player's hands and feet. This is an effective piece for the organ that is well written and has been well received.

Karg-Elert's output is so large and varied that many musicians have not taken the time to explore his other compositions. His list of works includes 158 with opus numbers, and more than 90 without. Instrumental pieces include solos, duos, trios, and various combinations of string, woodwind, and keyboard instruments. Vocal and piano pieces are prominent, with a smattering of choral and orchestral compositions. Many works comprise multiple movements or are collections of individual pieces, making the total output quite large.

Organ and harmonium dominate Karg-Elert's output. More than 73 numbered works and about two dozen unnumbered are spread throughout Karg-Elert's career. These include several collections of studies and didactic works for the harmonium. Given this large body of work, it is difficult to know where one might begin. There has been recent interest in his works, including pieces appearing on recital programs and recordings. The Karg-Elert Archive (www.Karg-elert-archive.org.uk)

actively promotes the composer's music and published a *Werkverzeichnis* in 1984. Harold Fabrikant has edited three collections of letters to and from the composer, and translated his massive theoretical comprehensive into English. All six volumes of *Chorale Improvisations*, opus 65, are now available as free downloads, and many other works are available in new and/or reprint editions. It may be time now to consider some other pieces by Karg-Elert that should find their way into the repertoire.

Biography

Born November 21, 1877, in Oberndorf, Germany, Sigfrid Karg was the son of a Catholic father and a Protestant mother. According to biographer Godfrey Sceats, Karg-Elert combined his surname along with his mother's maiden name at the request of an academy where he taught for a short time. In 1883, the family moved to Leipzig, where Karg-Elert's father died in 1889. In his 1968 dissertation, Stephen Edward Young notes that because the family was poor, the determined young man began educating himself. As a promising pianist he earned the respect of many, including Edvard Grieg, and was able to secure a scholarship at the Conservatorium at Leipzig. Sigfrid Karg-Elert not only played the piano and several wind instruments but also demonstrated a growing talent for composition. This ability to compose later led him to his career, that of teaching composition.

Karg-Elert composed for and performed on the harmonium throughout most of his life. The attraction to this instrument led to a professional and personal relationship with the publisher Carl Simon, who offered Karg-Elert a lifetime publishing contract in 1906. Perhaps the harmonium afforded the young composer a colorful means of expression that greatly influenced his treatment of the organ.

The first organ work by Karg-Elert, *Choral-Improvisationen*, opus 65, was published in 1910. This collection employs common Lutheran chorales in traditional organ settings. Trios, fugues, chaconnes, and chorale fantasies constitute most of the set. This work enjoyed great success in England and the United States but had only a short-lived popularity in Germany.¹

In 1916 Karg-Elert succeeded Max Reger as professor of composition at

the Conservatorium at Leipzig. This prestigious position, however, did little to further his professional career.

I have the pleasure of being held in the highest esteem everywhere, it is true, but my complete, goal-winning entrance is lacking, because our leading German organ virtuosi: Straube, Paul Gerhardt, Walter Fischer, Irrgang, Sittard and so on, do not study new works now.²

Karg-Elert believed that Straube undermined his efforts to secure church positions and have his music performed. "But does one not need great resignation if one finds one's own creations are not at all appreciated in one's own country. . .?"³ Karg-Elert found more receptive performers and audiences in England, America, and Australia while he was trapped in the social and economic degradation of Germany in the years after World War I. According to Sceats, during the 1920s Karg-Elert's reputation in Germany was further damaged by rumors that he was of Jewish descent.⁴

Although Karg-Elert was not known as a great organist, in 1932 the Wurlitzer Organ Company sponsored him to play his own organ works in a North American tour. Three months of travel and performance overwhelmed the aging professor, and, upon return to Leipzig, his health began a rapid deterioration. Following a short period of activity, in February of 1933 he suffered a stroke that resulted in his death on April 9 of the same year.

As we enter the eightieth anniversary of Karg-Elert's death, many more of his works should find their way into the organ repertoire as both concert and service music. As a long-time admirer of Karg-Elert's work, I would like to offer a few suggestions for players to pursue. I have compiled a short list of works of differing lengths and difficulty for readers to consider.

Many of Karg-Elert's organ compositions are large, heavy works much in the tradition of his predecessor Max Reger. Most of these pieces are original in nature and contrapuntal in development. While some of these pieces may be attractive to highly skilled players and theorists, they are probably not the best place for most players to begin their experience with this composer.

Easier repertoire

I have three suggestions that are easy to play and require minimal preparation. "Jesus, meine Zuversicht," from the collection *Zwanzig Prae- und Postludien*, opus 78, no. 10, has a texture reminiscent of Bach's famous "Air." The right hand plays a decorated version of the melody over the two-part harmony of the left hand and a walking bass in the pedal.



Sigfrid Karg-Elert

The piece is delicate and attractive, requires no registration changes, and is not difficult to prepare (see Example 1).

"Freu dich sehr, o meine Seele," opus 65, no. 5, is an easy, succinct piece in a lilting 3/4 meter marked "Allegretto." The piece uses simple registration changes of soft sounds and a clarinet solo at the end. Easily prepared, this piece demonstrates the delicate sounds of the instrument.

"O Gott, du Frommer Gott," opus 65, no. 50, is similar to "Freu dich" in several respects. The texture is consistently four- and five-voice including the pedal. The registrations call for two manuals with a double echo; that is, a softer version of the soft sound. The tempo is slow and the chromaticism is colorful but not overwhelming (see Example 2).

Slightly more difficult is "Schmücke dich, O liebe Seele," opus 65, no. 51. Three manuals are indicated, although the piece can be registered on two, and the texture is more chromatic than the pieces discussed above. There are some more difficult reaches for the hands, but the pedal part is quite easy. This piece displays the composer's harmonic and melodic style in a concise and direct way that should appeal to most players of Romantic music.

Moderately easy pieces include "Allein Gott in der Höhle" from the opus 78 collection, no. 1. This festive setting is built of phrase fragments, which are often sequenced. Only general dynamics are given. Quarter and eighth notes are most prevalent, with only a few beats of sixteenths and thirty-seconds. The majestic ending includes a short passage of double pedal. The setting is concise at just two pages and is an effective full organ sound that players will enjoy. There are several other pieces of varying difficulties in the opus 78 collection that would be valuable service music.

More difficult works

Moderately difficult pieces include the *Trois Impressions*, opus 72. "Clair de lune" is the second of the three pieces and is a fine example of Karg-Elert's Impressionist style. The opus 72 pieces reflect a French influence and style through the use of whole-tone scales and the French titles. "Clair de lune," a delicate monothematic movement, employs Karg-Elert's favorite French registrations, celeste and solo 8' flute. The phrase-oriented theme is developed consistently. A brief contrasting section, measures 13 through 15, increases rhythmic interest by dividing six eighth-note groups into simultaneous groups of two and three. A concise 27 measures, this piece blends lush harmonies, subtle registrations, and careful use of rhythm and texture together beautifully to create an effective and provocative piece.



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Example 1. *Jesus, meine Zuversicht*, op. 78, no. 10

Example 2. *O Gott, du Frommer Gott*, op. 65, no. 50

The registrations call for a three-manual organ; however, with judicious use of pistons, a well-equipped two-manual organ would serve equally well. This piece is only moderately difficult but highly effective (see Example 3).

“Lobet den Herrn mit Pauken und Zimbeln Schoen” (Praise the Lord with the Drums and Cymbals), opus 101, is marked “Alla Handel.” This neo-baroque style piece is grand and celebratory and more substantial at five pages. Dynamic indications point to the manual changes, and the middle section provides more detailed tonal directions. The harmony is conservative and predictable. Sixteenth-note motion dominates the texture and parallel thirds are prevalent. If you are looking for a triumphant setting for a festive occasion, give this piece a try.

Karg-Elert was so inspired by the story of passengers singing “Nearer, My God to Thee” (*Näher, mein Gott, zu Dir*) as they prepared to go down with the Titanic that he composed a *Choral Improvisation on the ‘English Choral,’* which is now available from Cathedral Music. The piece is more substantial at eight pages and uses the familiar tune faithfully. The first variation shifts the melody into triple meter. The theme is heard through diverse textures, key changes, and a myriad of organ sounds, building to a dramatic declamation in F major before ending peacefully. This piece is playable on two manuals, moderately difficult, and highly recommended.

A more daring piece of moderate difficulty is “Resonet in Laudibus,” from *Cathedral Windows*, opus 106, no. 3. This collection contains six pieces that blend together the cantus firmus traditions of Germany with Gregorian

melodies and Impressionist techniques. This piece uses two fixed pitches and several registration changes, which require a three-manual instrument. The rhythm reinforces a convincing 5/8 meter for much of the piece. Motives are built upon each phrase of the cantus firmus, often repeated, leading to a clear pedal solo of the cantus firmus in the middle section. There are numerous changes of sound and manual. This is a unique and most interesting use of the instrument and a challenge to play well (see Example 4).

“Ein feste Burg ist unser Gott,” opus 65, no. 47, is a concise chorale-fantasy to rival any. Sweeping scales (often chromatic), crushing chords, cascading arpeggios, complex harmonies, and sectional statements of each phrase present this familiar tune in its entirety only once. The style of no. 47 is characteristic of the later symphonic chorales of opus 87. The melody is often found in the pedal below thick harmonic textures. Registrations range from full organ to pianissimo and make good use of the crescendo pedal (*rollschweller*). This piece is impressive but not excessively long. Technically demanding, this work is for serious players only (see Example 5).

Finally, for advanced performers, consider “In dulci jubilo,” opus 75, no. 2. This chorale-fantasy is a complete development of the tune in the hands of a mature and confident composer. Complex textures include double pedal, an accompanied canon, chromatic scales and runs, and thick harmonic clusters. The piece includes three complete statements of the melody and a middle section that develops fragments, building to a dramatic conclusion. Playable on two

Example 3. *Clair de lune*, op. 72, no. 2

Example 4. *Resonet in Laudibus*, op. 106, no. 3

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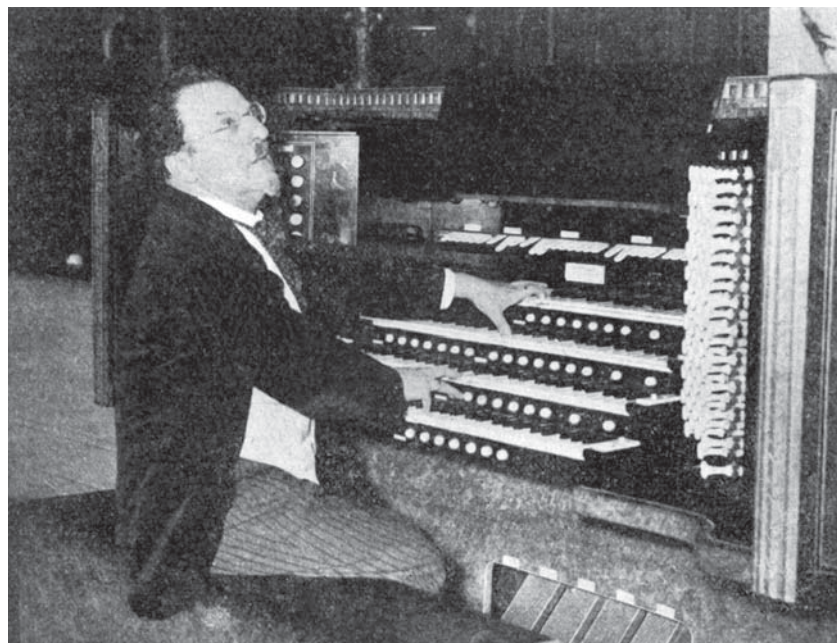
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Karg-Elert Studies



Sigfrid Karg-Elert at Möller organ in Waldorf-Astoria (THE DIAPASON, February 1932, p. 1)

manuals, the piece benefits from larger instruments with multiple plenums. Like the “Ein feste Burg” setting above, the piece is not excessively long at just eight pages. The treatments are thoughtful and comprehensive. This is a masterful composition that should be considered by advanced players.

Conclusion

Sigfrid Karg-Elert was a prominent and prolific composer at a time when German composers were overshadowed by their more popular French contemporaries. Karg-Elert's music is vast in quantity and diverse in style. He offers players of varying skill levels a wealth of quality works to draw upon. Much of his music is now readily available through publishers and Internet sites as described below. I hope that more of his music will find its way into the performer's repertoire and lead to a new examination of this composer's place in the organ world and music in general. ■

John A. Stallsmith is a teacher, performer, conductor, composer, and author who lives and works in Alabama. He earned the BM degree from Youngstown State University, the MM from the University of Kansas, and the DMA from the University of Alabama. His teachers have included Ronald L. Gould, James Higdon, and Warren Hutton. His doctoral dissertation was “Impressionist Organ Works of Sigfrid Karg-Elert,” the University of Alabama, 1993.

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Notes

1. Young, *Organ Works of Karg-Elert*, 6.
2. Fabrikant, *Harmony of the Soul*, 19.
3. *Ibid.*, 31.
4. Sceats, *Musical Times*, 832.

Organ Works in Print

Breitkopf & Härtel
66 Chorale-Improvisations, op. 65
14 Chorale-Improvisations from op. 65
Trois Impressions, op. 72
20 Preludes and Postludes, op. 78
3 Symphonic Chorales, op. 87
Cathedral Windows, op. 106
Triptych, op. 141
3 Pieces, op. 142
Sempres Semplice, op. 142 (I)
Symphony for solo organ in F-sharp Minor, op. 143

Cathedral Music (organ and harmonium works)

Sonnenaufgang, op. 7/1
Fünf Miniaturen, op. 9
Morgensegen, op. 10/1
Drei Sonatinen, op. 14
Elegy in A minor, op. 18/2
Passacaglia in E-flat Minor, op. 25B
Acht Kompositionen, op. 26
Aquarellen, op. 27
Angelus, op. 27/5B
Scènes pittoresques, op. 31

Example 5. Ein feste Burg ist unser Gott, op. 65, no. 47

Monologe, op. 33
Benediction, op. 33/4B
Improvisation in E, op. 34B
Sonata 1 in B Minor, op. 36
Sarabande, Bourree & Musette, op. 37B
Phantasie und Fuge in D, op. 39B
Sonata 2 in B-flat Minor, op. 46
Canzone in G-flat, op. 46/2B
Trostungen, op. 47
Renaissance, op. 57
Praeludium Festivum, op. 64 (ii)4B
Tondichtungen, op. 70
Trois Impressions, op. 72
Chaconne and Fugue-Trilogy, op. 73
Chorale Preludes, op. 75
Funerale, op. 75 (i)
Homage to Handel, op. 75 (ii)
Intarsien, op. 76
Pedal Studies, op. 83
Fugue, Canzona & Epilogue, op. 85/3
Three Pastels, op. 92
Seven Pastels from Lake Constance, op. 96
Partita in E, op. 100
Portraits, op. 101
Impressionen, op. 102

Sechs Romantische Stücke, op. 103
Sieben Idyllen, op. 104
Three Impressions, op. 108
Triptych, op. 141
Sempres Semplice, op. 142
Three New Impressions, op. 142 (ii)
Kaleidoscope, op. 144
Music for Organ, op. 145
Partita Retrospectiva, op. 151
Eight Short Pieces, op. 154
Sursum corda, op. 155/2
Sequence 1 in A Minor, W 8
Sicilienne in A, W 10
Sequence 2 in C Minor, W 12
Näher, mein Gott, zu Dir (Nearer, My God, to Thee), W 17

Internet sources for Karg-Elert's music
Free-Scores.com
IMSLP/Petrucchi Music Library: imslp.org

Numerous scores of Karg-Elert's piano and other instrumental music are available from Cathedral Music as well as the above Internet sources.



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Marie-Claire Alain

August 10, 1926–February 26, 2013

By James David Christie

The world's most distinguished concert organist, Marie-Claire Alain, died at the age of 86 on Tuesday, February 26, 2013, in Le Pecq, a small French commune located next to her home city of Saint-Germain-en-Laye. She had been in failing health for several months and the cause of her death was reported as a cardiac arrest. Madame Alain performed around the entire world, but always held her many American friends and audiences in her heart as her favorite public. She performed over 2,500 concerts and made over 280 recordings during her lifetime.

Marie-Claire Alain was born in Saint-Germain-en-Laye on August 10, 1926. Her father was the organist-composer Albert Alain (1880–1971) and her mother was Magdeleine Alberty (1890–1971). She had three siblings, all excellent musicians, who preceded her in death: her older sister, Marie-Odile Alain (1914–1937), and two brothers—the renowned organist-composer Jehan Alain (1911–1940) and Olivier Alain (1918–1994). Her father, Albert, was the *organiste titulaire* of the Church of Saint-Germain-en-Laye from 1924 until his death in 1971. Marie-Claire began assisting her father at the church in 1937 at the age of 11. She was appointed her father's successor upon his death in 1971 and faithfully served as *organiste titulaire* for the following 40 years. She resigned in 2011 because of her declining health.

She studied at the Conservatoire national supérieur de Paris, where she was an organ student of Marcel Dupré; there she also studied harmony with Maurice Duruflé and fugue with Simone Plé-Caussade. At the Paris Conservatory, she won first prizes in organ, improvisation, fugue, harmony, and counterpoint. She studied organ privately with Gaston Litaize and André Marchal; both of these famous teachers were important mentors in her career and played a great role in her artistic development.

Marie-Claire Alain was an extraordinary teacher and her students have won a staggering number of international competitions. Today her students hold some of the most important and prestigious teaching and church positions around the world. Marie-Claire Alain was professor of organ at the Conservatoires nationaux de région in Rueil-Malmaison (1978–1994) and Paris (1994–2000). Prior to and even after 1978, she always had a very large private studio and taught many of the most famous organists of today on her Haerpfer-Erman house organ at her homes in L'Étang-la-Ville and Maule, as well as at the Church of Saint-Germain-en-Laye. Madame Alain taught every summer in the Netherlands at the Haarlem Summer Organ Academy with her close friends and colleagues Anton Heiller and Luigi Ferdinando Tagliavini from 1956–1972; after 1972, she returned to teach at Haarlem on three occasions in 1974, 1982 and 1994. She also founded and taught at the Académie Jean-Sébastien Bach de Saint-Donat from 1971–1991. From 1991 to 2009, she was a permanent member of the organ faculty for the Académie d'orgue de Romainmôtier, Switzerland. In 1985, Marie-Claire Alain

donated the family house organ, built by her father between 1910 and 1971, to the Jehan Alain Association in Romainmôtier. Madame Alain's last teaching in North America took place at the McGill Summer Organ Academy, Montreal, Quebec, Canada, in July 2007, and her very last trip to North America was as a juror for the First Canadian International Organ Competition in Montreal in the fall of 2008. She served on that jury with five of her former students: John Grew (Artistic Director of the CIOC), Dame Gillian Weir, James David Christie, Ludger Lohmann, and James Higdon.

The list of awards and honors given to Marie-Claire Alain is immense. She received honorary doctorates from Colorado State University, Southern Methodist University, the Sibelius Academy (Helsinki), the Boston Conservatory, McGill University, and Johns Hopkins University. She was awarded the Prize of *Les Amis de l'Orgue*, the Edison Prize (Holland), the Golden Disc Award (Japan), the Prize of the President of the Republic (Académie Charles-Cros), and the Buxtehude Prize (Lübeck). In addition, she was awarded the Grand Prix du Disc (Académie Charles-Cros) sixteen times, the Léonie Sonzogno Foundation Prize (Copenhagen), the Franz Liszt Prize (Budapest), the Golden Laser Prize of the Académie du Disc Français, and 1984 International Performer of the Year (New York City chapter of the American Guild of Organists). She has received numerous "Diapasons d'or" for her outstanding recordings. Marie-Claire Alain was a member of the Royal Academy of Music, Stockholm and the Royal Academy of Music, London. She was made a *Chevalier* in the Royal Order of Dannebrog (Denmark). She held the rank of *Commandeur* in the *Légion d'honneur*, the *Ordre national du Mérite* and the *Ordre des Arts et Lettres*. French President François Hollande promoted Madame Alain to the rank of *Grand Officier* in the *Ordre national du Mérite* on July 14, 2012.

Marie-Claire Alain's impressive list of recordings includes three versions each of the complete organ works of J.S. Bach, François Couperin, Nicolas de Grigny, and Jehan Alain, two versions each of the organ concerti (with orchestra) of G.F. Handel and the organ works of César Franck, and complete recordings of the organ works of Buxtehude, D'Aquin, Bruhns, Böhm, and Mendelssohn. She recorded organ concerti by Poulenc, Charles Chaynes, Haydn, C.P.E. Bach, Vivaldi, Mozart (Church Sonatas), and two recordings of *Symphonie III* of Saint-Saëns. Madame Alain appeared as a continuo artist on dozens of recordings, many with the Jean-François Paillard Chamber Orchestra. She also has recorded many works by Liszt, Pachelbel, Vierne, Widor, Messiaen, and others. Madame Alain performed and recorded with the legendary flutist Jean-Pierre Rampal and the acclaimed trumpet virtuoso Maurice André. For a complete discography, please consult Alain Cartayrade's thorough listing in the French publication *L'Orgue, Cahiers et Mémoires* No. 56, 1996; the listing may also be read online:



Marie-Claire Alain at the Gérard Guillemin organ at the Church of St. Vincent in Mérégnac, France (reprinted with kind permission of Aurélie Decourt)

www.france-orgue.fr/ (to access the listing, type in "Marie-Claire" in the box marked "Recherche rapide organist" on the right side in the middle of the page).

Marie-Claire Alain married Jacques Gommier, a musician and choral conductor, in 1950; he died in 1992. Monsieur Gommier was a wonderful husband and often handled her correspondence and did musicological research for Madame Alain. He never complained or corrected anyone when he was addressed as 'Monsieur Alain' when he accompanied his wife on her many North American tours! They had two children: a son, Benoît, who died in 2009 at the age of 57, and a daughter living in Paris, Aurélie Decourt, musicologist and author of several books on the Alain family. Dr. Decourt organized a national French celebration and festival held in Saint-Germain-en-Laye for the 2011 centenary of the birth of Jehan Alain; she also appeared at Alain centenary events in the United States. [See articles in THE DIAPASON: "Marie-Claire Alain—80th birthday tribute" (July 2006), "National French Centenary Celebration of the Birth of Jehan Alain" (November 2011), "Jehan Alain—The American Festival: Wichita State University" (January 2012), and "Jehan Alain: His Life and Works" (July 2012).] She took extraordinary care of her mother in her last years, and this was greatly appreciated by Madame Alain's family and friends. In addition to her daughter, Marie-Claire Alain's survivors include six grandchildren, one nephew, and two nieces (the three children of Jehan Alain: Lise, Agnès, and Denis).

Madame Alain's funeral took place at the Church of Saint-Germain-en-Laye on Friday, March 1 at 10:00 AM. Her coffin was placed under the Grand Orgue in the church before and after the service. The church was full and the congregation was filled with her many friends from Saint-Germain-en-Laye and Paris, as well as musicians and many organists from Paris, France, and western Europe. Several organists played works of J. S.

Bach and Jehan Alain for the service, including former Marie-Claire Alain students Vincent Warnier, Daniel Roth, Bruno Morin, Jean-Baptiste Robin, and Jean Ferrard. A small Gregorian choir sang parts of the Requiem Mass. Her daughter, Aurélie, gave a touching eulogy and spoke lovingly of her mother's last difficult weeks and how optimistic she was about life. When she would ask her mother how she was feeling, she would respond that she was getting 'better and better each day.' As Madame Alain held the rank of *Grand Officier* in the *Légion d'honneur*, an honor guard carried the French flag into the church and gave a military homage when her coffin was taken outside the church at the end of the service. Marie-Claire Alain was buried next to her husband in the Gommier family plot in the "New Cemetery" of Saint-Germain-en-Laye.

The world has lost a great artist—we have lost a great inspiration, an exceptional human being, and a great friend. Thank you, Madame Alain, for making our lives so rich and so full of beauty—we will never forget you. May your soul rest in peace, now and forever—Amen. ■

James David Christie holds positions as the Distinguished Artist in Residence at the College of the Holy Cross, Worcester, Massachusetts, Chair and Professor of Organ at the Oberlin College Conservatory of Music, Oberlin, Ohio, and serves as College Organist at Wellesley College, Wellesley, Massachusetts. He has previously held positions at Boston Conservatory, Harvard University, M.I.T., and Boston University. He has served as organist of the Boston Symphony Orchestra since 1978.

James David Christie has made over fifty tours of Europe and performs regularly in Canada, Asia, Australia, and Iceland. He has recorded for Decca, Philips, Nonesuch, JAV, Northeastern, Arabesque, Denon, RCA, Dorian, Naxos, Bridge, and GM and has received several awards for his solo recordings, including the *Preis der Deutschen Schallplatten Kritik* and the *Magazine d'Orgue: Coup de Coeur*. In the fall of 2010, he was on sabbatical in Paris, France, where he served as visiting Professor of Organ at the Paris Conservatory.

Heinz Wunderlich

A Remembrance One Year Later

By Jay Zoller

Heinz Wunderlich died March 10, 2012 (see “Nunc Dimittis,” *THE DIAPASON*, May 2012, pp. 10, 12). He served for many years as music director at St. Jacobi in Hamburg and as professor of organ and improvisation at the Hamburg College of Music. He concertized throughout the world, including several tours with his choir, the Kantorei St. Jacobi. In the United States alone he made twenty-six tours. Students came from all over the world to study with him—many to study the works of Max Reger, as Wunderlich was one of the few musicians in a direct line of succession with Reger.

Wunderlich left an extensive body of organ works, as well as choral music. He remained active as a recitalist until his 91st year, when he decided not to play any more. See “Heinz Wunderlich at 90,” by Jay Zoller, *THE DIAPASON*, April 2009, pp. 19–21; “80th Birthday Tribute—Heinz Wunderlich,” by David Burton Brown, *THE DIAPASON*, April 1999, p. 18; “Heinz Wunderlich at 74,” by David Burton Brown, *THE DIAPASON*, April 1994, p. 6; and “The Published Organ Works of Heinz Wunderlich,” by

David Burton Brown, *THE DIAPASON*, April 1994, pp. 12–13.

Beginnings

As a sophomore in high school, after seven years of piano lessons, I began my study of the organ with the organist at my family’s church. My teacher, David Whitehouse, was also a student—at the University of New Hampshire—and he did his best to impart to me the correct methods of playing the organ. In addition, he stimulated my interest by taking me, even before I had my own driver’s license, to hear concerts on the large organ at the Methuen Memorial Music Hall, which was about an hour’s drive away from my home in Durham.

My recollection of many of those recitals is hazy at best, often sitting in the front row so I would have a ringside seat—watching was as important to me as listening. However, one Friday night stayed in my memory like no other: October 20, 1961 at 8:30 pm—the program, which I saved, reads: Heinz Wunderlich, Organist, Jacobikirche, Hamburg. From my front-row seat on the right-hand side, I was transfixed as his program

proceeded: Buxtehude, *Prelude and Fugue in E Minor*; Bach, *Trio Sonata III in D Minor* and *Toccata and Fugue in F Major*. After intermission he played his own *Sonata on a Single Theme*, a piece which, little could I imagine at the time, I would know intimately later in my life. Wunderlich ended his program with the Reger *Fantasie and Fugue on B-A-C-H*. For whatever reasons, the image I had of him there would remain with me.

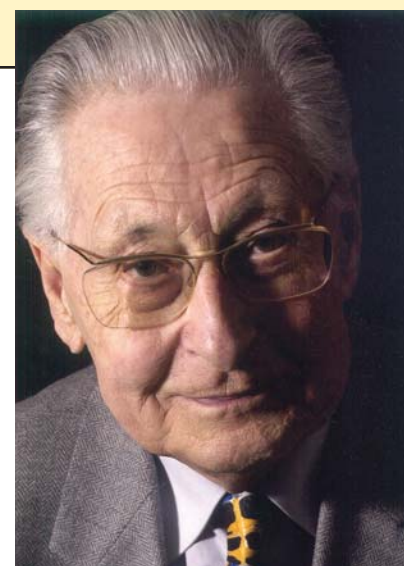
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My story now jumps ahead nearly thirty years. I was working for the Andover Organ Company in Methuen, Massachusetts, designing pipe organs. We had just finished a small two-manual organ of my design for St. Paul’s Episcopal Church in North Andover, Massachusetts. Unknown to me, Heinz Wunderlich had been engaged for the dedication recital through his friendship with Arthur Howells. In addition to the recital, a masterclass was to be held the day before. I was one of five or six people who offered to play. I did not realize this was the man that I had heard play so many years before. Nor did I think about the fact that he was a recognized authority on the music of Bach! So, imagine my embarrassment when I played the *C Major Prelude and Fugue* of Johann Ludwig Krebs rather than Bach.

Despite being unfamiliar with the music, Professor Wunderlich was most gracious and offered helpful advice on many aspects of the piece. I still have his markings in my score. I was fortunate to see a program of the next day’s recital and noticed that it included one of his own pieces, the *Sonata on a Single Theme*. I asked him about his music and if it was published. Alas, nothing was published at that time, but he was very kind and brought me a cassette recording of some of his organ works. When I listened to it later, I was hooked! It became one of the most listened-to recordings in my collection. The music had a clear crispness to it; it was a fresh sound—a controlled wildness made it come alive for me. I couldn’t stop listening. It sounded the way contemporary organ writing ought to be.

I waited, hoping that it was being published, and finally wrote to Professor Wunderlich roughly two years later. I identified myself as the person who had played Krebs for him that day. Yes, he remembered me. And, yes some of the organ works were now published. I immediately ordered every one. The first piece that I learned was the very one I had heard him play, the *Sonata on a Single Theme*. I quickly discovered how difficult the music actually was.

I should say that my correspondence with Professor Wunderlich began late in his career. He had retired in 1982 and was devoting his time to concertizing and preparing his many compositions for publication. There was no reason that he needed to be kind to an unknown American who had somehow converted to his music so late in life. But, sometimes things work out differently than you



Heinz Wunderlich at 85th birthday celebration after his Bach concert

expect. I wrote to him and told him what I was working on, asking questions about the music and the way he wanted it performed. Occasionally, I even discovered a wrong note in the score. I would send him my recital programs when I had included a piece of his and he always answered; and at the same time he answered my questions and thanked me for my interpretation of his music.

Over the years I played quite a few of his pieces, even playing one lunchtime all-Wunderlich concert. As 1999 grew near, Wunderlich asked me if I would write an article about him in honor of his approaching 80th birthday. I did so and my article “Heinz Wunderlich at 80” appeared in the April 1999 issue of *The American Organist*. I had also made the decision to travel to Hamburg, Germany for his birthday celebrations and so bought my ticket expecting to have a relaxed trip.

Birthday celebrations

I had played the *Fuga Variata* in a recital two months before my scheduled trip, but had no inkling of the phone call I was about to receive, literally the day before I was to leave. Heinz Wunderlich called from Germany to say that the organist who was scheduled to play the *Fuga Variata* was unable to do so, had backed out, and would I be willing to play? I was soon to discover that Wunderlich’s birthday celebrations consisted of many concerts over the period of nearly two weeks. In 1999 Heinz Wunderlich played an all-Bach recital on the Arp Schnitger organ at St. Jacobi; five days later he played another all-Bach program of harpsichord and violin with his violinist wife, Nelly, at the Museum of Art. One day later was an all-Wunderlich program played by former students at the Domkirche St. Marien on the four-manual Beckerath organ. And finally, on May 8 Heinz Wunderlich played an ambitious program of Reger and Wunderlich at St. Michaelis.

Without promising anything, and with my heart in my throat, I said I would bring my music and organ shoes and we would see what happened. When I arrived, I practiced for a couple of days on Wunderlich’s own three-manual organ, which was in the lower level of his home. I was still feeling insecure about the music when Wunderlich came down and wanted to hear the piece. In my nervousness, I must have played very badly, but he was always kind and offered suggestions. Finally, he took me to St. Mariens for a lesson on the large Beckerath organ. The organ was located in a rear gallery, which must have been 30 feet off the main floor. He would help me set up registrations and then take the long walk down to the main floor to listen. Returning to the gallery, we made changes, and moved to the

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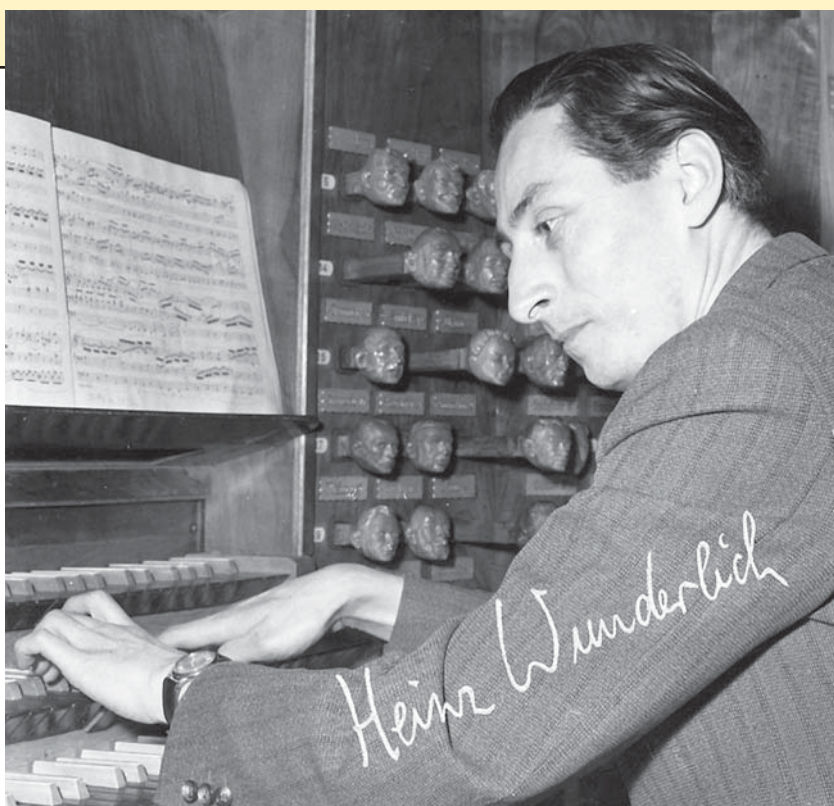
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In the early 1960s at the Schnitger console



Participants at the all-Wunderlich recital, May 8, 2004, St. Petri, Hamburg: Jay Zoller, Izumi Ikeda, Dörte Maria Packeiser, Heinz Wunderlich, Andreas Rondthaler, Akemi Tonomura, and Thomas Dahl

next section, always checking on what it sounded like downstairs. I learned a lot about his ideas of registration and playing in an acoustically live building. Heinz Wunderlich was very precise. He wanted all of my old markings erased. Changes and balances were carefully worked out as well as precise fingerings, paying attention to every marking in the score.

I was thankful for the time and attention he was willing to give me, all this at the age of 80 and having several concerts of his own to prepare. At the same time it was terrifying to be performing with the composer himself sitting in the audience. For me it was the experience of a lifetime.

Later that year, I arranged an American tour for him. It included five concerts at churches where former students were playing and a concert at the Methuen Memorial Music Hall where I had heard him play 38 years before. Among other things, he played his newly composed *Sonata über Jona*; his wife Nelly joined him for his *Variationa Twelvetonata for Violin and Organ*, also newly composed, and some Rheinberger sonatas for violin and organ, which brought tears to my eyes. For his 85th birthday in 2004 I wrote another article about him, this time published in *Choir & Organ* magazine, and once again traveled to Hamburg to play his newly written *Emotion and Fugue* in the all-Wunderlich program. This program was again on a large four-manual Beckerath, but this time in St. Petri, where former student Thomas Dahl is the director of music. Again, Heinz Wunderlich was of great assistance with interpretation and registration.

In 2009, for Wunderlich's 90th birthday, I again played the *Fuga Variata* on the St. Petri organ along with other former students. Although Professor Wunderlich was noticeably frail, he still played an

ambitious recital on the Kemper Organ at St. Jacobi. Unfortunately, it was the last time I would hear him play.

Epilogue

For me, knowing Heinz Wunderlich, one of the 20th century's greatest virtuosos, became a transforming event in my life. To know the man, the gentle teacher, the consummate musician, the loving husband and father, gracious host, and the appreciation he had for my performances and articles, was reward in itself. But the real transformative aspect was the music. My interest in contemporary music expanded tenfold. His organ works alone have occupied me for over 20 years and constantly present me with ever-new challenges. In addition, I have been able to listen to performances of works that I will never play—works for organ and orchestra, for chorus, and his masterful improvisations. His interest has also given me the chance to travel to Germany and perform on organs that I had only dreamed of, as well as make many new friends. Thank you, dear man. I miss you. ■

Jay Zoller is organist at South Parish Congregational Church in Augusta, Maine, where he plays the church's historic 1866 E. & G. G. Hook organ. He holds degrees from the University of New Hampshire and the School of Theology at Boston University.

A retired designer for the Andover Organ Company, he currently designs for the Organ Clearing House and for David E. Wallace & Co. Pipe Organ Builders of Gorham, Maine. Zoller resides in Newcastle, Maine, with his wife Rachel.

In addition to writing several articles about Heinz Wunderlich for The American Organist, Choir & Organ, and THE DIAPASON, he has played in all-Wunderlich recitals in Hamburg, Germany in 1999, 2004, and 2009. His article, "An Organ Adventure in South Korea," appeared in the December 2011 issue of THE DIAPASON.



At the Kemper console at St. Jacobi in 1970



Albert Schweitzer (around 90) and Heinz Wunderlich at St. Jacobi



Wunderlich gravestone

Trauer Gottesdienst

Mittwoch 4. April 2012, 10 Uhr
Hauptkirche St. Jacobi, Hamburg

Paul Arthur
**Heinz
Wunderlich**
* 25.04.1919 Leipzig
+ 10.03.2012 Großhansdorf



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**A. E. Schlueter Pipe Organ Company, Lithonia, Georgia
Advent Lutheran Church, Melbourne, Florida**

Advent Lutheran Church in Melbourne, Florida is a relatively young church, founded in 1982; services were first held in a realtor's office. From these simple beginnings, this vibrant ministry has continued to grow in an unbounded manner. When the present sanctuary was built in 2003, they could not fund a pipe organ, but importantly made future provision for an instrument in their new sanctuary; the space provided for the pipe organ and the chamber was sealed closed in the front rock wall of the church.

In 2010, a pipe organ committee was formed. Their study included not only engineering and cost factors, but also the ability to pay for the organ without impacting the operating budget. In 2011, a special congregational meeting was held to approve the purchase of a pipe organ from the A.E. Schlueter Pipe Organ Company, with installation to coincide with the 30th anniversary of the church's founding.

When I first visited Advent Lutheran with our Florida representative, Herbert M. Ridgely Jr., I found we were blessed with a sanctuary where consideration had been given toward good acoustics and favorable placement for the organ. The front wall of the chancel is a solid concrete wall that lofts from floor to ceiling and is faced with native limestone. Beginning eleven feet off the floor was a 20' x 20' opening into the organ chamber. The floor for the organ was a solid poured-concrete slab capable of holding the tens of thousands of pounds of weight required for even a modest-sized instrument.

There are two choir lofts on the right and left sides of the sanctuary. The traditional choir is housed on the left side. The opposing niche on the right side is a space occupied by the accouterments needed for contemporary worship.

With the side locations of the choir lofts, and a sanctuary with more width than depth, our concern was that some choristers or congregants would be "around the corner" from the straight-on frontal exposure of the organ as it speaks into the sanctuary. We wanted to avoid an instrument that emphasized one division over another dependent upon where you were seated.

To provide more uniformity of speech, we planned the removal of the sidewall sections to the left and right of the organ chamber. Adjacent to the side openings were angled wall surfaces that we knew would reflect and refract the sound from the side alcoves behind the chancel wall

into the room. These openings were finished with open, ornamental, oak grilles. In the chamber interior we placed the Great and Positiv windchests off-axis from the direct center, so they would be able to speak from the sides as well as the front exposure. The Swell division of the organ is laid out in a side-by-side configuration across the rear of the organ chamber. This minimizes the depth of the enclosed division and allows it to be spatially projected forward in an unimpeded manner to acoustically sit beside the pipework of the Great and Positiv. The result of the additional chamber openings and divisional placement is that the full resources of the organ are evenly heard throughout the room without any significant divisional bias.

A constant challenge in organ building is having enough space in width, depth, and height. In this instance the internal chamber had "too much of a good thing" in terms of height. The loft inside the organ chamber went well over 25 feet above the top of the frontal opening, creating a significant tone trap that had to be addressed. The solution was to continue the Swell expression box roof over the Great and Positiv. The roof section was built with heavy timbers and made exceedingly thick, which provided an upper surface that was designed to be a refractory angle of incidence across a broad frequency spectrum to focus the organ resources out of the chamber. The end result is an even, coalesced diffusion of sound both inter- and intra-divisionally.

The organ case is built from hand-selected rift-sawn red oak, with a light-colored natural finish to match the church's interior furnishings. The individual vertical segments of the façade and case are divided into multiple pipe flats that follow the radius of the front wall curvature. In this manner, the façade "bows" rearward from the cross to emphasize it as the central theme in the chancel.

The pipe shades at the top of the pedal towers are evocative of the concrete lace that holds the stained glass within the windows of the church. The polished surfaces of the organ façade pipes play on light in such a way that the façade takes on natural soft, even hues, melding with the church interior. The pipework in the organ façade contains the independent 16' Principal, and bass registers of the 8' Principal and the 4' Choral Bass.

We designed a terraced, drawknob console for this instrument. In addition to providing excellent sightlines for the organist to see both the choir and the congregation, its lowered profile makes



View of sanctuary, new pipe organ, and console (photo credit: Judy Vaughn)

it less dominant against the furnishings in the chancel. The console, including the built-in casters for mobility, is a diminutive 47½ inches tall. The console is built of red oak with a mahogany interior. The interior stop controls are turned of hardwoods with engraved inserts that were custom finished to match the bone and walnut keyboards. The keyboards are fitted with tracker touch.

Ever concerned with ease of registration and ergonomics, we were very careful in our design of the console interior. The drawknob and coupler controls are placed in the traditional locations with the Pedal and Swell stops on the left jambs, and the Great and Positiv on the right jambs. The stops are sequenced by pitch and family, with the primary division choruses aligned to be even to the manual into which they draw. The drawknobs feature oblique heads aligned on straight terraces, and angled inwards

toward the performer, making the stops easy to see and draw because the stops on each terrace are within easy reach of the performer.

For the combination system and relays, we used the new 8400 system from the Syndyne firm. All of the features that one comes to expect on a modern console control system are present—from multiple memories, to programmable crescendos, programmable sforzandos, blind checks, transposers, etc. The system allows centralized control for the combination system, playback/record, MIDI, and other functions, in a single integrated touch screen. One can save or import combination memories from and to an external USB drive, which provides infinite options to the performer. The screen and USB interface allows testing, configuration, and upgrades for the builder without the need for an external computer.



The console has built-in casters for mobility (photo credit: Judy Vaughn)

A. E. Schlueter Pipe Organ Company

GREAT—Manual II (unenclosed)			SWELL—Manual III (enclosed)		
16'	Sub Principal	49 pipes	16'	Gedeckt (ext)	12 pipes
	(1–12 from Ped 16')		8'	Rohr Gedeckt	61 pipes
8'	Principal	61 pipes	8'	Gamba	61 pipes
8'	Bourdon	61 pipes	8'	Voix Celeste TC	49 pipes
4'	Octave	61 pipes	4'	Principal	61 pipes
4'	Nachthorn	61 pipes	4'	Koppel Flöte	61 pipes
2'	Super Octave	61 pipes	2 3/4'	Nazard TC	49 pipes
II	Cornet TC (Pos)		2'	Flageolet (ext)	24 pipes
IV	Mixture 1 1/2'	244 pipes	1 3/4'	Tierce TC	49 pipes
16'	Oboe TC (Sw)		IV	Plein Jeu 2'	244 pipes
8'	Trompette (Sw)		16'	Oboe TC	
8'	Festival Trumpet (Pos)		8'	Trompette	61 pipes
	(non-coupling)		8'	Oboe	61 pipes
	Zimbelstern	9 bells		Tremolo	
	Chimes (prepared for)				



Terraced console with oblique, turned pau ferro drawknobs (photo credit: Judy Vaughn)



Looking up at the gentle arc of the façade pipes and casework (photo credit: Judy Vaughn)

The organ chests are a combination of Blackinton-style electro-pneumatic slider chests and electro-pneumatic unit action chests for unit and duplex stops.

The main manual chest winding system makes use of traditional spring-and-weight, ribbed regulators, and floating lid regulators that are fed from a large, central plenum. The enclosed reeds are provided with separate regulators to allow a pressure differential from the flue stops and permit independent tremulant control. All of the windchests are individually fitted with tunable concussion bellows for fine regulation. This allows stable winding that still maintains a presence of life.

Wind pressures on the organ are 3½" Great, 4" Swell flues, 5" Swell reeds, 2¾" Positiv, 3" Pedal and façade, and 8" for the Solo 8' Festival Trumpet. The tremolos are electro-mechanical to provide a quiet, gentle, even undulation when the tremulants are engaged.

Prior to designing a stoplist, I find, as an organbuilder, it is incumbent to worship with the congregation. This cannot be a one-time event, as a church's liturgy as it moves through the year is a rich pageant that cannot be conveyed, but has to be personally experienced to put the worship service in your own eyes, and more importantly your own ears. Personally, I find it illuminating to look into the eyes of the congregants who have asked me to build an organ for them. It instills me with the gravity of the task at hand and becomes a constant that I draw on throughout my working with the church.

As I designed the stoplist, I envisioned an instrument where all of the resources could be considered for use in every service. I wanted a large enough specification to provide a rich palette of color and weight. It was important to avoid any sounds that were strident or overwhelming, as they didn't have a place or use in this setting with this congregation. The ideal stop design would

emphasize reliance on chorus massing to bring about larger stop dynamics which build upon one another. The goal was to design a specification that would allow gentle, sculpted voicing.

Because of the German origins of the Lutheran church, I knew there would have to be an inclusion of the "Werkprinzip" in the specification. However, I also felt strongly that a single nationalistic focus would have been too limiting for this congregation. Ultimately the design of the instrument included many tonal facets that allow the organ to be a faithful purveyor of music from many periods, styles, and nationalities, in a cohesive, eclectic manner. Those who are familiar with our collective body of work will find present the balance of clarity and warmth that we seek in all of our instruments.

As we designed the principals, flutes, and strings in this instrument, we employed differing construction and materials in conjunction with careful scaling. The varied use of wood, metal, open, semi-open, stoppered, cylindrical, conical, and other variations, allow each flue stop its own unique voice and timbre.

The organ is centered around the clean, robust principal chorus of the Great division. The 16' Sub Principal of this division transitions from the façade into the slotted pipes of a Geigen Principal, which allows a thinner, defined register to ground the Great chorus. This stop is duplexed to provide an 8' foundation for the Positiv principal chorus, and allows doubling of the 8' line when coupled to the Great. The Great 8' Bourdon and 4' Nachthorn, in addition to being lovely solo voices, are valuable as thickening agents to the Great principal chorus, without overshadowing it. The enclosed Swell reeds are duplexed to the Great, which provides dynamic control of these stops by their enclosure.

The mixed media of wood, metal, stoppered, and open construction continues into the flutes of the Swell Cornet

decomposé. These stops envelop one another and become almost svelte in their combined voice. The Swell Cornet is countered with a secondary principal-based Cornet in the Positiv division. In a departure from common practice, the individual Positiv mutations are placed on unit actions, which allow use of these stops at a variety of pitches and combinations. This becomes very useful for color and ornamentation and also facilitates the beginnings of building weightless mixture texture in the organ divisional ensembles by drawing these independent fifths.

For this instrument, we chose to employ strings of opposing qualities in the Positiv and Swell divisions. The Positiv 8' Erzähler has a gentle broadness with a subdued edge-tone. It can support the most quiet and contemplative of moments in the service, and yet has enough body that, when coupled with the 8' Holzgedeckt, provides the foundation for the Positiv principal chorus. In the Swell division, the gambas with their thinner scales, roller beards, and slotting have a keen and incisive, harmonically rich voice. These stops leave little doubt that they are strings and have a very distinctive edge-tone. The 8' Gamba when drawn with the 8' Rohr Gedeckt provides the foundational weight for the Swell principal chorus, and a compounded color that would be analogous to an independent 8' Violin Diapason.

With their large dynamic, the majority of the reeds were placed in the Swell enclosure. The 8' Festival Trumpet is moderately scaled on relatively high wind pressure. With its thinner scaling and placed under expressive control, it can be registered into the full Great and Positiv choruses as a thinner ensemble reed when the expression box is closed. With the box open, it is an incisive, tightly drawn color that can bring a blaze to a solo line. The Swell reeds include a double tapered Oboe with lift lids and a large

vowel cavity at 16' and 8' pitch, which balance against the éclat and fundamental of the large-scaled 8' Trompette.

The unenclosed manual reed on the organ is the 8' Krummhorn in the Positiv division. It is built of brass with flared lift caps. By itself it is a very useful solo and/or ensemble stop, with the nose tone of a regal class of reed. It also effectively couples with the 8' Holzgedeckt to provide a stop eerily reminiscent of the woody voice of a fine clarinet.

The Pedal division is grounded with three independent 16' stops, including a large 16' Posaune. It is a very complete pedal, with the *gravitas* to support the full *forte* of this instrument. The Pedal stops were given a forward position to eliminate shading and to allow gentler voicing. The result is a buoyant and harmonically rich pedal, where the inner voice is ever present. In addition to the independent registers, there are a number of manual-to-pedal duplexes, which broaden the available weight and color choices.

The organ tonal finishing was accomplished by a team consisting of Arthur Schlueter III, Pete Duys, John Tanner, Bud Taylor, and Marc Conley. The organ was first used for worship in December 2012 and was dedicated on January 20, 2013 by organist Peter B. Beardsley.

Every organ project has those individuals without which the project could not have been possible. In addition to thanking every single member of the congregation, the church council, and the organ committee, I personally want to single out senior pastor Reverend David Jahn, organist Lori Jahn, executive assistant to the pastor Carol Stanton, and organ committee co-chairs Pat Fuller and Jack Clark, for their very direct, hands-on work with our firm throughout this project.

Organ building is not the work of one person, but is a plurality or culmination of talents. We are very fortunate to have so many talented craftsmen and craftswomen at our firm. Our staff includes Arthur Schlueter Jr., Arthur Schlueter III, Shan Dalton, Marc Conley, Patty Conley, Bud Taylor, Robert Black, Dallas Wood, Al Schroer, John Tanner, Pete Duys, Barbara Sedlacek, Patrick Hodges, Jay Hodges, Kelvin Cheatham, Jim Sowell, Bob Weaver, Ruth Lopez, Michael DeSimone, Bill Zeiler, Chad Sartin, Steven Bowen, Jeff Moore, and Herbert M. Ridgely Jr.

If you would like more information on this instrument and our firm, I invite you to visit the Schlueter Pipe Organ Company website at www.pipe-organ.com, write to me at A. E. Schlueter Pipe Organ Company, P.O. Box 838, Lithonia, GA 30058, or feel free to reach me at art3@pipe-organ.com.

—Arthur E. Schlueter III

Advent Lutheran Church, Melbourne, Florida

POSITIV—Manual I (enclosed)

8' Geigen (from Gt 16')	
8' Holzgedeckt	61 pipes
8' Erzähler	61 pipes
4' Prinzipal	61 pipes
4' Spitz Flöte	61 pipes
2½' Nasat TC	49 pipes
2' Oktav	61 pipes
1½' Terz TC	49 pipes
1½' Quint (ext)	12 pipes
II Glockenspiel (wired from mutations)	
8' Krummhorn	61 pipes
16' Festival Trumpet TC (non-coupling)	
8' Festival Trumpet (in Sw enclosure) (non-coupling)	61 pipes
Tremolo	

PEDAL

32' Harmonics (wired harmonic series)	
32' Acoustic Bass (resultant)	
16' Sub Principal	32 pipes
16' Subbass	32 pipes
16' Gedeckt (Sw)	
8' Octave (ext)	12 pipes
8' Subbass (ext)	12 pipes
8' Gedeckt (Sw)	
4' Choral Bass	32 pipes
4' Rohr Gedeckt (Sw)	
III Mixture (wired)	
16' Posaune	32 pipes
8' Trompette (Sw)	
4' Oboe (Sw)	

Three manuals, 36 ranks

Inter-manual Couplers

Great to Pedal 8', 4'	
Swell to Pedal 8', 4'	
Positiv to Pedal 8', 4'	
Swell to Great 16', 8', 4'	
Positiv to Great 8'	
Positiv to Positiv 16'	
Positiv Unison Off	
Swell to Positiv 16', 8', 4'	
Swell to Swell 16'	
Swell Unison Off	
Swell to Swell 4'	
Positiv to Swell 8'	

MIDI Controls

Programmable as preset stops, with record/playback	
MIDI on Pedal	
MIDI on Great	
MIDI on Swell	
MIDI on Positiv	

Combination System

Touch screen interface, with over 500 levels of memory	
General thumb pistons 1–10	
General toe pistons 6–10	
Great divisional pistons 1–5	
Swell divisional pistons 1–5	
Positiv divisional pistons 1–5	
Pedal divisional toe pistons 1–4	
Thumb and toe pistons: Gt-Ped, Sw-Ped, Pos-Ped	
Programmable Sforzando and Crescendo	
Manual Transfer	
USB drive	

Summer Institutes, Workshops & Conferences

Gregorian Chant Workshops

April 23–25, June 23–28, September 24–26, St. Edmund's Retreat, Mystic, CT.

April: Style and interpretation of Gregorian chant; June: Gregorian chant and its role in liturgy; September: Gregorian Chant Express; William Tortolano.

Contact: 860/536-0565; www.endersisland.com/sacred-art/gregorian-chant.

6th Annual University of Florida Sacred Music Workshop

May 5–7, Gainesville, FL.

Hymn festival, organ and carillon recital, choral workshops; Michael Bedford, Brenda Smith, Ron Burrichter, more. Contact: www.arts.ufl.edu/organ/SMW.shtml.

Summer Chant Intensive

June 3–6, Duquesne University, Pittsburgh, PA. Immersion in traditional square-note Gregorian notation: pronunciation, church modes, Psalm tones, rhythm, more, led by Wilko Brouwers. Contact: <http://musicasacra.com/summer-chant-intensive-2013>.

Berkshire Choral Festival

June 8–16, Sonoma, CA; June 15–23, Edinburgh, Scotland; July 7–14, 14–21, 21–28, July 28–August 4, Sheffield, MA.

Rehearsals, classes, lectures, concerts; Grant Gershon, Nicholas Cleobury, Philip Brunelle, others. Contact: 413/229-8526; www.choralfest.org.

York Course for Organists

June 10–13, York St. John University, York, UK. Solo repertoire, hymnody, playing for psalms, anthems and improvisation; Rosemary Field, others. Contact: www.rscm.com/courses.

Ascension Organ Academy

June 10–14, Church of the Ascension, New York, NY.

Dennis Keene (Bach, French Baroque, Duruflé), Jon Gillock (French 19th and 20th century composers).

Contact: www.voicesofascension.org/OrganAcademy.aspx.

University of Michigan Summer Harpsichord Workshops

June 10–14, 17–21, Ann Arbor, MI.

Harpsichord music of Sweelinck (June 10–14), fundamentals of harpsichord performance and repertoire (June 17–21), with Edward Parmentier; performance classes, lessons, lectures.

Contact: eparment@umich.edu; www.music.umich.edu/special_programs/adult.

Mo-Ranch/PAM Worship & Music Conference

June 16–20, Hunt, TX.

Lectures, workshops, concerts; Mary Louise Bringle, David Chervien, Karen Thompson, others. Contact: 800/460-4401; www.presbysmusic.org.

Montreat Conferences on Worship & Music

June 16–21, 23–28, Montreat Conference Center, Montreat, NC.

Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies; Michael Burkhardt, Tom Trenney, Dave VanderMeer, many others.

Contact: Presbyterian Association of Musicians, 888/728-7228, ext. 5288; pam@ctr.pcusa.org; www.pam.pcusa.org.

Baroque Performance Institute

June 16–30, Oberlin Conservatory, Oberlin, OH.

Featuring Biber's *Mystery Sonatas*; coaching, masterclasses, concerts; Oberlin Baroque Ensemble.

Contact: 440/775-8044; <http://new.oberlin.edu/office/summer-programs/baroque-performance-institute/>.

AGO Regional Conventions

June 17–20, Springfield, MO; June 23–26, Salem, OR; June 24–26, Bakersfield, CA; June 30–July 3, Austin, TX; Hartford, CT; Kalamazoo, MI; July 3–6, Columbia, SC; July 7–10, Winchester, VA.

Contact: www.agohq.org.

Sacred Music Colloquium XXIII

June 17–23, Cathedral of the Madeleine, Salt Lake City, UT.

Instruction in chant and Catholic sacred music tradition, participation in chant and polyphonic choirs, lectures, performances; Doug O'Neill, Ann Labounsky, Horst Buchholz, Jonathan Ryan, others.

Contact: MusicaSacra.com/colloquium.

National Catholic Youth Choir

June 17–July 2, Collegeville, MN.

Camp (rehearsals, music theory, music history, CD recording), multi-state concert tour. Axel Theimer, Fr. Anthony Ruff, OSB. 320/363-3154; www.CatholicYouthChoir.org.

The Fellowship of United Methodists in Music & Worship Arts (FUMMWA) Music & Arts Week

June 23–28, Lake Junaluska, NC.

Handbells, organ and choral workshops, recitals; Andrew Henderson, James Wells, others. Contact: www.umfellowship.org.

Organ Historical Society Convention

June 24–29, VT.

James David Christie, Isabelle Demers, Joan Lippincott, John Weaver, many others. Contact: www.organsociety.org.

Association of Lutheran Church Musicians Biennial Conference

June 30–July 3, Valparaiso, IN.

Concerts, lectures, workshops, hymn festivals. Contact: www.alcm.org.

Association of Anglican Musicians Conference

June 30–July 4, Denver, CO.

Workshops, liturgies, performances; Dongho Lee, Joseph Galema, others; www.anglicanmusicians.org.

ATOS Annual Convention

July 1–6, Atlanta, GA.

Jelani Eddington, Mark Herman, Jonas Nordwall, Walt Strony, others.

Contact: www.atos.org.

Tour de France—Atlantic Coast

July 6–12, Nantes to Bordeaux, France.

Organ tour along Atlantic coast of France; recitals, open console; www.orgelmeisterkurse.de/en/organ-tours.

Choral Conducting Symposium

July 8–12, University of Michigan.

Masterclasses, Dalcroze Eurhythmics, score study, reading sessions; Jerry Blackstone, Eugene Rogers, Julie Skadsem.

Contact: 734/764-05429; www.music.umich.edu/special_programs/adult/choral.conducting.htm.

Hymn Society Conference

July 14–18, Richmond, VA.

Workshops, hymn festivals, masterclass; Michael Joncas, C. Michael Hawn, Delores Dufner, others; www.thehymnsociety.org.

Association Jehan Alain Cours d'Interpretation d'Orgue

July 14–28, Romainmôtier, Switzerland.

Courses in improvisation, interpretation, harmonium, Spanish and Italian music, Alain, Bach; Michel Bouvard, Michel Jordan, Luigi Ferdinando Tagliavini, Guy Bovet, Tobias Willi, Emmanuel Le Divellec. Contact: http://www.jehanalain.ch/interpretation_E.htm.

The Fellowship of United Methodists in Music & Worship Arts (FUMMWA) National Biennial Convocation

July 15–18, Pittsburgh, PA.

Handbells, organ and choral workshops, recitals; Don Saliers, Anton Armstrong, David Chervien, Nathan Laube, others. Contact: www.umfellowship.org.

Oundle International Summer Schools for Young Organists

July 15–21, Oundle, England.

Programs for ages 14–22; lessons, concerts. Margaret Phillips, Robert Quinney, William Whitehead, others.

Contact: www.oundlefestival.org.uk.

Accademia d'Organo "Giuseppe Gherardeschi" Pistoia

July 17–24, Pistoia, Italy.

Performances, discussions, opportunities for practice. Umberto Pineschi, Andrea Van-nucchi, Masakata Kanazawa;

Contact: www.accademiasgherardeschi.it.

Mississippi Conference on Church Music and Liturgy

July 23–28, Canton, MS.

Study and preparation of church music for worship; Bruce Barber, Mark Schweizer, Erika Takacs.

Contact: www.mississippiconference.org.

Handbell Musicians of America National Seminar

July 24–27, Portland, OR.

Concerts, classes for directors and ringers; John Behnke, Cathy Moklebust, many others. Contact: <http://handbellmusicians.org/events/national-seminar-2013>.

Stage d'Orgue

July 24–31, Alsace, France.

Classes, lessons, recitals; two-organ repertoire, improvisation, pedal clavichord; Freddy Eichelberger, Francis Jacob, Benjamin Righetti, Claude Roser, Jan Willem Jansen.

Contact: www.asamos.org.

Organ Congress

July 25–30, Nuremberg, Germany.

Incorporated Association of Organists annual congress; organs of Bamberg, Bayreuth, and Nuremberg.

Contact: www.iao.org.uk.

61. Internationale Orgeltagung

July 28–August 3, Cologne, Germany.

Concerts, visits to organs; Winfried Böning, Stefan Braun, Johannes Geffert, others.

Contact: www.gdo.de.

Montréal Boys' Choir Course

July 28–August 4, Princeton, NJ.

Simon Lole, guest music director.

Contact: 516/746-2956 x18; www.mbcc.ca.

Sherborne Summer School of Music

July 28–August 4, August 4–11, Sherborne, Dorset, England.

Concerts, choral and conducting courses; Nigel Perrin, Josephine McNally, many others. Contact: +44 (0) 20 8660 4766; www.canfordsummerschool.co.uk.

NPM National Convention

July 29–August 2, Washington, DC.

Masterclasses, workshops, concerts; Marty Haugen, Alan Hommerding, Lynn Trapp, others. Contact: www.npm.org.

Smarano International Organ, Clavichord and Improvisation Academy

August 3–13, Smarano, Italy.

"From Meantone to Well-tempered Keyboard": 16th–18th century Italian and German keyboard music; Edoardo Bellotti, Francesco Cera, Hans Davidsson, Joel Speerstra, others.

Contact: www.eccher.it.

Summer organ academy "Orgue et cimes"

August 4–11, Finhaut, Valais, Switzerland.

Lessons, recitals, visits to organs. Yves-G. Préfontaine, Betty Maisonnat.

Contact: www.orgues-et-cimes.org.

Baroque Instrumental Program

August 4–16, Vancouver, BC, Canada.

Harpsichord, fortepiano, masterclasses, ensembles, continuo class; Jacques Ogg, Ton Amir; www.earlymusic.bc.ca/W-BIP-0.html.

Corsi di Musica Antica a Magnano

August 8–16, Magnano, Italy.

Clavichord, fortepiano, organ, harpsichord, choral conducting, musicology; Bernard Brauchli, Paola Erdas, Luca Scandali, others.

Contact: www.musicaanticamagnano.com.

Royal Canadian College of Organists Orgelfest

August 11–15, Ottawa, ON, Canada.

Recitals, workshops, competitions; Angela Hewitt, Christian Lane, Rachel Laurin, others. Contact: www.rcco-ottawa.ca/orgelfest2013/.

Chorus of Westerly Summer Choral Workshop

August 11–17, Camp Ogontz, Lyman, NH.

Repertoire and choral interpretation; David Hill, Paula Rockwell. Contact: 401/596-8663; www.chorusofwesterly.org.

Alsace-Seminar

September 19–22, Walbach, Alsace, France.

Pedal piano and organ, Bach, Franck; Martin Schmeding. Contact: www.orgelmeisterkurse.de/en/organ-classes.

Calendar

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

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

UNITED STATES

East of the Mississippi

16 APRIL

Nigel Potts; First Presbyterian, Spartanburg, SC 7:30 pm

Wesley Roberts; Campbellsville University, Campbellsville, KY 12:20 pm

Chris Dekker; Park Congregational, Grand Rapids, MI 12:15 pm

17 APRIL

Wesley Roberts; Sisters of Loretto, Nerinx, KY 7 pm

18 APRIL

Clive Driskill-Smith; Asbury United Methodist, Delaware, OH 7:30 pm

19 APRIL

Jerome Faucheur; Trinity Church, Copley Square, Boston, MA 12:15 pm

Andrew Scanlon; Westminster Presbyterian, Charlottesville, VA 8 pm

Master Chorale of South Florida; First Presbyterian, Pompano Beach, FL 8 pm

Dorothy Papadakos, silent film accompaniment; Holy Trinity Lutheran, Akron, OH 8 pm

Christopher Houlihan; Fairmount Presbyterian, Cleveland Heights, OH 7:30 pm

Douglas Cleveland; Cathedral of the Assumption, Louisville, KY 7:30 pm

David Baskeyfield; Shryock Auditorium, Carbondale, IL 7:30 pm

20 APRIL

David Higgs; St. Malachy's—The Actors' Chapel, New York, NY 7:30 pm

Master Chorale of South Florida; Pine Crest School, Boca Raton, FL 8 pm

Michael Hey; St. Norbert Abbey, De Pere, WI 2 pm

21 APRIL

David Spicer, hymn festival; First Church, Wethersfield, CT 4 pm

Christopher Houlihan; Rye Presbyterian, Rye, NY 4 pm

Raymond Nagem; Cathedral of St. John the Divine, New York, NY 5 pm

Ulrike Wegele-Kefer; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Lauridsen, *Lux Aeterna*, Gjeilo, *Sunrise Mass*; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Pavel Kohout; Washington National Cathedral, Washington, DC 5:15 pm

Master Chorale of South Florida; First United Methodist, Coral Gables, FL 4 pm

Benjamin Rollings; Peachtree Road United Methodist, Atlanta, GA 5 pm

Easter Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm

Craig Cramer; St. Jude's Catholic Parish, Wauwatosa, WI 3 pm

Choral concert; First Presbyterian, Arlington Heights, IL 4 pm

Dennis Koletsos; St. Andrew Lutheran, Mundelein, IL 3 pm

Bruce Neswick, hymn festival; Glenview Community Church, Glenview, IL 5 pm

+Lawrence Lawyer, with choir and brass; Cathedral of St. Paul, St. Paul, MN 7 pm

22 APRIL

Oratorio Society of New York, Britten, *War Requiem*; Carnegie Hall, New York, NY 8 pm

Simone Gheller; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

23 APRIL

Pavel Kohout; Peachtree Road United Methodist, Atlanta, GA 7 pm

Calendar

24 APRIL

David Jonies; Cathedral of St. John, Milwaukee, WI 12:10 pm

25 APRIL

Choir of St. Luke in the Fields, Allegri, *Missa Christus resurgens*; Church of St. Luke in the Fields, New York, NY 8 pm

Organized Rhythm (**Clive Driskill-Smith**, organ and **Joseph Gramley**, percussion); St. Paul's Episcopal, Winston-Salem, NC 7:30 pm

Bill Chouinard, with University of Minnesota Wind Ensemble; St. Andrew's Lutheran, Mahtomedi, MN 7:30 pm

26 APRIL

Melanie Barney; Trinity Church, Copley Square, Boston, MA 12:15 pm

Gail Archer, Verdi, *Requiem*; Union Theological Seminary, New York, NY 8 pm

The Philadelphia Singers, Russian sacred choral works; Cathedral Basilica of Saints Peter and Paul, Philadelphia, PA 8 pm

Daniel Brondel; First United Methodist, Columbus, IN 8 pm

Scott Elsholz; St. Mary's Episcopal Cathedral, Memphis, TN 7 pm

Christopher Houlihan; Cathedral of St. Joseph the Workman, La Crosse, WI 7:30 pm

27 APRIL

Choir of Christ & Saint Stephen's, Coronation Music; Christ & St. Stephen's Episcopal, New York, NY 5 pm

Todd Wilson, with string quartet; St. Turibius Chapel, Pontifical College Josephinum, Columbus, OH 5:30 pm

John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm

William Ferris Chorale; Madonna della Strada Chapel, Loyola University, Chicago, IL 7:30 pm

28 APRIL

Wesley Hall; Trinity Evangelical Lutheran, Worcester, MA 3 pm

Christopher King, with violin and voices; Emmanuel Episcopal, Killingworth, CT 4 pm

Paulette Fry, with choirs and visual art, Psalm 139 interpretation; United Presbyterian, Cortland, NY 3 pm

Russian Chamber Chorus of New York; Madison Avenue Presbyterian, New York, NY 3 pm

Kent Tritle, **Scott Warren**, **Nancianne Parrella**, **Andrew Henderson**; Church of St. Ignatius Loyola, New York, NY 4 pm

John Alexander; Cathedral of St. John the Divine, New York, NY 5 pm

Robert Knupp; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

The Philadelphia Singers, Russian sacred choral works; Cathedral Basilica of Saints Peter and Paul, Philadelphia, PA 3 pm

Heritage Choral of Lancaster; Holy Trinity Lutheran, Lancaster, PA 4 pm

Christopher Dekker; Washington National Cathedral, Washington, DC 5:15 pm

Central Florida Master Choir; First United Methodist, Ocala, FL 3 pm

Choral Evensong; St. Paul's Episcopal, Greenville, NC 5 pm

Peter Richard Conte; Stambaugh Auditorium, Youngstown, OH 4 pm

Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

Marcia Van Oyen; Cathedral Church of St. Paul, Detroit, MI 5 pm

Daniel Brondel; Trinity United Methodist, New Albany, IN 7 pm

Choral concert; Independent Presbyterian, Birmingham, AL 4 pm

Gail Archer; First Congregational, Crystal Lake, IL 4 pm

Choral concert; First Presbyterian, Deerfield, IL 4 pm

William Ferris Chorale; Emmauel Episcopal, La Grange, IL 3 pm

Kirsten Falc Uhlenberg, with marimba; House of Hope Presbyterian, St. Paul, MN 4 pm

30 APRIL

Ian Sadler; Park Congregational, Grand Rapids, MI 12:15 pm

1 MAY

Cathedral Choir of St. John the Divine & Rose of the Compass; Cathedral of St. John the Divine, New York, NY 7:30 pm

Christopher Urban; First Presbyterian, Arlington Heights, IL 12:10 pm

3 MAY

Birger Marmvik; Trinity Church, Copley Square, Boston, MA 12:15 pm

Crista Miller; St. Paul Cathedral, Pittsburgh, PA 8 pm

Peter Richard Conte, organ and **Jeremy Filsell**, piano; Longwood Gardens, Kennett Square, PA 8 pm

Christopher Houlihan; Christ and St. Luke's Episcopal, Norfolk, VA 8 pm

Mary Preston; Edenton Street United Methodist, Raleigh, NC 7:30 pm

Peter DuBois, with West Virginia Symphony Orchestra; Capitol Conference Center, Charleston, WV 8 pm

Michel Bouvard; St. Paul's Episcopal, Indianapolis, IN 7:30 pm

Isabelle Demers; Cathedral of Christ the King, Lexington, KY 7:30 pm

Michael Hey; First Lutheran, Rockford, IL 3 pm

4 MAY

Peter DuBois, with West Virginia Symphony Orchestra; Capitol Conference Center, Charleston, WV 8 pm

Victor Hill, harpsichord, *Goldberg Variations*; Clark Art Institute, Williamstown, MA 3 pm

Scott Lamlein, World Organ Day Concert, First Congregational, Bristol, CT 3 pm

David Baskeyfield; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 7 pm

New York City Children's Chorus; Madison Avenue Presbyterian, New York, NY 3 pm

Andrew Scanlon; Cathedral of St. John the Divine, New York, NY 5 pm

John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Solemn Evensong for the Feast of St. Florian; St. Mary's Parish, Burlington, NJ 4 pm

Gail Archer; St. Anthony of Padua, Lancaster, PA 4 pm

David Hill, choral festival; East Liberty Presbyterian, Pittsburgh, PA 4 pm

Four Choirs Festival; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Ines Maidre; Washington National Cathedral, Washington, DC 5:15 pm

Aaron David Miller; Evangelical Lutheran Church, Frederick, MD 3 pm

Notre-Dame Cathedral 850th Anniversary Concert; St. John's Episcopal, Hagerstown, MD 5 pm

Marion Civic Chorale; First United Methodist, Ocala, FL 3 pm

Bradley Hunter Welch; The Presbyterian Church, Coshocton, OH 3 pm

Scott H. Atchison, 30th anniversary concert; Peachtree Road United Methodist, Atlanta, GA 7 pm

Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Jeremy Filsell; Idlewild Presbyterian, Memphis, TN 4 pm

Karen Beaumont; Kenwood Methodist, Milwaukee, WI 3:30 pm

Choral concert; Southminster Presbyterian, Arlington Heights, IL 4 pm

Bill Chouinard, with Grand Symphonic Winds; St. Andrew's Lutheran, Mahtomedi, MN 4 pm

Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

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Choral concert; Southminster Presbyterian, Arlington Heights, IL 4 pm

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Calendar

Matthias Jacob; Old West Church, Boston, MA 8 pm
Christian Lane; Broad Street Presbyterian, Columbus, OH 7 pm
Stephen Schnurr; St. Andrew Episcopal, Louisville, KY 7:30 pm

11 MAY
Lynn Trapp, with piano; Phipps Center for the Arts, Hudson, WI 7:30 pm

12 MAY
Klaus Becker; Cathedral of St. John the Divine, New York, NY 5 pm
Mark McClellan; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Jeremy David Tarrant, Choral Evensong and organ recital; St. John's Episcopal, Mt. Pleasant, MI 5 pm
Christopher Houlihan; Rockefeller Chapel, Chicago, IL 5 pm
Elizabeth Krouse, *Clavierübung III* selections; Marmion Abbey, Aurora, IL 2:30 pm

13 MAY
David Sims; St. John Presbyterian, New Albany, IN 7 pm

14 MAY
James Metzler; Park Congregational, Grand Rapids, MI 12:15 pm

15 MAY
Musica Sacra; Church of St. Paul the Apostle, New York, NY 8 pm

16 MAY
Works of Tallis & Vaughan Williams; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

17 MAY
Jacob Street; Trinity Church, Copley Square, Boston, MA 12:15 pm
Scott Lamlein; Sherwood-Bershad Residence, Sterling, MA 7 pm
Ken Cowan; Emmanuel Episcopal, Chestertown, MD 7:30 pm

18 MAY
Nigel Potts; Christ & St. Stephen's Episcopal, New York, NY 5 pm
Cathedral Choir; Cathedral Church of St. Paul, Detroit, MI 7 pm
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm
Jonathan Ryan; St. James' Cathedral, Chicago, IL 7 pm

19 MAY
Gail Archer; St. Joseph of Arimathea, White Plains, NY 2 pm
Haydn, *The Creation*; Madison Avenue Presbyterian, New York, NY 3 pm
Raymond Nagem; Cathedral of St. John the Divine, New York, NY 5 pm
Ian Tomesch; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm
Richard Spotts; Washington National Cathedral, Washington, DC 5:15 pm
Bruce Neswick, hymn festival; Episcopal Church of the Good Shepherd, Jacksonville, FL 6 pm
Sylvia Marcinko Chai; Sacred Heart Church, Tampa, FL 3 pm
Brahms, *A German Requiem*; Peachtree Road United Methodist, Atlanta, GA 7 pm
Christ Church Chorale and Schola, with orchestra, Handel works; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Jeffrey Schleff; St. Andrew Lutheran, Mundelein, IL 3 pm
Steele Family Singers; Cathedral of St. Paul, St. Paul, MN 7 pm

20 MAY
Wolfgang Rübsam; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

21 MAY
VocalEssence; St. Catherine University, St. Paul, MN 7 pm

22 MAY
Susan Ferré; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gail Archer, The Muses Voice: A Celebration of International Women Composers; St. Paul the Apostle Church, New York, NY 7:30 pm

24 MAY
Christopher Dekker; Trinity Church, Copley Square, Boston, MA 12:15 pm
Aaron David Miller; St. Matthias Episcopal, Minoqua, WI 7 pm

26 MAY
Paul Carr; Washington National Cathedral, Washington, DC 5:15 pm

28 MAY
Ken Cowan, with **Lisa Shihoten**, violin; Grace Episcopal, Charleston, SC 7:30 pm
Karen Beaumont; St. John's on the Lake, Milwaukee, WI 7:30 pm

29 MAY
Karen Electra Christianson; Methuen Memorial Music Hall, Methuen, MA 8 pm

31 MAY
Mark McClellan; Trinity Church, Copley Square, Boston, MA 12:15 pm
Jeremy David Tarrant; Cathedral Church of St. Paul, Detroit, MI 7:30 pm

UNITED STATES
West of the Mississippi

16 APRIL
Organized Rhythm (**Clive Driskill-Smith**, organ, **Joseph Gramley**, percussion); Trinity Episcopal, Tulsa, OK 7:30 pm

17 APRIL
Michael Olson; First Lutheran, Fargo, ND 12:45 pm

18 APRIL
Stephen Hamilton; Park Cities Baptist, Dallas, TX 7 pm

19 APRIL
John Scott; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm
Dongho Lee; Christ Church Episcopal, Las Vegas, NV 7:30 pm
Timothy Drewes, organ & piano; Christ Episcopal, Tacoma, WA 12:10 pm

20 APRIL
•**John Scott**, masterclass; Cathedral of St. Mark, Minneapolis, MN 9 am
Loralee Culbert; St. Olaf Catholic Church, Minneapolis, MN 1:30 pm
Margaret Burk; St. Olaf College, Northfield, MN 7 pm
Tenebrae: Allegri, *Miserere mei, Deus*; St. John's Cathedral, Denver, CO 7 pm

21 APRIL
Frederick Hohman; First Lutheran, Duluth, MN 4 pm
Gunnar Idenstam; Central Lutheran, Minneapolis, MN 4 pm
Andrew Peters, with brass, hymn festival; Second Presbyterian, St. Louis, MO 4 pm
Carole Terry; St. Cecelia Cathedral, Omaha, NE 3 pm
Frank Nowell; St. John's Cathedral, Denver, CO 3 pm, followed by Evensong at 3:30 pm
Isabelle Demers; American Evangelical Lutheran Church, Prescott, AZ 2:30 pm
John Cannon; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Cameron Carpenter; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm
Aaron David Miller; All Souls Episcopal, San Diego, CA 4 pm

23 APRIL
Brent Nolte; Martin Luther College, New Ulm, MN 8 pm

24 APRIL
Michael Olson; First Lutheran, Fargo, ND 12:45 pm
Stephen Hamilton; Dupré: *Le Chemin de la Croix*; Cathedral Church of St. Mark, Minneapolis, MN 5 pm

26 APRIL
VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm
Daryl Robinson; Cathedral of St. Andrew the Apostle, Little Rock, AR 8 pm
Wartburg College Choir; St. John's Cathedral, Denver, CO 7:30 pm

27 APRIL
Sean Vogt, with Apollo Male Chorus; St. Bartholomew's Catholic Church, Wayzata, MN 7 pm
VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm

Calendar

Daniel Roth; St. Paul's Episcopal Cathedral, San Diego, CA masterclass 1:30 pm, recital 6 pm

28 APRIL

Stephen Hamilton, with Masterworks Chorale; Shepherd of the Valley Lutheran, Minneapolis, MN 8 pm

Christopher Houlihan; First Presbyterian, Wichita, KS 3 pm

Catherine Rodland; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Massimo Nasetti; St. Mary's Cathedral, San Francisco, CA 3:30 pm

1 MAY

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

3 MAY

Ken Cowan; St. Martin's Episcopal, Houston, TX 7 pm

Christa Rakich; St. Mark's Cathedral, Seattle, WA 7:30 pm

Bruce Neswick; Trinity Episcopal Cathedral, Portland, OR 7:30 pm

5 MAY

Douglas Cleveland; Trinity Lutheran, Lynnwood, WA 7 pm

Gary Desmond; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Olesya Kravchenko; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Paul Cienniwa, harpsichord; Resurrection Parish, Santa Rosa, CA 3:30 pm

6 MAY

Jonathan Ryan; St. Francis Xavier Cathedral, Alexandria, LA 7 pm

8 MAY

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

Tom Trenney; Kauffman Center, Helzberg Hall, Kansas City, MO 7:30 pm

9 MAY

Lynn Trapp, with piano; Church of St. John the Evangelist, Rochester, MN 7 pm

12 MAY

Dee Ann Crossley, with piano; Augustana Lutheran, West Saint Paul, MN 4 pm

Young Artists Concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Marilyn Keiser; St. James Episcopal, Los Angeles, CA 6 pm

13 MAY

James Welch; The Mormon Tabernacle, Salt Lake City, UT 12 noon

15 MAY

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

17 MAY

Rose Whitmore; Christ Episcopal, Tacoma, WA 12:10 pm

18 MAY

Chelsea Chen, masterclass; Leewood United Methodist, Kansas City, MO 10 am

St. Louis Archdiocesan Choir & Orchestra, Bruckner, *Mass in f*; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

Houston Chamber Choir, Mozart, *Mass in c*, K. 427; Church of St. John the Divine, Houston, TX 7:30 pm

19 MAY

Stephen Hamilton; St. Stephen's Episcopal, Edina, MN 2 pm

Diana Lee Lucker, with orchestra; Wayzata Community Church, Wayzata, MN 3 pm

Choral Evensong; Our Lady of the Atonement Catholic Church, San Antonio, TX 4 pm

Cathedral Choirs; Cathedral of St. John, Albuquerque, NM 3 pm

David Cherwien, hymn festival; Queen Anne Lutheran, Seattle, WA 4 pm

Cathedral Choir of Boys and Girls and St. Brigid School Honor Choir; St. Mary's Cathedral, San Francisco, CA 3:30 pm

20 MAY

Chelsea Chen; Kauffman Center, Helzberg Hall, Kansas City, MO 7:30 pm

James Welch; St. Cecilia Catholic Church, San Francisco, CA 7:30 pm

22 MAY

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

23 MAY

Isabelle Demers; Christopher Cohan Center, Cal Poly State University, San Luis Obispo, CA 7:30 pm

24 MAY

Scott Dettra; Christ Episcopal, Little Rock, AR 8 pm

26 MAY

Gerrit Lamain, Memorial Day tribute; St. Stephen's Lutheran, West Saint Paul, MN 4 pm

Wyatt Smith; St. Mary's Cathedral, San Francisco, CA 3:45 pm

29 MAY

Michael Olson; First Lutheran, Fargo, ND 12:45 pm

31 MAY

Mark Brombaugh, pedal harpsichord; Christ Episcopal, Tacoma, WA 7:30 pm

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Calendar

INTERNATIONAL

17 APRIL

Tobias Frankenreiter; Kreuzkirche, Dresden, Germany 8 pm
Gary Desmond; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

20 APRIL

• **Stephanie Burgoyne;** St. Paul's United Church, Paris, ON, Canada 7:30 pm

21 APRIL

Stephen Tharp; Prämonstratenser-Abtei, Duisburg-Hamborn, Germany 4:30 pm
Joonho Park; Westminster Cathedral, London, UK 4:45 pm
Roger Judd; Westminster Abbey, London, UK 5:45 pm
John Mitchell; Ryerson United Church, Vancouver, BC, Canada 8 pm

23 APRIL

Ken Cowan; St. Francis Xavier Church, Brockville, ON, Canada 7 pm

24 APRIL

Stephen Tharp; Auferstehungskirche, Düsseldorf-Oberkassel, Germany 6:30 pm
Ruben Sturm; Kathedrale, Dresden, Germany 8 pm
Henry Macey; St. Michael & All Angels, West Croydon, London, UK 1:10 pm
Andrew Reid; Westminster Cathedral, London, UK 7:30 pm

27 APRIL

Stephen Tharp; St. Andreas Kirche, Cologne, Germany 8 pm

28 APRIL

Peter Holder; St. Paul's Cathedral, London, UK 4:45 pm
Edward Symington; Westminster Cathedral, London, UK 4:45 pm
James O'Donnell; Westminster Abbey, London, UK 5:45 pm



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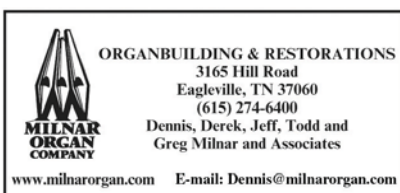
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Isabelle Demers; Westminster United Church, Winnipeg, MB, Canada 7:30 pm

1 MAY

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm
Richard Cook; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

2 MAY

Robert Quinney; Reading Town Hall, Reading, UK 7:30 pm

3 MAY

Stephanie Burgoyne; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm

4 MAY

Paul Goussot, with Caius Consort and pipes; St. Albans Cathedral, St. Albans, UK 5:30 pm
Daniel Roth, lecture; Metropolitan United Church, London, ON, Canada 7:15 pm

5 MAY

Paul Dean; St. Paul's Cathedral, London, UK 4:45 pm
Martin Baker; Westminster Cathedral, London, UK 4:45 pm
Daniel Roth; Metropolitan United Church, London, ON, Canada 3 pm

7 MAY

Jemima Stephenson; St. Lawrence Jewry, London, UK 1 pm

8 MAY

Martin Lucker; Kreuzkirche, Dresden, Germany 8 pm
Huw Morgan; St. Michael & All Angels, West Croydon, London, UK 1:10 pm
Jane Parker-Smith; Metropolitan United Church, Toronto, ON, Canada 7:30 pm

9 MAY

Stephen Tharp; Barockkirche St. Peter, Freiburg, Germany 5 pm



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10 MAY

Angus Sinclair; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm

11 MAY

Stephen Tharp; Dom St. Gallen, St. Gallen, Switzerland 7:15 pm

12 MAY

Timothy Wakerell; St. Paul's Cathedral, London, UK 4:45 pm

14 MAY

Caroline Amedjkane; St. Lawrence Jewry, London, UK 1 pm

15 MAY

Ralf Stiewe; Kathedrale, Dresden, Germany 8 pm
Christopher Nickol; Reading Town Hall, Reading, UK 1 pm
Thomas Corns; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

17 MAY

Joel Vanderzee; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm

19 MAY

Richard Moore; St. Paul's Cathedral, London, UK 4:45 pm
Nicholas Prozzillo; Westminster Cathedral, London, UK 4:45 pm

21 MAY

Babett Hartmann; St. Lawrence Jewry, London, UK 1 pm

22 MAY

Stephan Leuthold; Frauenkirche, Dresden, Germany 8 pm
Earline Moulder; St. Michael & All Angels, West Croydon, London, UK 1:10 pm
Peter Stevens; Westminster Cathedral, London, UK 7:30 pm

24 MAY

Colin Cousins; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm
Karen Electra Christianson; Metropolitan United Church, Toronto, ON, Canada 7:30 pm
Ken Cowan; St. Paul's Presbyterian, Hamilton, ON, Canada 8 pm

26 MAY

David Cook; Westminster Cathedral, London, UK 4:45 pm

28 MAY

Philip Schmidt-Madsen; St. Lawrence Jewry, London, UK 1 pm

29 MAY

Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm
Gedymin Grubba; St. Michael & All Angels, West Croydon, London, UK 1:10 pm

Organ Recitals

F. ALLEN ARTZ, III, Crescent Avenue Presbyterian Church, Plainfield, NJ, September 30: *Prelude and Fugue in c*, BWV 546, Bach; *Partita on Freu dich sehr*, Böhm; *Elegy*, Biery; *Prelude and Fugue in d*, op. 37, no. 3, Mendelssohn; *Fanfare*, Cook; *Eclogue for Piano and Strings*, Finzi, transcr. Gower; *Choral III in a*, Franck.

LORRAINE S. BRUGH, Valparaiso University, Valparaiso, IN, September 30: *Praeludium in g*, BuxWV 163, Buxtehude; Prolog (*Mysterium Sacrum per Organ*), Teml; Kyrie, Gloria (*Soli Deo Gloria: Homage to Bach*), Gehring; *Fantasia and Fugue in g*, BWV 542, Bach; Intrada, Basse de Trompette, Fugue: In Time of War, Chorale: In Time of Peace (*Livre d'orgue*), Ferko; *Chorale prelude on Werde munter*, Manz; *Chorale prelude on Eventide*, Bolcom; *Celui qui a des oreilles qu'il écoute*, Visions prophétiques (*Cinq Meditations sur L'Apocalypse*), Langlais.

FRANCESCO CERA, Old West Church, Boston, MA, September 28: *Toccata terza*, Rossi; *Bergamasca*, *Toccata quarta da sonarsi alla levatione*, *Capriccio sopra ut re mi fa sol la*, Frescobaldi; *Passacagli in g*, Pasquini; Allegro, Cantabile, Fuga (*Toccata del primo tono*), A. Scarlatti; *Nun komm der Heiden Heiland*, BWV 599, *Lob sei dem allmächtigen Gott*, BWV 602, *Puer natus in Bethlehem*, BWV 603, *In dir ist Freude*, BWV 615, O Lamm Gottes, unschuldig, BWV 618, Christ lag in Todesbanden, BWV 625, Ich ruf zu dir, Herr Jesu Christ, BWV 639 (*Orgelbüchlein*), *Toccata and Fugue in d*, BWV 538, Bach.

CRAIG CRAMER, Grace Lutheran Church, River Forest, IL, September 9: *Fantasia and Fugue in g*, BWV 542, Bach; *Prelude and Fugue on O Traurigkeit, O Herzeleid*, Smyth; *Sonata No. 1 in f*, Mendelssohn; *Introduction, Scherzo und Fuge on B-E-A-T-E*, Zahnbrecher; *Le Mystère de Noël*, Fauchard.

PHILIP CROZIER, Brigidakerk, Geldrop, Holland, July 21: *Cantilena Anglica Fortunae*, SSWV 134, Scheidt; *Trio Sonata No. 1 in E-flat*, BWV 525, Bach; *Sonata No. 4 in B-flat*, op. 65, no. 4, Mendelssohn; Andante (*Trois Voluntaries*), Bédard; *Fantaisie et fugue en si bémol*, Boëly; Scherzo (*Dix Pièces*), Gigout; *Fantasia Chromatica*, Sweelinck; *Grand Choeur*, Reed.

Cathedrale Saint-Pierre, Geneva, Switzerland, July 28: *Cantilena Anglica Fortunae*, SSWV 134, Scheidt; *Trio Sonata No. 1 in E-flat*, BWV 525, Bach; *Fantaisie et fugue en si bémol*, Boëly; Scherzo, op. 2, Duruflé; Allegro No. 1 (*Trois Voluntaries*), Bédard; *Voluntary for Double Organ*, Z 719, Purcell; *Pastorale*, Fricker; *Moto ostinato, Finale (Sunday Music)*, Eben.



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JOHN A. DEEVER, Campbellsville
University, Campbellsville, KY, October
9: *Hymne d'Action de grâces "Te Deum,"*
Langlais; *Grande Pièce Symphonique*, op.
17. Franck.

STEPHEN HAMILTON, Washington National Cathedral, Washington, DC, September 16: Allegro (*Symphony Six*), Widor; *Pastorale*, Franck; *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Transports de joie d'une âme devant la gloire du Christ qui est la sienne (L'Ascension)*, Messiaen; *Choral in E*, Franck.

JEANNINE JORDAN, Marienkirche,
Bad Belzig, Germany, August 18: *Fugue* in
D, W.F. Bach; *Duetto*s in F, e, G and a, J.S.
Bach; *Fugue* in F, W.F. Bach; *Adagio*, C.P.E.
Bach; *Fuge* on JCFBACH, J.C.F. Bach; *Fuge*
on BACH, J.C. Bach; *Sonate* VI, C.P.E. Bach;
Prelude in D. W.F. Bach.

JEAN-PIERRE LECAUDEY, Cathedral,
Evreux, France, October 28: *Prélude et fugue*
en Si majeur, op. 7, no. 1, Dupré; *Etoile du soir*,
Impromptu, *Clair de Lune*, Vierne; *Première*
fantaisie, *Deuxième fantaisie*, *Litanies*, Alain;
Prélude et fugue sur le nom d'ALAIN, op. 7,
Durufé; *L'Ascension* (parts 2 and 3), Messiaen.

ROBERT McCONNELL, Presbyterian
Homes, Evanston, IL, October 22: *Toccata
and Fugue in F*, BWV 540, Bach; *Sonata IV
in B-flat*, Mendelssohn; Chant de paix, Chant
de joie, De profundis, Rhapsodie grégorienne
(*Neuf Pièces*), Langlais

AARON DAVID MILLER, with vocal and bell choirs of Community of Christ, Lise Alleman, director; Community of Christ Lu-

theran Church, Whitehouse, OH, October 27: *Haunted Forest*, Dubois; *Prelude and Fugue in a*, BWV 543, Bach; *Deck the Hall with Web and Spider*, Pavlechko; *In the Hall of the Mountain King*, Grieg; accompaniment to films *The New Car* and *The Circus*.

ANNA MYEONG, Cathedral Basilica
of the Sacred Heart, Newark, NJ, October
17: *Pièce d'orgue*, BWV 572, Bach; *Pièce
héroïque*, Franck; *Andante Sostenuto*, Widor;
Toccata, Boëllmann.

DANA ROBINSON, University of Notre Dame, South Bend, IL, October 7: *Præambulum* in G, *Durch Adams Fall ist ganz verderbt*, *Es ist das Heil uns kommen her*, Scheide-mann; *Komm, heiliger Geist, Herre Gott*, Tunder; *Sonata III in d*, BWV 527, *Fughetta super Allein Gott in der Höh' sei Ehr*, BWV 677, *Allein Gott in der Höh' sei Ehr*, BWV 662, *Jesus Christus, unser Heiland*, BWV 666, *Prelude and Fugue in C*, BWV 547, Bach.

NAOMI ROWLEY, Shepherd of the Bay Lutheran Church, Ellison Bay, WI, October 6: *Festive Gloria*, Miller; Largo (*Xerxes*), Andante (*Concerto*, op. 4, no. 1), Handel; *Solemn Melody*, Davies; Gabriel's Oboe (*The Mission*), Morricone, arr. McGurty and Jensen; *Toccata and Fugue in d*, BWV 565, Bach; *Three Floral Preludes*, Gawthrop; *Prélude (Three Pieces)*, op. 29, Pierné; *Camptown Mozart*, Mozart and Peterson; *Swing Low, Sweet Chariot*, Simpson; *Stars and Stripes Forever*, Sousa, arr. Biggs.

DANIEL SCHWANDT, Lutheran School of Theology, Chicago, IL, October 2; *Praeludium in g*, BuxWV 148, Buxtehude; *Varia-*

tions on 'Ontwaak gij die slaapt,' Bolt; *Palm Leaf Rag* (A Slow Drag), Joplin, transcr. Biggs; *Partita* on 'St. Anne,' op. 6, Manz.

CARL SCHWARTZ & KARL MOYER,
First Congregational Church, Orwell, VT,
October 7: *Grand Choeur* in G, Salomé;
Adagio (*Symphony III* in \sharp , op. 28), Vi-
erne; *Fugue* in C, BuxWV 174, Buxtehude;
Prelude and Fugue in e, BWV 533, Bach; To
a Wild Rose, Will o' the Wisp (*Woodland
Sketches*, op. 51), MacDowell; *Toccata* in
G, Dubois; *Carol Prelude on GREENSLEEVES*,
Fantasia on TON-Y-BOTEL, Purvis; Alle-
gretto (*Four Sketches for Pedal Pianoforte*,
op. 58), Langsam (*Six Fugues on the Name
B-A-C-H*, op. 60), Schumann; Andante can-
tabile (*Symphony No. 4* in F, op. 13, no. 4),
Allegro Vivace (*Symphony No. 5* in f, op. 42,
no. 1), Widor.

DAVID SIMS, Loyola University, Chicago, IL, September 16: Präludium (*Holsteinische Orgelbüchlein*), Micheelsen; *Liebster Jesu, wir sind hier*, Walther; Ruhig bewegt (*Sonate II für Orgel*), Hindemith; *Prelude and Fugue in G*, BV 541, Bach; Elms, The Nest in Old North Church (*Views from the Oldest House*), Rorem; Psalm 37:11, Psalm 23:4 (*Psalm Preludes, Set I*, op. 32), Howells; Chant de paix (*Neuf Pièces*), Langlais; *Toccata in D*, Lanquétuit.

MAXINE THEVENOT, with Edmund Connolly, baritone ("Air & Hammers"), First Presbyterian Church, Santa Fe, NM, September 28: Easter, Love Bade Me Welcome, The Call (*Five Mystical Songs*), Vaughan Williams; Nun Wand're, Maria, Ach, des Knaben Augen, Herr, was traegt (*Spanisches Liederbuch*).

Wolf; *Gott ist mein Heil, mein Hilf und Trost*, BWV 1106, *Was Gott tut, das ist wohlgetan*, BWV 1116, Bach; *Pietà*, Frahm; *Silent Noon*, Vaughan Williams.

WILLIAM TINKER, with Anita Smisek, OP, soprano, Sinsinawa Mound, Sinsinawa, WI, September 5: *Preludium*, Variations 1 and 2 (*Chorale Variations* on 'Lord Christ, God's Only Son'), *Fantasia Cromatica*, Sweelinck; *Chorale Prelude* on 'Our Father in Heaven Above', Buxtehude; *Prelude and Fugue* in a, BWV 551, Bach; *Ave Maria*, Tucapsky; *Gaude Flore Virginali*, Ropek; *Salve Regina*, Tucapsky; *Sonata* 2, Hindemith; *Scherzo* in E, *Toccata* in b (*Seven Pieces*), Gigout; *Ave Maria*, No. 1, Courtaux.

ARTIS WODEHOUSE, harmonium,
St. Peter's Lutheran Church, New York,
NY, October 11: Preludio Religioso (*Petite
Messe Solennelle*), Rossini; *Three Musi-
cal Sketches*, Bizet; Our Evenings (*On an
Overgrown Path*), Janacek; *Four Pieces*, op.
21, Tournemire.

RUDOLF ZUIDERVELD, with Ann Marie Stahel, flute and recorders, and John Hume, trumpet, First Presbyterian Church, Springfield, IL, September 14: *Daphne*, Van Eyck, Anonymous; *Concerto in d*, BWV 596, *Sonata II in E-flat*, BWV 1031; *Sonata V in C*, BWV 529; Bach; *Introduction and Toccata in G*, Walond, arr. Biggs; *Concerto in F*, Albinoni; *Tres glosas sobre el canto llano de la Inmaculada Concepcion*, Correa de Arauxo; *Batalha de 6*. Tom, Anonymous; *Twelve Heroic Marches*, Telemann.

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PUBLICATIONS / RECORDINGS

For fans of René Becker, we happily present his *Toccata in F*, his sixth organ publication and an audience favorite. The fast notes lie mostly under the hand so it's not too hard. michaelsmusicsservice.com; 704/567-1066.

Ed Nowak, Chicago-area composer, arranger, and church musician, announces his new website, featuring Nowak's original choral works, hymn concertatos, chamber and orchestral works, organ hymn accompaniments, organ and piano pieces, electronic music, and psalm settings. The website offers scores and recorded examples that are easy to sample and can be purchased in downloaded (PDF and MP3) or printed form. Visit ednowakmusic.com.

PUBLICATIONS / RECORDINGS

***Harpsichord Technique: A Guide to Expressivity—2nd edition with CDs*, by Nancy Metzger, now reduced 30% at author's website: www.rcip.com/musicadulce.**

Pipe Organs of the Keweenaw by Anita Campbell and Jan Dalquist, contains histories, stoplists, and photos of some of the historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan's Upper Peninsula. Organs include an 1899 Barckhoff and an 1882 Felgemaker. The booklet (\$8.00 per copy, which includes postage) is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, Michigan 49930. For information: 800/678-6925.

Early American Hymn Tunes (43 pages), from Fruhauf Music Publications, includes the following settings: Variations on Amazing Grace; Prelude and Fugue on Azmon; Quiet Prelude on Land of Rest; Fantasy on Morning Song [available also as a single issue]; Grand Rondo on Simple Gifts and Bourbon; Rondo on Simple Gifts; Orison on Toplady (Rock of Ages); Three Verses on Wondrous Love. Visit www.fruhaufpub.net; phone 805/682-5727; or mail P.O. Box 22043, Santa Barbara, CA 93121-2043.

A Baroque Sampler for Organ: Composers from The Continent and The British Isles (38 pages) includes: Noel Suisse, D'Aquin; Clavier Suite, Fiocco; Praeludium & Chaconne, Fischer; Toccata & Ricercare, Pasquini; Sanctus, Christe en Passacaille, & Amen (*Messe du 2e Ton*), Raison. Visit www.fruhaufpub.net; phone 805/682-5727; or mail P.O. Box 22043, Santa Barbara, CA 93121-2043.

PUBLICATIONS / RECORDINGS

Certified appraisals—Collections of organ books, recordings, and music, for divorce, estate, gift, and tax purposes. Stephen L. Pinel, Appraiser. slpinel@verizon.net; 609/448-8427.

Dom Bedos de Celles: The Organ-Builder. Damaged, unbound, 2-volume sets of the beautifully printed English translation by Charles Ferguson are available in very limited quantity. Originally published 1776–1778 in four installments, it includes information on geometry, mechanics, and tools; detailed instructions for making all the parts of an organ; voicing, tuning, enlarging, and maintaining a finished instrument; models of stoplists and a specimen contract for having an organ built; how to test an organ; registration suggestions. The instructions for translating printed music into mechanical organ form give insights into mid-18th century French performance practices. With minor damage (minimal stains on some pages, a few creased pages) \$250 per set. With moderate damage (more staining) \$175 per set. With severe damage (major ugly staining, creases, perhaps a minor tear at a page edge) but still usable, especially the drawings and scaling sheets from volume 2 to be used in the workshop, \$95. Shipping costs are extra. Please contact Bill Van Pelt 804/355-6386 or bill@ravencd.com to order the damaged volumes, which will be shipped by OHS. Undamaged and hardbound, the 2-volume set sells directly from OHS for \$550 to OHS members and \$650 to non-members (makes sense to join OHS for \$60 or less and buy the book for \$550) + \$30 shipping in the U.S. (more outside U.S.) at 804/353-9226; www.ohscatalog.org.

Request a free sample issue of **The Diapason** for a student, friend, or colleague. Write to the Editor, **The Diapason**, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005; or e-mail: jbutera@sgcmail.com.

PUBLICATIONS / RECORDINGS

Newtown Requiem by Joe Utterback, dedicated to "the loved ones of Sandy Hook Elementary School" consists of "Balm in Gilead" for baritone, SATB, flute, piano; "We Are Not Alone," a gospel setting for tenor, choir ensemble, piano, and possible guitar; "Requiem Aeternam" for soprano, alto, SATB, flute, piano; and "Dona Eis Pacem" for young soprano and flute. Sample pages may be viewed on http://www.jazzmuze.com/catalog_newtown.html. Price for two bound copies and flat sheets for local duplication is \$50 + \$6 postage (+NJ sales tax if applicable) from Jazzmuze, Inc., 80 Rumson Place, Little Silver, NJ 07739. Phone orders accepted: 732/747-5227 Questions? wmtodt@aol.com.

Historic Organs of Seattle: A Young Yet Vibrant History, is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk, and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Organists Douglas Cleveland, Julia Brown, J. Melvin Butler, Carole Terry, Bruce Stevens, and others are featured on 24 pipe organs built between 1871 and 2000. Includes 36-page booklet with photographs and stoplists. \$34.95; OHS members: \$31.95. For info or to order: <http://OHSCatalog.com/hiorfse.html>.

The OHS Catalog is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org.



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PUBLICATIONS / RECORDINGS

Wayne Leupold Editions—New titles include *The Keyboard Manuscript of Francis Hopkinson*, Volume 2 (WL600270, \$37.50), edited by H. Joseph Butler, an anthology of keyboard music in various styles, popular in 18th-century America; *Susanne van Soldt Klavierboek* (WL600275, \$42.00), and *The Netherlands, 1575–1700* (WL500018, \$59.00) both edited by Calvert Johnson; *Gracia Grindal's A Treasury of Faith: Lectionary Hymn Texts, Old Testament, Series A, B, and C* (WL800043, \$32.50). 800/765-3196; www.wayneleupold.com.

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ANNOUNCEMENTS

"Continuo, the Art of Creative Collaboration," a conference of the Westfield Center for Historical Keyboard Studies, in collaboration with Pacific Lutheran University, Tacoma, WA, takes place April 4–6. For a detailed schedule and registration/ticket info, visit westfield.org.

The 53rd Montreal Boys Choir Course will be held July 28–August 4 at the Lawrenceville School outside Princeton, New Jersey. The course will be directed by Simon Lole, former director of music at Salisbury Cathedral and now a freelance composer and conductor for the BBC. For further information, contact Larry Tremsky, executive director of the course, at larrytrem@yahoo.com.

Visit TheDiapason.com—View news, artist spotlights, extensive calendar listings, new organs, classified ads, videos, blogs, issue archives and much more. You can also sign up for our free e-mail newsletters. Need help? Contact Joyce Robinson: 847/391-1044, jrobinson@sgcmail.com.

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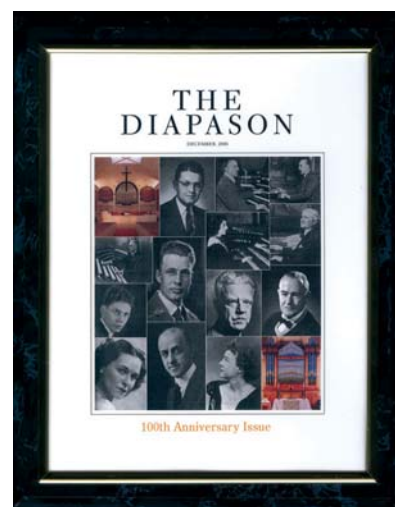
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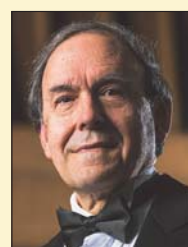
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