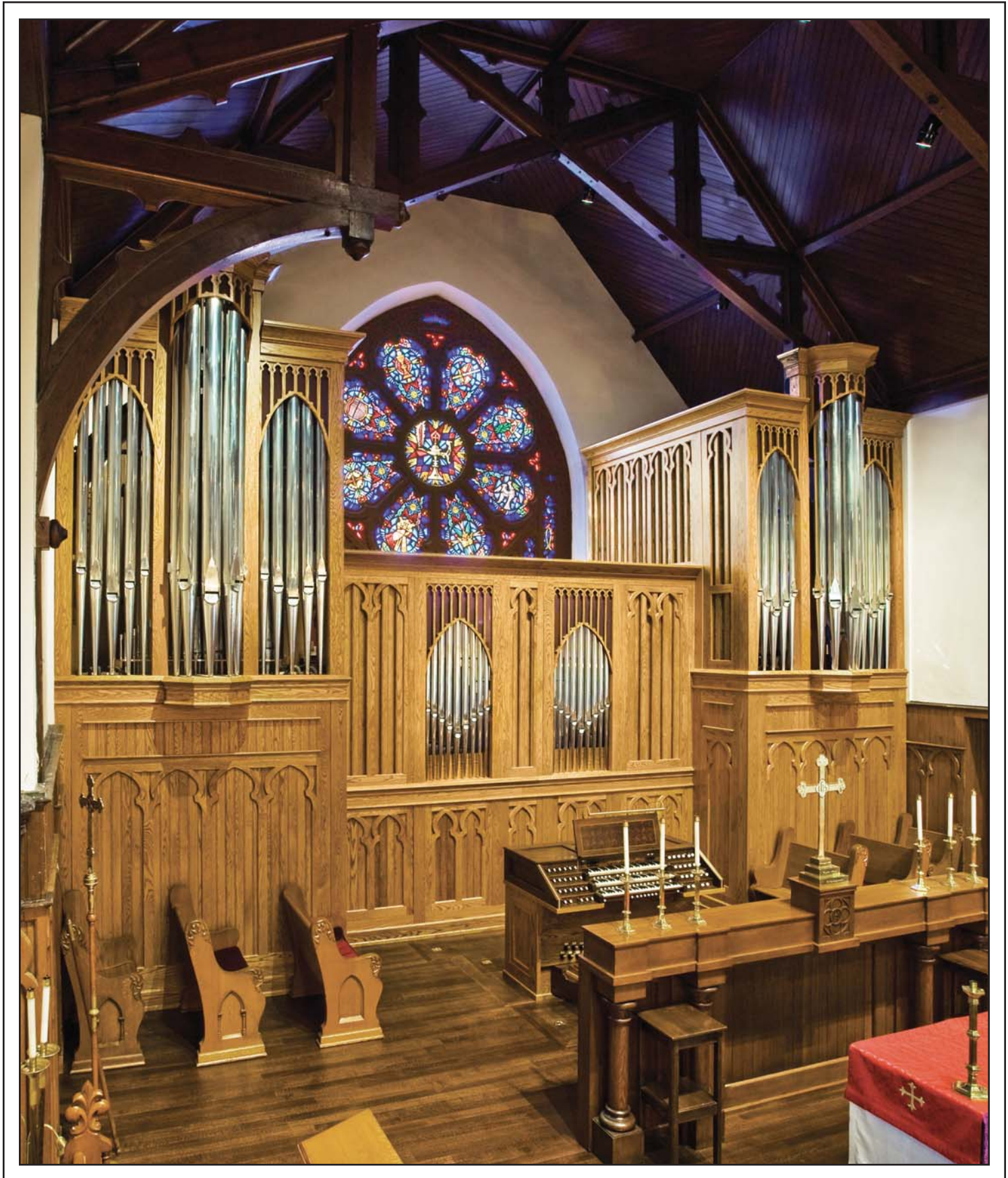


# THE DIAPASON

APRIL 2014



Christ Episcopal Church  
Charlottesville, Virginia  
Cover feature on pages 26–27



"The entire program played from memory was as close to flawless as one might hear. It was energetic, joyful and accessible... Mr. Houlihan's self-effacing manner both in his comments and performance featured the musical content rather than calling special attention to the performer. Every rubato, inflection and accent seemed to be called for by the flow of the music. The tens of thousands of notes, stop changes, keyboard movements and crashing finger-defying sequences played with the feet all organized into a humble presentation of what the composers built in to their compositions." *www.examiner.com*  
Independence, MO - November 2013

"A virtuoso performance by Christopher Houlihan... His formidable technique is never applied as an end in itself, but is always at the service of the music, which, for this recital, was of uniformly high quality... Houlihan's performance was fully engaging from the first note to the last... Organ recitals can be the most austere and cerebral of musical events, but this one was humanized in a couple of ways. One was that Christopher Houlihan spoke to the audience between selections. His genial manner and his brief, pertinent and sometimes humorous remarks about the pieces he was about to play was welcome."

*www.artsnash.com*  
Nashville, TN - March 2014

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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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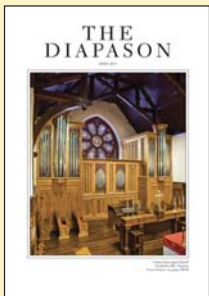
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**GAVIN BLACK**  
On Teaching

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**Lee Lovallo**  
**James M. Reed**  
**John Collins**  
**Kenneth Udy**

## Editor's Notebook

### In this issue

I write this on a snowy Ash Wednesday, as the busiest season of the year for many church musicians and organ service technicians gets underway. It is hard to imagine that summer ever was, but it did happen—as did many summer conferences and classes. This issue lists the 2014 conventions, conferences, and classes that are available for your continuing education and edification.

John Bishop this month deals with organ-world superlatives and invites readers to ponder which instruments have been most influential to them, in a column lavishly illustrated with photos by William T. Van Pelt and Len Levasseur.

Gavin Black's organ method continues last month's discussion of manual-pedal combinations and practice techniques.

Our *Nunc Dimittis* section this month remembers Mildred M. (Meyer) Brugger, Melvin Dickinson, and William A. Goodwin.

Feature articles this month deal with the American Institute of Organbuilders 40th annual convention, held last October in Winston-Salem, North Carolina. David Lowry reports on the convention from an organist's point of view.

## Letters to the Editor

### An honorable farewell!

To begin, I have read in the December 2013 issue of THE DIAPASON an interesting article written by Hellmuth Wolff about the restoration of the Beckerath organ of St. Joseph's Oratory, Montreal, Quebec.

But then, in the January 2014 issue of THE DIAPASON, I read the sad announcement about the death of Hellmuth Wolff.

It was difficult to understand his sudden death. I spoke with Karl Wilhelm on the telephone about this. Karl, Hellmuth, and I became colleagues in St. Hyacinthe, Quebec in the 1960s. I learned my deep respect back then, for both of them.

I have to say this—Hellmuth Wolff and Karl Wilhelm brought a great big change in organbuilding in Canada and the United States.

My salute to them!

Sincerely,

Hans Schmidt  
Walpole, Massachusetts

### Möller organ in East German town, Indiana

The March 2014 issue of THE DIAPASON featured Michael Rathke's restoration of the 1897 Möller organ in Zion's Lutheran Church, East Germantown, Indiana. The article states that the

instrument came from a neighboring church in 1933. Readers may be interested to know that Möller's catalog of circa 1900 lists Opus 188 as having been built for "Lutheran Church, Richmond, Indiana," and gives G. W. Knollenberg, Esq. as a reference. The website of St. Paul's Lutheran Church, Richmond, Indiana, states that George Knollenberg was their Sunday School Superintendent for more than a quarter of a century, which suggests that the Lutheran church in question was St. Paul's. George Knollenberg of Richmond, Indiana, also seems to have been national treasurer of the Lutheran Church in 1905.

John L. Speller  
St. Louis, Missouri

## Here & There

### Events

**First Presbyterian Church**, "The Pink Church" in Pompano Beach, Florida, continues its concert series: April 2, Mark Jones, with harp; 4/9, Mark Jones, with saxophone. For information: [www.pinkpres.org](http://www.pinkpres.org).

**First Presbyterian Church**, Arlington Heights, Illinois, concludes its concert series: April 2, Christopher Urban; 4/13, spring choral concert. For additional information: [www.fpcch.org](http://www.fpcch.org).

**The Church of St. Luke in the Fields**, New York City, concludes its concert series: April 3, music based on the Passion story, by Buxtehude and Schütz. For information: 212/414-9419; [www.stlukeinthefields.org](http://www.stlukeinthefields.org).

**Blessed Sacrament Church**, Hollywood, California, continues its concert series: April 3, Hyunju Hwang and Christoph Bull; May 26, Verdi, *Messa di Requiem*. For information: [blessedsacramentconcerts.com](http://blessedsacramentconcerts.com).

**St. John's Cathedral**, Denver, Colorado, concludes its concerts: April 4, Choir of St. John's College, Cambridge, U.K.; May 18, Ralph Valentine, preceding Evensong. For information: [sjcathedral.org/music](http://sjcathedral.org/music).

**The Shadyside Presbyterian Church**, Pittsburgh, continues its concerts: April 6, Choral Evensong;



Indiana University faculty, pictured from left to right: Janette Fishell, Colin Andrews, Walter Huff, Christopher Young, Bruce Neswick

**Indiana University Jacobs School of Music** will present its first collaborative summer course June 2-6. Taught by faculty from the Jacobs School of Music organ and choral departments, the course will provide choral conductors, organists, and students from other institutions an opportunity to sharpen skills and engage new concepts and repertoire.

Course offerings include applied study in organ and choral conducting, classes in keyboard skills, service playing, organ improvisation, the art of the choral warm-up, voice building for choristers, and choral repertoire for the church year. The week will include faculty and participant performances as well as opportunities to socialize.

For more information, including schedule, class descriptions, and registration, click on the Sacred Music Intensive Course link at [www.music.indiana.edu/departments/academic/organ/index.shtml](http://www.music.indiana.edu/departments/academic/organ/index.shtml).

4/27, Ahreum Han. For information: [www.shadysidepres.org](http://www.shadysidepres.org).

**First United Methodist Church**, Ocala, Florida, continues their Concerts with a Cause: April 6, Central Florida Master Choir; May 4, FUMC Praise

Band; 5/10, Marion Civic Chorale. For information: [www.fumcocala.org](http://www.fumcocala.org).

**The Musical Acoustics Group** will present a one-day meeting, "The Acoustics of Organs and the Buildings in Which" **► page 4**

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Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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They Are Housed," on July 4, 2014, at the Royal Academy of Music, Marylebone Road, London. In summer 2013, a new three-manual symphonic organ, built by Orgelbau Kuhn, was installed in the Duke's Hall. The meeting addresses the considerations needed in the design of new and modified organs and the need to obtain the most satisfactory acoustic performance within new and existing buildings where they will be sited. Papers are solicited; abstracts of not more than 100 words should be submitted by April 7 to Linda Canty, linda.canty@ioa.org.uk. For information: [ioa.org.uk/civicrm/event/info?reset=1&id=22](http://ioa.org.uk/civicrm/event/info?reset=1&id=22).



Peragallo organ, St. Malachy's

**The Cathedral of St. John the Divine**, New York City, concludes its music series: April 8, Bach, *St. John Passion*. For information: [www.stjohndivine.org/GMGS.html](http://www.stjohndivine.org/GMGS.html).

**St. Paul's Episcopal Church**, in conjunction with East Carolina University, Greenville, North Carolina, concludes its music series: April 11, Bernstein, *Chichester Psalms*. For information: [scanlona@ecu.edu](mailto:scanlona@ecu.edu).

**St. Peter in Chains Cathedral**, Cincinnati, Ohio, continues its music series: April 11, Chanticleer; 4/16, Ancient Office of Tenebrae. For information: [www.stpeterinchainscathedral.org](http://www.stpeterinchainscathedral.org).

**Crescent Avenue Presbyterian Church**, Plainfield, New Jersey, concludes its concert series: April 12, Crescent Choral Society, with orchestra; 4/18, Good Friday Tenebrae; May 18, Crescent Singers, Spring Concert Favorites. For further information: [crescentconcerts.org](http://crescentconcerts.org).

**Madison Avenue Presbyterian Church**, New York City, concludes its music series: April 13, Handel, *Messiah*; 4/25, 4/27, Juilliard415, Corelli sonatas; May 4, New York City Children's Chorus; 5/18, Saint Andrew Chorale and Orchestra, Bach cantatas. For information: 212/288-8920; [www.mapc.com/music/sams](http://www.mapc.com/music/sams).

**Second Presbyterian Church**, St. Louis, Missouri, concludes its music series: April 13, organ recital by Andrew Peters. For information: [www.secondchurch.net](http://www.secondchurch.net).

**First Church Boston** continues Early Music Thursdays, a series of harpsichord recitals, Thursdays from 12:15-12:45 p.m.: April 24, Jory Vinikour; May 1, Paul Cienniwa; 5/8, Charles Sherman. For information: [www.firstchurchboston.org](http://www.firstchurchboston.org).

**St. Malachy's, The Actors' Chapel**, New York City, continues concerts: April 26, Mark Paoce and David Ball, 12:15 p.m.; Peter Krasinski, silent film accompaniment, 7:30 p.m.; May 17, Janette Fishell, with actress Julie Fishell. For information: [www.actorschapel.org](http://www.actorschapel.org).

**The Church of the Resurrection**, New York City, continues Sunday Choral Evensong and Benediction at 5 p.m. on April 27, May 25, and June 29, and weekly beginning in October. For information: [www.resurrectionnyc.org](http://www.resurrectionnyc.org).

**First Baptist Church**, Washington, D.C., concludes organ recitals Sundays at 4 p.m.: April 27, Hector Olivera. For information: [www.firstbaptistdc.org](http://www.firstbaptistdc.org).

**VocalEssence** continues its concert season: April 27, Tchaikovsky for Voices; May 20, ¡Cantaré! Community Concert. For information: [www.vocalescence.org](http://www.vocalescence.org).

**Friends of the Kotschmar Organ** presents a Bach Birthday Bash with Ray Cornils, Portland's Municipal Organist, and Choral Art Society Singers on May 3 at 7:30 p.m. at South Congregational Church in Kennebunkport, Maine. While the Kotschmar Organ is undergoing its renovation, FOKO continues its traditions in other venues around the state. For information: [www.foko.org](http://www.foko.org).

**Indianapolis Symphonic Choir**, with the Indianapolis Symphony, Children's Choir, and Men's Chorus, and Butler University Chorale, will perform Benjamin Britten's *War Requiem* on May 3 at 8 p.m. at the Center for the Performing Arts, Carmel, Indiana. For information: [www.indychoir.org](http://www.indychoir.org).

**The Church of St. Ignatius Loyola**, New York City, continues its concert series featuring the choir of St. Ignatius Loyola: May 7, early Baroque Psalm settings, with orchestra; 5/18,

**Richard Brasier**      **James D. Hicks**      **Philip Manwell**

**Concert Artist Cooperative**, beginning its twenty-seventh year of operation in April, announces additions to its roster. Organist/editor **Richard Brasier** is the director of music at St. Laurence Church, Upminster, U.K.

Organist **James D. Hicks** is retired from a 26-year tenure at the Presbyterian Church in Morristown, New Jersey.

Organist **Philip Manwell** is retired from a 25-year tenure at Las Positas College, Livermore, California.

Organist **Frederick Teardo** is the director of music and organist at the Cathedral Church of the Advent, Birmingham, Alabama.

Pianist/organist/singer/composer **Maria Welna** is a PhD candidate in piano and organ performance practice at the Conservatorium of Music, Sydney, Australia.

For information: [www.ConcertArtistCooperative.com](http://www.ConcertArtistCooperative.com), or [BethZucchini@aol.com](mailto:BethZucchini@aol.com).

**Maria Welna**

parish choirs in concert. For information: 212/288-2520; [www.kscottwarren.com](http://www.kscottwarren.com); [www.smssconcerts.org](http://www.smssconcerts.org).

instruments; June 6, works for choir and organ; 6/10, Bach, Cantata 173; 6/11, works of Guy Bovet. For information: [www.veranstaltungen.hfm-mainz.de](http://www.veranstaltungen.hfm-mainz.de).



Joaquin Lois organ, Hochschule für Musik (photo credit: Martina Pipprich)

**First Congregational Church**, Saginaw, Michigan, announces rededication events: May 9, 7 p.m., Fred Swann; 5/18, 4 p.m., service of dedication, with Chancel Choir and ensemble Exultate Deo.

The inaugural season will include recitals by organists including Dr. Steven Egler, Artist in Residence at First Congregational Church and Professor of Organ at Central Michigan University, and premieres of new works by Page Long, Robert Powell, Philip Rice, and Bernard Wayne Sanders. The \$500,000 revitalization project of Skinner Opus 751 solidifies the congregation's cultural commitment to the Cathedral District, Saginaw, and the Great Lakes Bay Region. Scott Smith Pipe Organs of Lansing, Michigan, has supervised the project, their Opus 3 (four manuals, 48 ranks).

First Congregational Church is an acoustically superb building, which dates to 1868, and is located on the corner of South Jefferson Avenue and Hayden Street in downtown Saginaw. The church is one of the finest facilities for music and musical outreach in the region; the chapel houses a tonally unaltered two-manual, nine-rank Aeolian-Skinner pipe organ (Opus 1327). For more information, contact Nicholas E. Schmelter, Minister of Music, at 989/754-6565.

The **Hochschule für Musik** in Mainz, Germany, announces events for the dedication of its new Castilian-style organ, built by Joaquin Lois of Tordesillas, Spain. The organ features split registers and was built in accordance with the basic features found in 18th-century Castilian organs. May 7, Gerhard Gnann; 5/20, works for two organs and organ and

► page 6

*A. E. Schlueter Pipe Organ Co.*

Tallowood Baptist Church in Houston, Texas, commissioned A.E. Schlueter Pipe Organ Co. for major renovation, tonal redesign and completion of their new IV-manual instrument, built by another firm who began installation in 2008. The project scope included complete tonal redesign of the instrument, chancel expression shade replacement, winding system replacement/rebuilding, tremolo replacement, pipework and windchest relocation for better tonal egress, rank replacement and major new additions, organ reed rebuilding/replacement, design and installation of a new String division, facade structural reinforcement, console renovations, and thorough tonal finishing. The completed organ boasts 93 pipe ranks.

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This new and fully illustrated eBook analyzes the baroque Italian organ in the collection of the University of California. For a preview, search on the title at [www.lulu.com](http://www.lulu.com).

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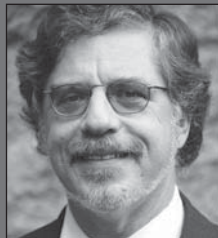
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Organist  
Morristown, NJ



**Michael Kaminski**  
Organist  
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## Here & There

### ► page 4

**Ars Lyrica Houston** concludes its tenth-anniversary concert season: May 9, Baroque favorites. For information: [www.arslyricahouston.org](http://www.arslyricahouston.org).

**St. Jude's Anglican Church**, Brantford, Ontario, Canada, presents organ recitals at 12:15 p.m.: May 9, Andrew Keegan Mackriell; 5/16, Stephanie Burgoyne and William Vandertuin; 5/23, Angus Sinclair; 5/30, Michael Bloss. Stephanie Burgoyne and William Vandertuin also perform organ solo and organ four hands June 12, at St. Peter's Anglican Church, Mississauga, Ont. Canada, at 12 noon.



CD cover, artwork by Sylvie Poirier

**Kurt-Ludwig Forg** will play a recital in memory of organist **Sylvie Poirier**, on May 18 at Marien-Wallfahrtskapelle in Pützfeld, Germany. The program will include works by Bach, Fauré, Hiel-scher, Krebs, Mozart, Mulet, Peeters, and Rheinberger. A visual artist as well as a musician, Sylvie Poirier created a painting that was used for the cover of a CD (shown above) that Forg made at the Marien-Wallfahrtskapelle. Poirier's original painting will be exhibited during the recital.

The seventeenth annual **Albert Schweitzer Organ Festival**, to be held at First Church of Christ, Wethers-field, Connecticut, September 5-7, will include a gala concert, organ competition, services, and masterclass. High school division first prize is \$2,000; college/young professional (through age 26) first prize is \$3,500; winners will also appear on First Church's 2014-2015 concert series. Other prizes will also be awarded. This year's judges are Diane Meredith Belcher, Charles Callahan, and Ken Cowan.

Audition CDs are due on June 10, 2014. For information and applications: [firstchurch.org/asof](http://firstchurch.org/asof); 860/529-1575, ext. 209; [music@firstchurch.org](mailto:music@firstchurch.org).



Will Headlee, Kola Owolabi, and Jonathan Biggers at Setnor Hall, Syracuse University

On February 25, 2014, **Jonathan Biggers**, Edwin Link Professor of Organ and Harpsichord at Binghamton University, performed a recital on the historic 1950 Holtkamp organ in Setnor Hall at Syracuse University. The recital was co-sponsored by the Setnor School of Music of Syracuse University and the Syracuse AGO Chapter. Dr. Biggers played works of Craig Phillips, J.S. Bach, Herbert Howells, C.M. Widor, and Felix Mendelssohn, and concluded the program with Max Reger's *Chorale Fantasia: Hallelujah! Gott zu loben, bleibe meine Seelenfreud*. This was the first public performance by Dr. Biggers since he suffered injuries, including a broken hand, in an assault/robbery in New York City late last year. Pictured in front of the Setnor Hall Holtkamp organ, left to right: Will Headlee, Emeritus Professor of Organ at Syracuse University; Kola Owolabi, Syracuse University Organist, Associate Professor of Music, and Syracuse AGO chapter dean; and Dr. Biggers.



Charles Talmadge and David Hatt, Santa Barbara AGO chapter dean, at First United Methodist Church, Santa Barbara

**David Hatt**, assistant organist at the Cathedral of St. Mary of the Assumption in San Francisco, California, presented a workshop and organ concert in Santa Barbara, California on February 1-2, sponsored by the Santa Barbara chapter of the American Guild of Organists. The concert at First United Methodist Church included works by Max Reger (*Prelude and Fugue in G# Minor* and *Sonata*), Helmut Walcha, David N. Johnson, David Hatt, J.S. Bach, Louis Vierne, Cornelius Heinrich Dretzel, and Emma Lou Diemer. The music of Dretzel was discussed and played in reference to the opinion of some musicologists that Dretzel may have written Bach's famed *Tocatta and Fugue in D Minor*, an opinion much disputed. (See "BWV 565: Composer Found?" in *THE DIAPASON*, January 2013.) The organ music of Max Reger is a specialty of David Hatt. The American composer David N. Johnson was the father of David's wife, Teal Johnson.

## People



Francesco Cera

**Francesco Cera** presents concerts and masterclasses on Italian 17th-century repertoire: April 24, Cleveland Institute of Music, Cleveland, Ohio, harpsichord masterclass; 4/25, Oberlin Conservatory, harpsichord masterclass; 4/26, Fairchild Chapel, Oberlin, Ohio, harpsichord recital; 4/30, Yale Institute of Sacred Music, New Haven, Connecticut,

organ masterclass; May 4, Holy Trinity Lutheran Church, Lynchburg, Virginia, organ recital. Cera's latest recording, of the *Orgelbüchlein* performed alternating the organ chorale with the same chorale sung by a choir, has been released on the Brilliant Classics label (CD 94639).

The orchestral music of **Barbara Harbach** was featured in a number of places in 2013. The premiere of *Phantom of the Dreams' Origin* was presented on the campus of the University of Missouri-St. Louis in January; there her *Jubilee Symphony* was premiered in October, commissioned for the university's fiftieth anniversary. In July, Washington University of St. Louis was the site of the premiere of *The Gateway Festival Symphony*. Harbach's three-movement symphony, *One of Ours*, was recorded by Kirk Trevor and the Slovak Radio Symphony Orchestra for MSR Classics ([www.msrecd.com](http://www.msrecd.com)). MSR has also released *Barbara Harbach: Chamber Music IV*, the eighth in a series of CDs showcasing her compositions. The disc includes *Incantata* for chamber ensemble, *Harriet's Story* for soprano, violin, and piano, *Phantom of the Dreams' Origin* for chamber ensemble, and *The Sounds of St. Louis* for low brass instruments, which was presented at the Conductors' Guild Conference in St. Louis, in

June. More information can be found at [www.barbaraharbach.com](http://www.barbaraharbach.com).

**Christopher Houlihan** has played recitals this year in Frederick, Maryland, and Nashville, Tennessee; he will later perform in Minneapolis, Minnesota; Hartford, Connecticut; Winter Park, Florida; Macungie, Pennsylvania; Ithaca, New York; Jackson, Mississippi; Shreveport, Louisiana; and San Antonio, Texas. His compact disc, *Joys, Mournings, and Battles: Music of Duruflé and Alain* (reviewed by David Wagner in *THE DIAPASON*, June 2013), is now back in stock. For information: [www.towerhill-recordings.com](http://www.towerhill-recordings.com).

## Publishers

**Indiana University Press** announces the release of *Guide to the Pianist's Repertoire*, Fourth Edition, by Maurice Hinson and Wesley Roberts. Newly updated and expanded, this guide to solo piano literature from 1700 to the present contains information for more than 2,000 composers (over 250 new), along with enhanced indexes. The 1,216 page book is available in cloth (978-0-253-01022-3, \$80.00) and e-book (978-0-253-01023-0, \$64.99) editions. For information: [www.iupress.indiana.edu/catalog/806940](http://www.iupress.indiana.edu/catalog/806940).

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**Nunc Dimittis**

**Mildred M. (Meyer) Brugger**, age 88, of Edinboro, Pennsylvania, passed away January 28, 2014. Born November 2, 1925, in Erie, she worked for the Tellers Organ Company of Erie for many years before she and her husband, Eric, founded Brugger Releathering, where she continued for over 40 years until her retirement. She was a long-time member of Our Lady of the Lake Catholic Church in Edinboro.

Mildred M. Brugger is survived by her husband of 67 years, Eric J. Brugger; daughters, Mary Frances Roach and husband Jim, of Millcreek, Dr. Rose Marie Attewell and husband Ray, of Jim Thorpe, and Jean Marie Jakubaszek and husband David, of North Tonawanda, New York; son, Joseph Brugger and wife Cheryl, of West Springfield, Pennsylvania; 12 grandchildren; and 11 great-grandchildren.

**Melvin Dickinson**, 77, died on January 31 in his beloved Bach Haus in Louisville, Kentucky, the result of a heart attack. A native of Todd County, Kentucky, Dickinson earned his bachelor's and master's degrees in music from the University of Kentucky, in Lexington. During these years, he served as assistant organist at Lexington's Christ Church Cathedral (Episcopal).



Melvin Dickinson

Bach was the common ground that united Melvin and Margaret Leupold as they embarked on Fulbright fellowships in Frankfurt-am-Main, Germany, from 1958 to 1960. They studied with the Bach organ master Helmut Walcha and became his assistants as the blind Walcha concertized throughout Europe.

The Bach bond became so strong that these two best friends were married in 1961, and formed the Bach Cantata Series at the Episcopal Church of the Ascension in Frankfort, Kentucky, where Mr. Dickinson served as organist-choirmaster for six years.

In 1964, he and his wife Margaret founded the Louisville Bach Society, continuing offerings of major choral-orchestral works of all centuries until 2011, all the while specializing in their first love, the oratorios, Masses, motets, and cantatas of Johann Sebastian Bach.

Melvin Dickinson was head of the organ and church music department at the University of Louisville for 42 years, retiring as Professor Emeritus in 2001. During that time, he taught and nurtured many students who now hold church music positions throughout the country, even extending to Singapore, Ireland, and Germany. He was a careful and meticulous teacher who never let a student get away with anything, all the while maintaining a cheerful and caring attitude and a wonderful sense of humor with a very sharp wit.

After his tenure at the Church of the Ascension, he assumed the same position at St. Francis in the Fields Episcopal Church, Louisville, from 1966–1979. His last choral move was to Calvary Episcopal Church, Louisville, from 1979–2012. Both Dickinsons were made Musicians Emeriti at Calvary in 2012. They continued to keep their minds active by presenting a monthly Bach Lecture-Recital series at the Bach Haus, the latest and final one being January 11, 2014.

Professor Dickinson received many awards in teaching, organ playing, and conducting during his decades-long devotion to excellent music. One of the more recent was the Kentucky Governor's Award in the Arts in 2001, an individual artist award for lifetime achievement. His influence was far-reaching and prolific, and his Bach legacy will long be remembered and revered. He is survived by his wife, Margaret, with whom he made music for 52 years, two

daughters, Maria (Joseph) and Michelle (John), and five granddaughters.

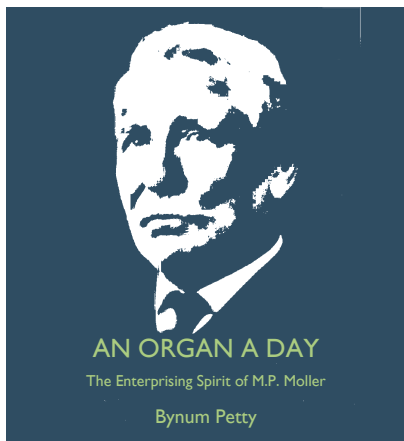
A memorial service was held February 8 at Calvary Episcopal Church, Louisville. Expressions of sympathy may take the form of contributions to the Calvary Episcopal Church Food Closet (821 S. Fourth St., Louisville, Kentucky 40203), or the Kentucky Bach Choir (Marlon Hurst, 239 Delmar Ave., Lexington, KY 40508).

—Stephen Schmurr

**William A. Goodwin** passed away on December 7, 2013. Born in Elgin, Illinois, on September 9, 1930, he graduated from Knox College with a degree in physics. Goodwin entered the army in 1952, was stationed in Maryland, and on his weekend leaves studied the organ. He worked for Baird Associates in Cambridge, Massachusetts, for many years and was assigned to work with the Central Intelligence Agency on the now declassified SR71 aircraft in AREA 51. Goodwin later started his own company, Keyword Associates, which designed and installed recording systems for courtrooms. A member of the AGO for more than 50 years, he served as organist and music director at the First Congregational Church in Woburn, Massachusetts, where he played the large 1860 E.G. & G. Hook Organ (Opus 283) for over 30 years and established an organ restoration fund to maintain the instrument. He used his audio expertise to set up the First Congregational Church with its own audio/video room, to distribute their services to the community.

Goodwin was an avid sailor, longtime member of the Marblehead Yacht Club, strong supporter of the arts and animal organizations, and mentor of many musicians throughout the years. He was also a regular attendee and supporter of the Methuen Music Hall Organ Concerts presented every summer. A concert in Goodwin's memory will take place at the First Congregational Church, Woburn, May 4, 2014, at 3 p.m.

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Bynum Petty, *An Organ a Day*

Pendragon Press announces the release of Bynum Petty's book *An Organ a Day: The Enterprising Spirit of M.P. Möller*. The book is a collection of related essays focusing on significant events in the life of M.P. Möller and his

enterprises—the world's largest organ company, producing an organ a day; automobile companies; hotels; banks; railroads; and power companies. With previously undiscovered source material found in the Library and Archives of the Organ Historical Society, the book's 22 appendices contain the first-ever published complete Möller opus list—arranged both chronologically and by region. There are also copies of Möller, Whitelegg, Felgemaker, and Roosevelt organ patents; copies of tonal director Richard Whitelegg's pipe scales; stoplists of famous organs; dozens of factory and family photos and the astonishing diary written by Möller during his European tour of 1921. For information: [www.pendragonpress.com](http://www.pendragonpress.com).

**Organ Builders**

St. Mary-St. Catherine of Siena Catholic Church, Charlestown, Massachusetts, announces a project to restore the 1892 Woodberry & Harris organ in

St. Mary Church, designed by Patrick C. Keely. The largest instrument from this builder, the unaltered mechanical-action instrument of three manuals, 41 ranks, will be entrusted to the **Andover Organ Company** of Methuen, Massachusetts. Work will commence later this year and finish in spring of 2015. For more information, or to make a contribution, visit [www.stmaryscatherine.org](http://www.stmaryscatherine.org).

The **Kotzschmar Organ** has seen a century of use in the Merrill Auditorium of Portland (Maine) City Hall, and is now in the charge of Portland's tenth municipal organist, Ray Cornils. For the past two years, however, the auditorium has been without its instrumental centerpiece.

In 2012, the organ—all 50 tons of it—was disassembled and transported to **Foley-Baker, Inc.**, in Connecticut for professional renovation and cleaning. With almost 7,000 pipes, 100 miles of wiring, and a windchest the size of a tractor-trailer, the revitalization of this



Kotzschmar Organ, Portland, Maine

century-old organ was no easy task. Currently, the pieces of the organ are being returned and reinstalled, and the project is on track to be completed this summer.

The celebration of the Kotzschmar's homecoming will begin on September 27 with a grand opening concert, to be followed by a full season of performances, lectures, organ tours and demonstrations, silent films, festivals, family concerts, and

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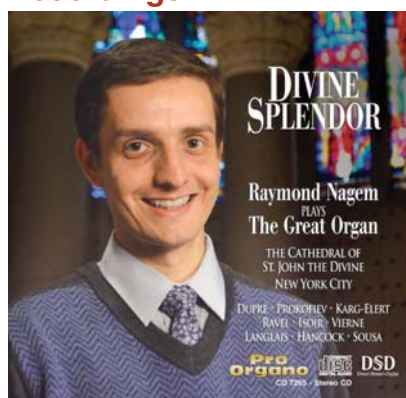
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the 25th anniversary of the Maine classic “Christmas with Cornils—A Kotschmar Christmas.” Although the organ belongs to the city, the Friends of the Kotschmar Organ (FOKO) is a non-profit organization that has provided the funding for Kotschmar-related events, educational programs, and maintenance since 1981. For information: [www.foko.org](http://www.foko.org).

**Parsons Pipe Organ Builders** of Canandaigua, New York, has recently completed a rebuilding project for Zion Lutheran Church, Mascoutah, Illinois.

The existing 1954 Schlicker organ was rebuilt, enlarged, and revoiced by Parsons, incorporating components and pipework from the Schlicker organ from Grace Church, New York, New York. It has 3 manuals and 36 ranks. The organ was dedicated by Dr. Nancy Peterson on January 19, 2014.

Recordings



Raymond Nagem, *Divine Splendor*

**Pro Organo** announces a new release, *Divine Splendor*, featuring Raymond Nagem playing the Aeolian-Skinner/Quimby organ at the Cathedral of St. John the Divine, New York City.

The Associate Organist of the Cathedral of St. John the Divine, New York City, Raymond Nagem, studied with Thomas Murray at Yale, and now studies organ at the Juilliard School with Paul Jacobs. The disc includes works by Dupré, Prokofiev, Karg-Elert, Ravel, Isoir, Vierne, Langlais, Hancock, and Sousa: Pro Organo 7265, \$17.98; [www.proorgano.com](http://www.proorgano.com).



Hilliar at St. Mark's CD

**The Vermont Organ Academy** announces the release of a reissued CD, *The Aeolian-Skinner Legacy Presents The King of Instruments: Volume IV—Hilliar at St. Mark's*. Copied directly from the Aeolian-Skinner master tapes, the disc features Edgar Hilliar playing works by Pachelbel, Bach, Dupré, and others on the Aeolian-Skinner at St. Mark's Episcopal Church, Mt. Kisco, New York. The disc is accompanied by an insert with the organ's stoplist, program notes, and design from the original LP album jacket. For information: [www.vermontorganacademy.com](http://www.vermontorganacademy.com).

by Larry Palmer

Bytes from the electronic mailbag

**1. Re: Harpsichord Fandangos** (from intrepid reviewer John Collins): “Thanks for your most interesting article on the new Ut Orpheus edition of Soler’s masterpiece [THE DIAPASON, December 2013, p 12]. In addition to the two others you mentioned (by Nebra and Domenico Scarlatti), I have a lengthy one by José Martí (1719–63), which is a most demanding piece of some 200 bars, mainly in demisemi-quavers [32nd-notes]! This also finishes abruptly in the dominant. It is included in *Obras para Fortepiano* (Marté, Teixador, Murguía & Codina), edited by Pedro Casado, and published in 1991 by Real Conservatorio Superior de Música de Madrid (and probably long out of print now).”

**2. Re: Misspellings of the word “Harpichord”** (from longtime subscriber Dan LaShelle, referring to THE DIAPASON for February 2013, p. 20, column 4): In addition to “harpischrod, harpischord, harpsicon, autochord . . .” Mr. LaShelle spotted another misguided iteration: “hapsichod” at 2:14 and 2:27 in this YouTube posting: [www.youtube.com/watch?v=AjFN5POM6UE](http://www.youtube.com/watch?v=AjFN5POM6UE). Perhaps the author ran out of “Rs”?

A look back at the 2013 HKSNA meeting in Williamsburg, Virginia

From May 30 through June 1 Colonial Williamsburg hosted the joint annual meetings of the American Musical Instrument Society (AMIS) and the Historical Keyboard Society of North America (HKSNA). According to the useful spiral-bound 64-page conclave program, registrations were nearly evenly divided between the two groups, with a total of 165 attendees.

**Exhibition and Catalog:** Showcasing 29 instruments in a special exhibit on display at the Art Museum of Colonial Williamsburg, nine of them were heard in an hour of demonstrations. Among these instruments were spinets by Keene and Hitchcock; single- and double-manual harpsichords, including a 1726 single by Cusseneers of Düsseldorf, restored by John Challis in 1949–50, and several early instruments by Kirckman; square, grand, and vertical pianos by Zumpe, Ball, and Broadwood, spanning the years from 1766 to 1831; and two chamber organs. In all, 38 instruments are expertly catalogued, pictured, and described in John R. Watson’s lavish 140-page hardbound book *Changing Keys: Keyboard Instruments for America 1700–1830*, published by the Colonial Williamsburg Foundation, and currently to be had for \$30 if purchased from them: [tinyurl.com/n38eb89](http://tinyurl.com/n38eb89).

**Concerts:** Evening programs were uniformly imaginative, well performed, and interesting. The four local musicians who make up a resident ensemble, The Governor’s Music, gave a mellifluous program in the period ambiance of the candlelit Governor’s Palace. Two amongst these players were longtime Virginia acquaintances dating back to their student days during my own late-1960s faculty years at Norfolk State University: flutist Herbert Watson and gambist Wayne Moss, the latter of whom valiantly attempted to explain the mish-mash the printers had made of titles, composers’ names, and dates in the evening’s program (one of the very few examples of gremlins at work during these well-planned days). Michael Monaco presided at a 1758 Jacob Kirckman harpsichord, playing with easy elegance and virtuoso fingers.



Asako Hirabayashi, harpsichord, and Gail Olszewski, fortepiano

“A Monticello Miscellany” by the group Mr. Jefferson’s Music, gave us “all that was good of its kind” performed by harpsichordist Joseph Gascho, gambist (and program researcher) Mary Anne Ballard, plus two singers and two instrumentalists. It turned out to be a delightful selection of attractive music from the extensive collection gathered by the Virginia gentleman who became the third president of the fledgling United States.

The constantly reliable and ever-musical pianist Andrew Willis maintained his usual high standards in the closing program, for which he was joined by instrumentalists Elizabeth Field, violin; Rebecca Troxler, flute; Stephanie Vial, cello; and pianist Tom Beghin. Their program, “Music at Home—Fifty Years of Domestic Music-Making,” included chamber music by Wagenseil, Haydn, Reinagle, the *Grande Sonate in E-flat* for piano, four hands by Moscheles; and Hummel’s chamber transcription of Beethoven’s *Symphony No. 1*. Bravi tutti!

**Travel Travail:** Last-minute changes to plans, occasioned by the illness of expected travel associates, led to some sudden rearrangements of transportation logistics. Colonial Williamsburg is not easy to reach if one does not wish to rent a car. Fortunately one of the nation’s premier clavichordists, Judith Conrad, was driving from her home in Fall River, Massachusetts (transporting two clavichords) and was on the schedule to play the first program of the three-day meeting. She kindly agreed, on short notice, to leave home at an extremely early hour in order to meet me at the Richmond Airport. With consummate timing (expected of first-rate musicians) we arrived within minutes of each other, and I was collected, and whisked away to our offsite vacation resort lodging, several miles distant from downtown Williamsburg. It was particularly pleasant to awaken amidst the pines and birdsong, with the additional sounds of Judy practicing her quietest of instruments, and gently singing, too.

**Some Presentations:** Our first drive into town was considerably lengthened by faulty written directions (ah, GPS). But we found the stately venue for the first program, the venerable Wren Chapel at the College of William and Mary. Judith Conrad’s musicianship found a welcome audience for her spirited playing of *Attaignant 1531: Dancing in the Footprints of Nymphs*. The two well-traveled clavichords (by Andreas Hermert of Berlin and Owen Daly of Salem, Oregon) sounded elegant in the chapel’s fine acoustic.

By chance I happened to find a seat next to Andrew Salyer, a student from Illinois College in Jacksonville, who was to give the first of the AMIS member presentations in Wren Chapel



Judith Conrad at Williamsburg

with his 45-minute overview of “The English Voluntary in Colonial America.” Andrew, a rising young organist, was evident at most of the HKSNA musical programs, too, and it was reassuring to note that our younger colleagues were participating in these events both as presenters and auditors.

Another fortuitous meeting was that with Stephanie Schmidt from the University of North Carolina in Greensboro. Stephanie, the recipient of the Martha Clinkscale Memorial Award for attendance at HKSNA, would have pleased Martha with her relaxed assimilation into our group, for she often had noted that today’s students were not honing their collegial networking skills! On the final evening of the meeting, Stephanie and I were seated next to each other at dinner in the Williamsburg Tavern, and she helped me finish the tasty but too large entrée that I simply could not have consumed by myself. Articulate and personable, Stephanie, a student of Andrew Willis, will, I suspect, prosper in the academic musical world.

A few of my favorite presentations included Joseph Butler’s fleet and well-chosen program of organ works by Felton, Handel, and Vi-vally (*sic*)—music from manuscripts by Peter Pelham, Francis Hopkinson, and Vivaldi as heard in Colonial Williamsburg.

Rita Bloomfield introduced a totally unknown composer in her playing of her newly published edition and compact disc recording of the four harpsichord suites by Bernard de Bury (1720–1785)—a successor to the great François Couperin in the line of the French *clavecinistes*. (Dr. Bloomfield’s publication and a compact disc of the suites are available from her; contact [rbloomfield@masters.edu](mailto:rbloomfield@masters.edu).)

Instrument collector and harpsichordist Karen Flint played a program both unusual and fascinating, showcasing music from the Borel Manuscript (housed at the Jean Gray Hargrove Music Library at the University of California, Berkeley) on her newly constructed copy by Owen Daly of the late 17th-century harpsichord attributed



**Harpichord makers Douglas Maple and Owen Daly** (photo credit: Judith Conrad)

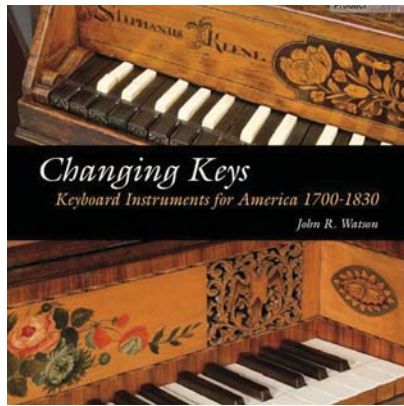
to Claude Labrèche. The instrument is unique in that its upper manual provides only a solo four-foot register, while the lower comprises two eight-foot stops.

Moments of wit and levity were provided during Sonia Lee's self-narrated performance of battle pieces for harpsichord, especially James Hewitt's *Battle of Trenton*. Lee's repeated shouts of "Cannons" (as indicated in the score) were unforgettable, although the piece itself may last longer than the actual battle did.

Another performance that lightened the mood was a program of "Songs of Love and Wine" (from George Bickham Jr.'s *The Musical Entertainer* and Robert Bremner's *The Harpsicord or Spinnet Miscellany*), charmingly rendered by Beth Garfinkel at the harpsichord, with bass-baritone, the aptly named Christopher Goodbeer.

Final member presentations on Saturday afternoon were listed in the program as "Something Completely Different." Perhaps that was true, in that the three topics were non-18th-century in repertory. My talk "From Roots to Off-Shoots: Mid-20th-Century Émigrés and the Harpsichord" had been suggested by HKSNA President Elaine Funaro, who wanted to broaden the conference theme "Roots of American Keyboard Music" to include some recent musical history. My emphases on the contributions by several prominent European musicians who fled totalitarianism—especially Landowska, Stravinsky, and Hindemith—provided a coda to much of what we had experienced.

The actual culmination came in the final half-hour of sublime music: "Bach and Beyond" played by Duo Tastiera. Harpsichordist-composer Asako Hirabayashi and fortepianist Gail Olszewski demonstrated perfect unanimity of musical finesse, playing four of Hirabayashi's jazz arrangements made from pieces by



**Changing Keys book cover**

J. S. Bach. Among these, her reworking of the sublime *Erbarne dich*, an alto aria from the *St. Matthew Passion*, was completely mesmerizing.

**Society Matters:** In its general business meeting HKSNA re-elected President Funaro and Vice-President Sonia Lee for another year, and confirmed Judith Conrad, Larry Palmer, and Sally Renée Todd for three-year terms on the Board of Directors. HKSNA's 2014

meeting will be held at the National Music Museum in Vermillion, South Dakota, hosted by Curator John Koster. The dates are May 17–19. For details, visit [historicalkeyboardsociety.org](http://historicalkeyboardsociety.org).

**Brief notices:  
Recommended recordings**

New York harpsichordist Rebecca Pechefsky has been an ardent protagonist for the harpsichord works of Johann Ludwig Krebs, especially during 2013, the 300th anniversary of his birth. She gave a recital of Krebs' music in Williamsburg, and her 2012 compact disc (Quill Classics QC 1011) comprising the composer's *Partita 6 in E-flat Major*, *Sonata in A Minor*, and the extensive *Overture in G Minor in the French Manner*—perhaps the most indicative of Krebs' student relationship with J. S. Bach—makes an ardent case for the composer through her expressive playing on a particularly resonant double harpsichord by Montréal builder Yves Beaupré.

Another Krebs exponent, recently heard live in ensemble performance in Dallas, is the fine young harpsichordist

Brad Bennight. His Krebs discs (Centaur CRC3297/3298), *Exercices sur le Claveçin*, form a two-disc compendium of six suites bearing that name, recorded in 2011, utilizing a fine double harpsichord by Allan Winkler, tuned in Bach-Kellner temperament.

Congratulations to Christopher D. Lewis, whose Naxos recording (CD8.573146) of harpsichord concertos by Philip Glass and Jean Françaix, plus the *Suite Antique* by John Rutter has been garnering notice and praise. Lewis is joined by John McMurtery, flutist, in the very accessible Rutter movements. His performance of the 1959 Françaix *Concerto* is more expansive than the composer's own (Lewis: 19:37 minutes; Françaix: 16:58)—and to my ears, the piece blooms effectively in this slower version, not to mention its more skillful performance by a sensitive harpsichordist. ■

*News items and comments are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275; [lpalmer@smu.edu](mailto:lpalmer@smu.edu).*



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**JOHANNUS**

## Reviews

### Music for Voices and Organ

by James McCray

#### General anthems: Choose carefully

By the reading of Scripture I am so renewed that all nature seems renewed around me and with me.

The sky seems to be a purer, cooler blue, the trees a deeper green, light is sharper on the outlines of the forest and the hills and the whole world is charged with the glory of God.

—Thomas Merton  
*The Sign of Jonas*

Throughout American churches, the type of choral music that may be the most consistently used is what could be described as the “general anthem.” It simplifies programming for directors, and enjoys a long history, with contributions from such composers as Purcell, Tomkins, and many others. Anthems that are generic usually have a broad textual topic such as grace, thankfulness, commitment, acceptance, praise, or other similar subjects. The concern here is their overuse—if the texts were more closely aligned with the daily Scripture or sermon (or both), the service would be more cogent.

In recent years this lack of cohesiveness in church services seems to have increased. Contributing to this development has been the programming of anthems that do not carefully follow the church calendar for that particular day. Admittedly, many church choir directors are diligent in this regard, but, sadly, too many directors pay little attention to the day's Scripture or Psalm when choosing their anthems. It has been my experience that organists are far more exacting in their weekly choices of music than choir directors. A pervading question for those in charge of the choir is: “When was the last time you read the texts (Scripture) for the day far enough in advance to have those texts guide your selection of repertoire for the day?” This is not impossible for those who plan and rehearse repertoire weeks in advance of their use. With today's volunteer choirs, ample advance rehearsal time is required, compared to the more professional situations in the past. Nevertheless, directors are reminded that all the scriptural texts are listed in the lectionary for each day, so advance planning is easily accomplished.

Seasons such as Lent are given consideration in anthem choices, but even here there may be problems. For example, last December I attended a service in another state; it was mid-Advent and the choir director programmed Epiphany music (visit of the three Kings) for the morning anthem. Congregations enjoy hearing and singing Christmas music, so it often begins far in advance of Christmastide, and may be the most frequently occurring example of this lack of concern for the church calendar.

There seems to be less concern for a cohesive service in many churches today. For example, staff meetings rarely have that topic as an agenda item—attendance, budget, building repairs, and other similar concerns dominate. Yet, the subject of cohesiveness within the worship service may directly relate to all of them. If the church staff does not attend to this, who will? Another question to ponder is: Is service cohesiveness important, and if it is, how is it achieved?

The great football coach Vince Lombardi said: “The quality of a person's life is in direct proportion to his commitment to excellence, regardless of his chosen field.” To me, one sign of excellence in the weekly service is cohesiveness and clear evidence of being carefully planned. So, on that note, church choir directors are urged to pay more attention to the specific Scripture and Psalm for the day. Use the Common Lectionary well in advance and let it guide your choice of music. Make this the year that a genuine effort is made to bring a greater depth of cohesiveness to the service through music. Aspire to have the anthem add meaningful emphasis to the messages of the day. The congregation certainly will benefit from your extra effort.

**Take Us to This Place with Music, Thomas Keesecker. SATB, piano, flute, 17 handbells, and assembly, Augsburg Fortress, 9788-1-4514-7945-4, \$1.95 (M).**

The assembly sings in unison with the choir on the first verse; this is repeated following the fourth verse. The other three verses are for the choir in various settings (SA, TB unison); full SATB writing occurs only on the fourth verse. The flute music is very busy but the handbells, after playing single notes at the opening, play in full chords for verse four. Keesecker's text describes music's role in worship, and the connection to serving others.

**Like a Bird That Spreads Her Wings, Michael Joncas. SATB, assembly, and keyboard, GIA Publications, G-7712, \$1.95 (M).**

The theme in this anthem is an invocation for Maranatha to come. It has three verses, with the second verse only for choir. The assembly's music is on the back cover for duplication; they sing on the first and third verses with the first in unison with the choir. The music has an interesting mix of harmony, which alternates between F# and C# minor in a disguised fashion. The keyboard part, on two staves, is easy and supportive.

**A Universal Blessing, Alice Parker. Two-part or unison mixed chorus and optional congregation, and organ, ECS Publishing, 7971, \$1.55 (E).**

Parker's brief setting (two pages) has several options for performance; the congregation's music, which may be duplicated, is a condensed version of the entire work. The music is quiet with the vocalists singing above sustained organ chords that are optional. While technically not an anthem, it would be delightful addition to a service in any capacity.

**Sing Forth Jehovah's Praise, Daniel Pinkham. SATB and organ, ECS Publishing, 5887, \$1.60 (M).**

Although the very prolific Pinkham died over two years ago, it is good that his publisher is continuing to release his music. The text, by William Baxter (1615–1691), consists of three verses. The lively music begins with a chromatic organ part that later is sung by four-part choir doubled by the organ. There are three verses, with one in unison and one in two-part mixed choir. The music has a rugged early-American spirit in a very contemporary style.

**God Who Hears, Molly Ijames. SATB and piano, Beckenhurst Press, BP 2000, \$1.90 (M-).**

Using an Eileen Berry text, this setting is based on Psalm 65 and is a prayer. The music has limited four-part writing, with extensive unisons by women or men alone. The music begins with a pulsating chordal style that changes to a more flowing arpeggio character. Choral and keyboard parts are each on two staves.

**Many and Great, O God, Hal H. Hopson. SATB, keyboard, 21 handbells, and medium drum, Augsburg Fortress, 978-1-4514-7940-9, \$1.80 (E).**

This is an arrangement of a Dakota tune, with the third verse in the Dakota language. The first two verses are strophic and in English; the music has a Native-American style as the drum plays consistent patterns. The handbells play extensively throughout except for the verse in Dakota; however, they return for the coda. Some use of mallets is indicated. All the music is simple in design and this will be an unusual anthem for services.

**Listen Sweet Dove, Gerre Hancock. SSATB, horn in F, two trombones, timpani, and organ, Paraclete Press, PPM01141, \$4.30 (D-).**

In this extended setting of the George Herbert poem, the organ plays a significant role, often with dramatic punctuations in single dissonant chords that crash through the lyric choral lines. A full five-part choir is used throughout. In the choral score the brass parts are very limited, and a full score will be needed to ascertain if they have more involvement than merely playing a few moments when the organ is not playing. This is an exciting, well-crafted work.

**How Good It Is, Tony Alonso. SATB and piano with optional assembly, string quartet and horn in F, GIA Publications, G-7242, \$1.80 (M-).**

There are four verses with the first two almost entirely in unison; the third is for unaccompanied choir and the last has ATB in unison with the sopranos singing a two-part descant. The choral score does not indicate instrumental parts, so a full score will be needed. The text, written by the composer, was inspired by Psalm 133. After a gently flowing style for the opening verses, the music grows louder and more intense as the text asks for God's blessing.

**Grant Peace, Lisa Levine (arr. Eliot Glaser). SATB, solo, and keyboard, Transcontinental Music Publications, 993490, \$1.95 (E).**

Based on Evening/Morning Liturgies, there are three verses sung by a soloist. After an English verse, the other two verses (one for evening, one for morning) are sung in Hebrew; the tessitura is low, so a bass or alto might be needed. All choral parts are in English with the tenors and basses singing the same music. The keyboard part is very easy.

**Eternal Light, Jane Marshall. SATB and organ, GIA Publications, G-7970, \$1.65 (E).**

Marshall's simple prayer setting has three verses with the first in TB unison, the second for two-part mixed choir, and

the last as a slow, four-part hymn with the option of having the assembly joining on the melody, which appears for duplication on the back cover. The text by Christopher Idle is based on a prayer of St. Alcuin. This gentle setting has a calm attractiveness, especially the harmony, which grows out of a flowing organ part on two staves.

#### Book Reviews

**Bach: Music in the Castle of Heaven, by John Eliot Gardiner. New York: Alfred A. Knopf, 2013. 629 + xxxiv pages, 24 colored plates, 33 b&w text illustrations, map, chronology, glossary, bibliographical notes, index; \$35. ISBN 978-0-375-41529-6, www.aaknopf.com.**

Church musicians will embrace this new book as a treasure to be cherished forever. Its author presents us with a brilliant portrait of the man Johann Sebastian Bach as a human being, “warts and all,” concentrating on how events in his life helped mold his staggering compositional output. He has declared war on the “plaster saint” hagiolatry that ever since Forkel and C.P.E. Bach has defined Bach's image, further shaped in 1808–18 by Samuel Wesley's letters to Benjamin Jacob. Bach is addressed there as “our Demi-God,” “our Apollo,” “certainly dropped among us from Heaven,” “the Matchless Man,” etc. Everyone knows Gardiner's fame as an interpreter of the choral works of Bach, having recorded performances over the past 50 years of Bach's great Passions, Mass, motets, and the *Christmas Oratorio* on Germany's most prestigious labels (Archiv, Deutsche Grammophon) and, since 2000, most of the 198 extant cantatas Bach composed for regular Lutheran worship services (on his own SDG label).

Born in Dorset, England, Gardiner belongs to a significant family: his grandfather was the noted Egyptologist Sir Alan Gardiner (*Egypt of the Pharaohs*, OUP, 1961) and his great-uncle was the musician Sir Henry Balfour Gardiner, who composed in 1908 one of the most thrillingly beautiful cathedral anthems in the entire repertoire (*Evening Hymn*). Sir John Gardiner uses the music of Bach in this book, not as an end in itself, but to illuminate the life of Bach the man. Naturally he is most authoritative in the choral works (his specialty), keyboard and other genres being of necessity neglected here. (We may turn to Christoph Wolff's excellent *J. S. Bach, the Learned Musician*, Norton, 2000, and shelve it next to Gardiner's complementary treatment. A footnote in the Preface sends organists to additional authorities.) One is reminded of Newman Flower's similar effort in 1923 (*George Frideric Handel: His Personality and His Times*): “No attempt has been made to survey the works of Handel . . . I have endeavoured to outline Handel the Man, to sketch a background of the times in which he lived, and the people with whom he had to deal.” This Gardiner does impressively with Bach, but he goes far beyond that. The British edition bears the subtitle “A Portrait of Johann Sebastian Bach,” suggesting that it is not a conventional biography but a multi-faceted portrait in vivid color. When he tells us in the first chapter that as a boy he was daily intimidated by the

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greater Hausmann Bach portrait hanging in his Dorset home for safekeeping during World War II (hanging now at Princeton), he is saying he has painted for us a literary portrait for comparison.

The book's title is more than a pretty phrase. A footnote on page 182 explains that "the Castle of Heaven" (*Himmelsburg*) refers to the curious palace chapel of Duke Johann Ernst III of Weimar, arranged in three stories topped by a cupola painted to depict the open heavens. It contained a balustraded 10' x 13' gallery with encased organ and rows of chairs for performing musicians, 65 feet above floor level, "from which 'heavenly' sounds would float down upon members of the ducal families, courtiers and guests." Bach was expected to play there twice each week and to provide special organ recitals. It burned down in 1774. In America, one may see a similar but less ethereal arrangement in the chapel of Philadelphia's Girard College (1931).

Gardiner writes in a friendly, conversational style. American readers may stumble over occasional colloquial Britishisms ("gawped," "ructions," "to be shot of") but are amply rewarded by direct quotations from *Uncle Remus's* Br'er Rabbit (in dialect) and references to Mark Twain and Bernstein's *West Side Story*. Gardiner is global and broad-minded, but never too shy to express an opinion. While studying with Nadia Boulanger at Fontainebleau (1967), trying to corral singers to conduct in a demonstration class, he amusingly caricatures American students there (the "crème de la crème of the Juilliard and Curtis schools") as self-styled "recalcitrant 'peenists'" who could not possibly sing. He savaged the choir of King's College, Cambridge when they sang *Jesu, meine Freude* "with effete and lip-wiping prissiness." In Munich he heard Karl Richter's Bach Choir sing a motet "with oppressive volume and sheer aggression," and it came over as "grim, lacking in spirit, humour and humanity." "Where," he asks, "was the festive joy and zest of this dance-impregnated music?" From then on, Gardiner determined to interpret Bach's music afresh with vibrant dance and song, never to let his Monteverdi Choir offer a performance "indistinguishable from Anglican pieties during a wet November Evensong." His recordings testify to the effectiveness of that decision. For him Bach is revealed in "creative athleticism," in "festive elation and jubilation in music on an unprecedented scale, beyond the reach of any other composer." Bach is utterly central to his life as a musician, and in the opening autobiographical pages he presents his credentials and vast professional experience.

J. S. Bach was orphaned by the time he was ten years of age and farmed out to his eldest brother Johann Christoph. His elementary schooling in Eisenach and Ohrdruf was in conservative Lutheran schools insufficiently touched by the beneficent influence of Moravian reformer John Amos Comenius, who had advocated a pleasant learning environment, instruction in the vernacular, palpable textbook examples such as songs and pictures, and integration of the disciplines of study. Research since 1930 has revealed a culture of overbearing, even sadistic, teachers, and of pupil deportment far from orderly in those schools. Gardiner contradicts Christoph Wolff's rosy depiction of model-student Bach's early education as cosmopolitan and privileged: "it is just as credible that (Bach) was . . . a reformed teenage thug." Admittedly a conjecture, but such bold but plausible hypotheses abound and make this book exciting to read!

The important fact about Bach's education is that it had not joined in the dawning European Enlightenment with its new emphasis on empirical scientific inquiry. No teaching of Copernicus, Kepler, Galileo, or Newton reached Bach. All the more remarkable then is Bach's scientifically scrupulous care in his compositional work. His family background is traced back to old Veit Bach (1550–1619), a religious refugee from Hungary. The dynasty's musical reputation is extolled as "the most extensive network of practising musicians in the history of Western music" (but the dynasty of Jan Jiri Benda outlasted the Bachs). The hardships and especially hunger imposed by the Thirty Years' War, which might have been alleviated by cultivation of the lowly but miraculous potato—long thought poisonous—are described and lamented by the author who is a lifelong organic farmer in Dorset. Gardiner places all this information in the context of Bach's contemporaries Scarlatti, Handel, Rameau, Mattheson, Telemann, and raises the legitimate question: why did Bach not pursue the allure of opera

as they did? He opines that Bach may simply have not liked it, preferring to follow the "parallel organism" created in the 17th century by Monteverdi, Schütz, Charpentier, and Purcell, giving dramatic life to poetic texts, not in opera but in oratorios, biblical dialogues, and *histoires sacrées*, etc. Gardiner calls it "a mutant type of opera." The dramatic power of his cantatas, oratorios, and Passions testifies to Bach's phenomenal skill as a dramatist.

A large portion of the book (chapters 8–13) is devoted to careful description and analysis of these towering, dramatic choral works. Bach is portrayed as an extraordinary biblical exegete, carefully indulging in intricate word-painting and all sorts of rhetorical effects to illuminate, through the art of music, the meaning of Scripture. At this point the reader is invited to access the Internet at [www.youtube.com/watch?v=UiQbppQq54E](http://www.youtube.com/watch?v=UiQbppQq54E), which connects directly to a film put out by the BBC and entitled *Bach: A Passionate Life*. There Maestro Gardiner is shown in person lecturing, explaining, interpreting, while conducting various choirs and

instrumental ensembles in Bach's greatest works. He vividly and expertly demonstrates the content of these chapters of his book, and no better portrayal of his own personality and understanding of Bach, and of his ability to communicate this to musicians, is obtainable.

The successive stages in Bach's career unfold with all the familiar baggage of difficulties and conflict with authority. Particularly in Leipzig at the St. Thomas School, where curricular and disciplinary matters plagued him, we are shown Bach's irascible character and willingness to fight for his artistic and professional principles. Throughout his life the fact of death concerned him, as a good Thuringian Lutheran, and from the early *Actus Tragicus* ("God's Time Is Best") at age 22 to the *Mass in B Minor* in the final two years of his life, he dealt with the subject sometimes poignantly, sometimes describing wrathful terrors. At the end he, like Buxtehude, seems to have dreamed of making music in God's castle of heaven, joining the angelic choir after death. His serene final chorale, "Before

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Thy Throne I Herewith Step," exhibits "lucidity and a transcendental quality" of humility and resignation. Throughout this book Gardiner enriches the narrative with astonishing allusions to the greatest personages in history, theology, philosophy, painting, sculpture, musicology, literature, physics, and astronomy—but with no hint of a personal "parade of knowledge" calling attention to himself, instead casting intense and unexpected light on his subject. Copious footnotes on every page are always helpful, not irrelevant. They quietly command respect for the author's profound erudition.

The cognitive and reference value of the book might have been substantially enhanced had author and publisher chosen to insert chapter sub-headings before each section of a chapter in place of meaningless triple asterisks.

Alexander Schreiner once advised organists to "stick to the classics; they will endure." Gardiner's Bach book, ladies and gentlemen, is a classic.

—John M. Bullard  
Spartanburg, South Carolina

**New Recordings**

**A due Organi. Rodolfo Bellatti and Nicola Cittadin, organists. Gallo CD 1356, \$22.98 (Arkiv Music), www.vdegallo.ch.**

A very handsomely packaged compact case and booklet accompany this sprightly survey of music for two (Italian) organs by two excellent performers. Messrs. Bellatti and Cittadin are both active in and around Switzerland, at Neuchâtel-Serrières and at Hinwil, respectively, among their other appointments, and both took part in a master class with Guy Bovet in Basel, which may explain their association on this program and their choice of Mr. Bovet's very successful transcription of a Vivaldi violin concerto, known to many organists from the arrangement done by J. S. Bach, BWV 1065.

Subtitled "On the two historic organs of Asti Cathedral," this collection features the congenial cohabitation of two recently restored instruments in the 13th-century Cattedrale di Santa Maria Assunta about a hundred miles east

of Turin. The Serassi organ dates from 1844, with later 19th-century modifications including an echo organ, a new and presumably larger pedalboard, and a Cornamusa. This large instrument by the Bergamo brothers' firm offers some 40 registers on two manuals of 58 notes, many stops available divided as bass and soprano. An ancillary pedalboard has 24 pedals but plays only 12 notes, C–b, the other pedals activating couplers (ventils?) and in the case of the last pedal, a drum-roll effect.

Facing the Serassi across the nave is an organ by the Neapolitan builder Liborio Grisanti from 1768, with 12 registers on one manual of 54 notes and a 17-note pull-down pedalboard. While the Serassi organ has spring windchests, the Grisanti uses sliders. Both organs are voiced on low wind pressure of about 49 mm, tuned to A = 435.7 Hz in a "mildly unequal temperament." Thus the listener is presented with a large, more up-to-date Northern-style instrument facing a smaller antique-style organ from Southern Italy. That these two instruments so naturally respond to each other's qualities reflects their shared heritage of Italian organ culture (both possess *ripieno* choruses, voiced in the typical transparent fashion, among other factors) and perhaps the circumstance of the Serassi brothers having slightly modified the Grisanti organ when they installed it in its present position in 1835 and having restored it 30 years later.

In any case, both instruments and both organists (we are not told who is playing which) present an agreeable, consistent aural and interpretive picture of repertoire that ranges from the early Baroque of Giovanni Gabrieli to a 20th-century composition by John Rutter. As mentioned above, the transcription of the string orchestra is entirely successful in the Vivaldi concerto, owing I should think to the translucent quality of the Italian principals, and even the occasional playing of the violin solos on flute stops is easily accepted as idiomatic.

Curiously, neither the recording technique nor the acoustics of the cathedral offer much of a stereo image to the sound, not even in the Gabrieli or in the echo effects of the sonata by his contemporary Cesario Gussago. The preceding

works and the dance variations by T. L. Grossi da Viadana on "La Fiorentina" offer a beguiling survey of the timbral resources of these organs, the softer registrations betraying the action noise from the trackers, presumably of the Grisanti instrument, which in no way interferes with the enjoyment of the music but only adds a degree of antique charm. There are occasions when, despite the inherent light quality of the principals, some passagework is obscured in the Viadana variations. The later sonata by Bernardo Pasquini, "a due bassi," comes off very convincingly and with greater effect than one might expect from this composer, though it is unclear how the editor, F. Delor, actually realized the two bass parts.

Unfortunately, the transcription of the Handel *Organ Concerto No. 16 in F Major*, HWV 305a, is the least satisfying of these skillful arrangements. The contrast of flutes and principals in the fourth movement works well, the hunting chorus of the 6/8 Allegro is well served by the reeds of the Serassi, the final Marche makes good use of the drum roll, and the lyrical Adagio, the fifth movement, is the most convincing of all this music, using the understated principals (and perhaps a string or two) as a very elegant interpretation of the orchestra. But in general there is insufficient distinction of the role of the organ in a true concerto sense. The Handel organ concerto does not seem to gain from this rather amplified approach, its lightness and charm rather pushed aside by the exaggerated textures. There is also some confusion in this reviewer's understanding of the source of this music. These concertos exist in many alternative versions, but HWV 305a is normally only credited with four movements, while here we are presented with a total of eight, perhaps an accretion of material from 305b?

The early 18th-century sonata by Bonaventura Terreni effectively alternates registrations in frequent echo passages of restrained entertainment, but lacks any sense of compelling interest. Perhaps the tempos chosen are a bit too unadventurous.

The other works on this disc are the longest and most substantial. The

Serassi organ was designed to imitate Romantic-era orchestral tone color, and by and large this is accomplished in the anonymous transcription of Gioachino Rossini's overture to *An Italian in Algiers*, where the Corno inglese and other orchestral stops, and of course the drum roll, are put to good use, though their quaint resemblance to the original may evoke a smile. Unfortunately, orchestral bass register is rendered far too heavy by the 16' Contrabassi con ottave and its helpers, resulting frequently in a sound that can only be described as "tubby." This is exciting music, to be sure, but I am afraid in this presentation its melodramatic qualities are brought to the fore. The Serassi and its older cousin do not project the heavier and turgid sound one might expect from an American theatre organ, but the bass comes close.

Entirely effective is John Rutter's *Variations on an Easter Theme (O Filii et Filiae)* of 1983. Its six contrasting sections evoke the wide range of modern organ music. They are well crafted, musical, and they seem to work well in this realization on two organs rather than as a duet on a single instrument as originally intended. Messrs. Bellatti and Cittadin interpret this challenging music very convincingly. Despite the variety of textures, styles, and tone colors employed, however, and despite the panache of the performers and the renowned skill of the composer, the music may strike one as vaguely familiar; and that rather tubby, indistinct bass quality is, again, not helpful.

The 20-page booklet includes notes on the music, biographical sketches of the artists, histories of the two organs, and their specifications. The many photographs of the cathedral and of the organs are a strong temptation for a visit. Produced by a small Swiss company, VDE Gallo, the recording is now distributed in the United States under the name Gall, perhaps a pun on the situation the company has had to deal with here:

After 20 years of distribution in the United States, the E. & J. GALLO WINERY company in California has given us the ultimatum to stop using our GALLO trademark for our discs sold on the American market, to avoid all confusion with their wine and liquor production.

—Lee Lovallo  
National University  
Sacramento, California

**Paul Hale plays organ music from Southwell (The English Cathedral Series, Volume XIV). Regent Records REGCD248, PO Box 528, Wolverhampton, WV3 9YW, England; www.regentrecords.com.**

The English Cathedral Series must be one of the least-known, yet first-rate series of organ recordings in existence, and volume 14 makes a powerful argument in favor of many more organ-lovers acquainting themselves with this monumental series. Paul Hale enjoys an enviable reputation as an organ consultant, and indeed he designed the splendid new four-manual, 51-stop (60-rank) Nicholson screen organ in one of England's prettiest, most picturesque cathedrals, where this disc was recorded; however, judging from his playing here, he deserves a far higher profile as a virtuoso performer.

John Cook's stirring *Fanfare* (for the Festival of Britain Pageant) opens the program, with its wonderful trumpet blasts, before Robert Schaab's transcription of Franz Liszt's symphonic poem, *Orpheus*, which provides a pretty complete audio tour around this

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magnificent, stately instrument. The main meat of the program is François Couperin's *Messe pour les Couvents*, the second of his two surviving organ masses, with its beautiful, refined structure and Hale's superb ornament realizations. For those who have not yet come to appreciate the beauty of Baroque organ Masses, this would be an excellent acquisition, as it is only through hearing the Latin chants (which punctuate this recording, courtesy of four boy choristers of Southwell Minster choir) intermingled with the organ variations, that this music can be properly understood and appreciated. The disc closes with Sigfrid Karg-Elert's monumental *Homage to Handel*, with its three-part structure and monumental climax, utilizing the many and varied tonal colors of this thrilling new Nicholson organ, and demonstrating Hale's superb technical skills and a wealth of musicianship.

At a total playing time of 79'34" this CD represents excellent value. With highly assured and musical playing and Regent's customarily fine presentation, this disc makes a compelling argument in the competition for your hard-earned dollars—if you haven't already started to collect this series, you might want to give it serious consideration, starting here with volume fourteen.

—James M. Reed  
Bergen, Norway

### New Organ Music

**Johann Georg Albrechtsberger, Selected Fugues, edited by Erich Benedikt. Doblinger, Diletto Musicale DM1413, €22.95, www.doblinger.at.**

Johann Georg Albrechtsberger (1736–1809), *Kapellmeister* of Vienna Cathedral, published many sets of fugues for keyboard, and others survive in various manuscript collections. A friend of Haydn and Mozart, he numbered Beethoven among his students and his improvisations were highly esteemed. Erich Benedikt has selected 13 fugues from published sets and a further three from manuscript collections, including one from a manuscript set of pieces on the eight tones. This anthology presents examples of academic (e.g., the B-minor op. 17, no. 3, which mixes triplets with duple rhythms) and, in some cases, archaic fugues (such as the *Fuga in C plagali*, op. 18, no. 3, and the E-minor manuscript fugue) as well as the lighter, galant style represented here by the *Fuga in D*, op. 15a, no. 4, and the (manuscript) *Fugue in G*. Several move in sixteenth notes, while those in the more archaic style rarely progress beyond quarter notes. It should be remembered that several passages marked for pedals could not have been played on the pedalboard of his day; they are easily taken by the left hand. Many of these fugues are also eminently suited to the piano as well as to the harpsichord or clavichord.

The introduction provides useful biographical details, source details, and specifications of four contemporary Viennese organs of various sizes. This clearly printed volume can be considered an excellent introduction to Albrechtsberger's impressive contrapuntal compositional skills. Most are not easy to bring off well, but will repay the time spent in ensuring that parts pass cleanly between the hands and the runs in thirds, sixths, or octaves are also played clearly, which is considerably easier on instruments with a light action. There is much material in this clearly printed edition that

would serve as voluntaries and for recital use, as well as making excellent teaching material; it is a pity that there are also several misprints.

—John Collins  
Sussex, England

**Edmund B. Wright, Eight Preludes for Organ on Familiar Hymn Tunes. GIA Publications G-7990 (2012), \$18.00; www.giamusic.com.**

After serving in World War II, Edmund B. Wright (b. 1921) was employed as a music professor, organist, and choirmaster at Baldwin-Wallace Conservatory, Bob Jones University, and eventually Hollins University, a small private women's college in Roanoke, Virginia, where he oversaw the installation of the 45-rank, 3-manual Holtkamp organ in 1959. He subsequently taught at Wheaton College in Wheaton, Illinois from 1967 to 1983.

A number of these straightforward settings place the melody in the tenor with the right hand accompanying to good effect, even if the progressions or harmonies are occasionally a bit unorthodox. Both LASST UNS ERFREUEN and AMAZING GRACE feature a toccata texture with the melody in the pedal. BEACH SPRING displays rhythmic interest with a 4/4 ritornello followed by the hymn tune in 3/4. Other tunes include SWEET HOUR, PICARDY, MORECAMBE, MATERNA, and EBENEZER.

**Gustav Merkel, Variations on a Theme of Beethoven, op. 45. Michael's Music Service, \$12.00; michaelmusicsservice.com.**

Along with Mendelssohn, Schumann, and Rheinberger, Gustav Merkel (1827–1885) is one of a handful of German Romantic organ composers still known today. For the last 21 years of his life, Merkel was the organist at the Catholic court church in his native Dresden and a professor at the Dresden Conservatory. Most of his nearly 200 compositions are for organ and largely forgotten. This piece is not as well known as his nine organ sonatas, but makes a fine recital piece, or individual variations can stand on their own as service pieces.

In 1820 Beethoven wrote an ABBB theme and six variations to conclude his *Piano Sonata No. 30 in E Major*, op. 109. Merkel took the same theme (transposed to F) and the same number of variations for this piece and tacked on a dramatic introduction in F minor. Variation 1 presents each half of the theme in duple, then in triple meter. Variation 2 features manual jumps every half measure. Variation 3 sounds the theme in left-hand chords accompanied by a running sixteenth-note flute obbligato. Variation 4 contains triplet and 32nd-note arpeggios. Variation 5 utilizes the theme in the minor key. The final variation is a pedal etude on full organ concluding with a decrescendo and gentle Andante on a "sweet 8' stop."

This is a reprint of the original 1868 edition published by Forberg. Accordingly, all manual and registration indications are in German. The work is dedicated to Sir Herbert S. Oakeley (1830–1903), professor of music at Edinburgh University, who visited Merkel (and Merkel's teacher Johann Schneider) in Dresden in 1863.

**Scott M. Hyslop, Trumpet Tune in F Major. MorningStar Music Publishers 10-771 (2013), \$8.00.**

Scott M. Hyslop (b. 1961) earned his DMA with Marilyn Mason at the University of Michigan. He also studied

with Paul Manz and wrote *The Journey Was Chosen: The Life and Work of Paul Manz*, which was published in 2007. He currently serves as the director of parish music at St. Lorenz Lutheran Church in Frankenmuth, Michigan.

For the occasion of Dr. Manz playing the dedicatory recital of the organ at First Lutheran Church in St. Peter, Minnesota, in 1985, the organ's builder, Charles Hendrickson, wrote a new hymn text and tune (MANZ NEW). In 1986 Dr. Hyslop arranged the hymn in the style of a British trumpet tune for the wedding of his best friend, then he revised it into the present version in 2011. It is appropriately marked "Jauntily" and is extremely catchy and effective. Easily rising above so many hundreds of trumpet tunes, this is a "must use" postlude with a memorable melody. There is also a separate part for a B-flat or C trumpet if desired.

**Janet Linker, Variations on Lift High the Cross. MorningStar Music Publishers 10-333 (2012), \$12.00; www.morningstarmusic.com.**

Janet Linker (b. 1938) served as organist at King Avenue United Methodist Church in Columbus, Ohio, for thirty years and is currently the organist at Trinity United Methodist Church in Upper Arlington, Ohio.

She is an "organist for organists," as her music is always effective and playable, with just the right number of notes. There are nine variations on this beloved tune. Particularly nice are the *Scherzo*, which features a sassy trumpet line, the *Reflection* with a slight Asian flavor, the *Finale* in 3/4 meter, and the martial *Trumpet Tune*. The final variation, *Exaltation*, is printed in the key of D and also in C for use as a hymn introduction.

**George Frideric Handel, Aria from Tolomeo, arr. Edwin Arthur Kraft. Michael's Music Service, \$7.00.**

Originally published by Schubert in 1947, this is a three-page transcription by Edwin Arthur Kraft (1883–1962) of "Non lo dirò col labbro," from Handel's 1728 Italian opera, *Tolomeo*. In 1928 the melody was adapted as the popular classic "Silent Worship" and was also used in the 1996 film of Jane Austen's *Emma*.

The texture is solo/accompaniment throughout, so it would be easy to have a solo instrument play the melody. The pedal line is mostly eighth notes with an occasional double pedal, but Kraft has suggested pedaling for every note. A refreshing change from the same old Handel melodies.

**Carl Haywood, Improvisation on We Shall Overcome. GIA Publications G-8180 (2012), \$12.00; www.giamusic.com.**

For nearly forty years Dr. Carl Haywood (b. 1949) has been a professor of music at his alma mater, Norfolk State University in his native Virginia. This improvisation is in the style of a French *sortie*, employing four statements of the familiar melody popularized during the American civil rights movement. First, the hands play a fiery, but straightforward, toccata figuration against the theme in quarter notes. Then the tempo increases with alternating sixteenth-note triads accompanying the theme in the pedal, followed by block chords on the solo reeds, and concluding with a Presto sextuplet figuration recalling the opening, with added solo pedal flourishes. This would make an impressive postlude during the Martin Luther King weekend.

—Kenneth Udy  
University of Utah, Salt Lake City

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## In the wind...

### Once you've seen the best, there's only the rest.

So many things, so many concepts, so many ideas today are labeled “the best” or “the greatest” that I sometimes wonder if we can still recognize real greatness. We speak in superlatives as if there was no other class. “This is the best cheese I’ve ever tasted,” lasts only until tomorrow when I get lucky enough to have a bite of something different. “Oh my God, it was the best movie ever.” And get the emphasis of punctuation: “Oh. My. God.” You set yourself up as the authority, as if no other opinion has value. Invoking the Deity is a tactic for substantiating overstatement.

“Of all time” is a common lead-in for overstatement. “He was the best quarterback of all time.” “She was the best actress of all time.” Maybe, but most of the time, I doubt it. You could make a perfectly legitimate claim a little less sweeping by starting with “I think,” as in, “I think that was a great play.” Fair enough; I’ll buy that. I think it was a great play, too, but neither of us are qualified to continue with “of all time.” “I really enjoyed that play,” isn’t forceful enough, somehow.

The search for “the best” or “the most” is a universal mantra, accompanied on television by triumphant music and the forceful voice of a male announcer. Anthony Bourdain travels the world looking for the most unusual meal. ABC Sports searches for the most dangerous ski slope. *Sports Illustrated* searches for the best swimsuit model. Stand them next to each other and they all look just fine.

Having worked as an organbuilder and an organist for more than forty years, I understand how people unfamiliar with the field are surprised and even baffled when they encounter it. The third or fourth exchange when you’re meeting someone for the first time at a party is “What do you do for a living?” “I’m a pipe organ builder.” “A pipe organ builder? I didn’t know there were any of you left.”

Once we get past a few pleasantries, an inevitable question is, “What’s the best organ in the world?” That’s a better question than asking after the biggest organ, which is easier to answer but usually leads to sniggering.

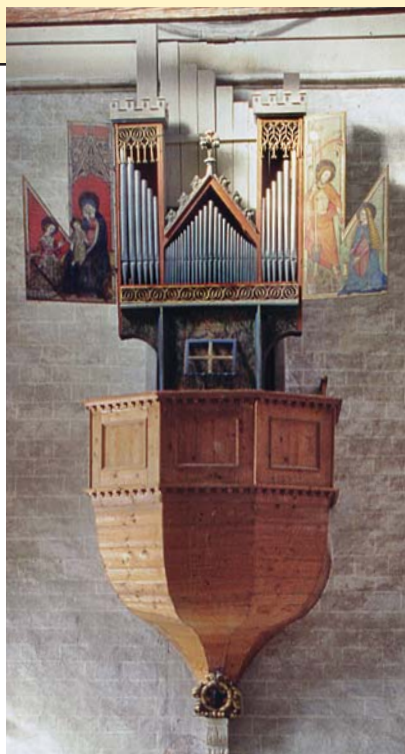
§

Wow! What is the best organ in the world? How in the world can I answer? Is it up to me to judge? What are the criteria? What are the variables? Can I break it into subsets like the best German organ, the best French organ, the best tracker-action organ? Do we need to know the best, or can we be happy with a list of “great” organs?

### To be the best, must it be the biggest?

The Wanamaker Grand Court Organ is the largest “fully operational” organ in the world. According to the website of the Friends of the Wanamaker Organ, it has six manuals, 463 ranks, and 28,677 pipes. This compares to the Boardwalk Hall Auditorium Organ in Atlantic City (not fully operational, but restoration work is under way), with seven manuals, 449 ranks, and 33,114 pipes. So if you’re counting by ranks, Wanamaker wins by 14, and if you’re counting by pipes, Atlantic City wins by 4,437 (the size of an organ with more than 70 ranks!).

When I was a naïve and budding organ-guy, deep in the thrall of the tracker-action revival in Boston in the 1970s, I knew vaguely about the Wanamaker organ, touted as the largest organ in the world. I understood that it was in poor condition—that a lot of it was unplayable. Hmmph, I thought in my



Oldest: Sion, Switzerland, 1390

infancy. What can being the largest have to do with being any good? It would be years before I actually saw, heard, and experienced the Wanamaker. By the time I made its acquaintance, enormous effort had been put toward bringing that massive instrument into good condition. And now I marvel at its artistic content every time I visit, which is ever more often.

I don’t know if it’s the best, but it sure is wonderful. A tour with curator Curt Mangel is a privileged walk through countless rooms crammed with pipes. Any tuner would quail at the parades of reeds and dozens of pairs of celestes. What a responsibility. And to witness Grand Court Organist Peter Richard Conte doing his thing (you really have to see it to believe what you’re hearing) is to witness a marriage of man and machine unparalleled in the human experience. Oops, I guess unparalleled is a superlative.

### ...Oldest?

Am I up to date? Is the little abbey organ built around 1390 in Sion, Switzerland, really the oldest in the world? E. Power Biggs taught me that with his 1967 recording, *Historic Organs of Switzerland*. I still have those bold tones and archaic tuning in my ears. Geoffrey Chaucer (1343–1400) wrote *The Canterbury Tales* around 1390. In one of those delightful narratives, *The Nun’s Priest’s Tale*, the main character was

A widow, poor and somewhat advanced in years, [who] dwelt once in a little cottage . . . By managing carefully what God sent, she provided for herself and her three daughters . . . her only treatment was a temperate diet, with exercise and heart’s content. The gout never kept her from dancing, nor did the apoplexy bother her head . . . She had a yard enclosed all around with sticks and a dry ditch, and in it she had a cock called Chanticleer. In all the land there was no match for his crowing; his voice was merrier than the merry organ that goes in the church on mass-days . . .

Remember the wonderful carol with the refrain “O the rising of the sun, and the running of the deer, the playing of the merry organ, sweet singing in the *Kwah!*” Chaucer must have been referring to contemporary British organs, so we can assume a burgeoning pipe organ industry as Europe shook itself free of the Dark Ages. An organ built in 1390 that we can still play today? What a fabulous icon of human history. It has been rebuilt and expanded several times—its history seems to read “every hundred years or so, whether it needs it or not . . .” What a



Most majestic: Christian Müller, St. Bavo Church, Haarlem, the Netherlands



Most influential: St. Sulpice in Paris

treat to play on a musical instrument that’s 624 years old! Who cares if it’s any good?

### ...Most majestic?

One of the most familiar images of the pipe organ world is the lion-topped façade of the 1738 organ built by Christian Müller in St. Bavo Church in Haarlem, the Netherlands. The top of the case is nearly a hundred feet above the floor of the church, and the sounds of the organ are as vital, energetic, and expressive as any modern instrument. There’s a legend saying that Mozart played on this organ, and there are dozens of modern recordings available. The instrument is the centerpiece of the International Summer Academy for Organists, founded in 1955, and continuing today as a seminal educational experience for hundreds of musicians.

With just over 5,000 pipes, the Haarlem organ must have been one of the largest in the world when it was built, but today it represents only the difference in size between the Wanamaker and Atlantic City organs!

Studying the intricate details of the design and construction of this organ, it’s hard to believe that such a thing could have been built using available technology from the early eighteenth century. Think of the state of high culture in America at that time—what the fanciest colonial architecture was like. This organ is high on the list of doozies in the organ world. Does that make it best?

### ...Most influential?

Aristide Cavallé-Coll completed the rebuilding and expansion of the organ at St. Sulpice in Paris in 1862.





**Most melodious: Old West Church** (Photo credit: Len Levasseur)



**Most seminal: Flentrop, Adolphus Busch Hall**



**Most incensed: Aeolian-Skinner, Church of the Advent**

With five manuals and a hundred stops it was one of the largest organs in the world at that time. And with its myriad complex mechanical innovations, it was an eloquent statement of technology of the day. Charles-Marie Widor and Marcel Dupré combined their careers to serve this church for 101 years. The organ alone as a mechanical entity must be considered among the most elegant, expressive, and fiery instruments ever built. But when combined with its illustrious players—including present organists Daniel Roth and Sophie-Véronique Cauchefier-Choplin—it's hard to imagine another church balcony that has housed and launched more extraordinary music.

Widor (1844–1937) was born to a family of organbuilders. Cavaillé-Coll was a family friend who arranged for Widor to study with Jacques Nicolas Lemmens in Brussels. How many of us have played Lemmens' *Fanfare* how many times? Maybe it's unfair to use one piece to stand for a musician's life work, but it's a long way in sophistication from that *Fanfare* to Widor's *Symphonie Gothique* or *Symphonie Romane*. Along with his organ symphonies, Widor produced dozens of orchestral works including symphonies and piano concertos, chamber music, piano music, and choral works. He was a prolific teacher whose students included Charles Tournemire, Louis Vierne, Darius Milhaud, and Alexander Schreiner. Widor's lifelong relationship with the St. Sulpice organ must be one of the most important between musician and instrument in the history of music.

Marcel Dupré (1886–1971) was also deeply influenced by Cavaillé-Coll's masterpiece, and how many modern organists still living can claim to be his students and therefore students of that

organ, whether in private lessons or master class. He died when I was in high school, and I never met him or heard him play. But I know he taught Jehan and Marie-Claire Alain, Jeanne Demessieux, Jean Guillou, Jean Langlais, and Olivier Messiaen. His weekly organ improvisations were legendary, raising the church of St. Sulpice to the level of organists' pilgrimage—a tradition that remains more than forty years after his death. To this day, a knowing worshipper can quickly pick out the visiting organists, quivering and weeping in their seats.

#### ...Most melodious?

Charles Brenton Fisk, aka Charlie, was a pioneer in the mid-twentieth century renaissance of classical styles of organ building. I was fortunate as a teenager growing up in Winchester, Massachusetts, to live within two blocks in opposite directions of two new Fisk organs. And I was fortunate to know Charlie at least a little. Charlie Fisk's organs are lively and interesting. Many are controversial, especially because of their sonic power. His thrilling Opus 82, installed in Christ United Methodist Church in Greensborough, North Carolina, must be one of the most powerful organs ever built, stop-for-stop.

Fisk's Opus 55 is a modest three-manual organ of twenty-nine stops, built in 1971. It has a lovely case that includes architectural elements from a much older case by Boston organbuilder Thomas Appleton. It's housed in a stately 1806 building in Boston's West End. While its size, scope, and surroundings are nice enough, it would be an unremarkable organ except that it's widely considered to be one of the finest organs in the world. Its solo voices and choruses combine proud fundamental tone with limpid harmonic structure to produce strikingly beautiful organ tone.

Yuko Hayashi, the brilliant twentieth-century teacher of hundreds of important modern organists, became organist at Old West in 1973, at the suggestion of Charles Fisk. Yuko had been teaching organ at the New England Conservatory of Music since 1960 and was well known for her lyrical playing. Shortly after she started playing there, she brought the NEC organ class there for lessons, and from then until her retirement in 2001 many hundreds of our finest organists studied with Yuko on the organ at Old West Church. Since it was built, it has been one of the most heavily used organs in the country. Yuko once told me she believed that the organ sounded better the more it was played—that the passage of air through the pipes makes the pipes sound better. How's that for spiritual?

#### ...Most incensed?

According to Google Maps, the Church of the Advent in Boston is six-tenths

By John Bishop

of a mile from Old West Church. The Aeolian-Skinner organ at Church of the Advent, a product of the firm's G. Donald Harrison era, is just as modest and ordinary on paper as the Fisk at Old West. It has fifty-seven stops on three manuals, and is installed in a chamber above the chancel that also speaks into the nave. Modest and ordinary, maybe, but there's just something about it. Worshipping there with the inspired musical leadership that has always been a hallmark of the place is a *Magical Mystery Tour*. It would be a challenge to find another organ of this scale that could equal the seamless crescendos and decrescendos that accompany the singing of the choir. It would be a challenge to find another organ of this scale that could play so much of the organ repertory so effectively. In the intense and incensed smoke-filled room that is the Advent's sanctuary, the architectural borders between instrument and building are as elusive as the musical borders between organ pipes and acoustics. It's otherworldly.

If Old West Church is a mecca for beautiful organ tone, Church of the Advent is a mecca for the effect of a pipe organ on deep and sophisticated liturgically grounded worship. And you can walk from one to the other in just fifteen minutes.

#### ...Most seminal?

I'm stuck in a rut along the Charles River in Boston, which is just a long block from Church of the Advent. (By the way, the home of Joseph Whiteford, president of Aeolian-Skinner from 1956 until 1965, faces the Charles from one of the little neighborhoods near "The Advent." It's the one with the tapered front door!) From there it would take about an hour and a half to walk, but only ten minutes to drive to Adolphus Busch Hall, formerly known as the Busch-Reisinger Museum, and familiarly known to generations of organists and Harvard students as "The Busch." Aeolian-Skinner had installed an experimental organ there in 1937, one that included classically inspired principal choruses, from which E. Power Biggs played many live radio broadcasts. Mr. Biggs commissioned the landmark Flentrop organ with his own money in 1958 and placed it on loan to Harvard University. He paid personally for its tuning and maintenance for the rest of his life and bequeathed the organ to the university after his death.

Like the organs at "Old West" and "The Advent," the Flentrop in "The Busch" is of modest proportions—three manuals and twenty-seven stops. But simply to mention the extraordinary series of recordings Biggs made on that organ, *E. Power Biggs Plays Bach Organ Favorites*, is to acknowledge its importance. It still stands as the best-selling series of solo classical music recordings, an accurate and indisputable superlative. And while those performances are still controversial icons of the "organ wars," his snappy and peppy readings of those classic pieces brought excellent playing of excellent organ music to the ears of millions around the world. Many of us were hearing "chiff" for the first time. To some it was clear and rhythmic, to others it sounded like hitting xylophone bars. Bach's *Jig Fugue* brings popping popcorn to mind. The organ is fifty-six years old, and I love taking visiting friends to see it. They melt in its presence.

#### ...Most nostalgic?

I think that all of us who care about playing the organ have a favorite or two, and I, for one, have a list of organs I've loved since I was a kid. There are



a couple in Yarmouthport on Cape Cod that I played (and practiced on) for hundreds of teenage summertime hours. There are a couple beauties by E. & G.G. Hook that were within walking distance of my youthful home. And there are some, even those that fail to stand out as excellent examples of the art, where I had important experiences both personal and musical, where I heard great musicians play for the first time, where important milestones of my personal life and professional career are marked.

In fact, some of the worst organs I've seen have had the most impact on me, helping me understand in their negativity why excellence is so important.

Please don't ask me to name the best organ in the world. If I'm lucky, I haven't heard about it yet. And the organ to die for? It will be played at my funeral. Any takers? ■

#### Postscript:


*While I'm always interested in good organs anywhere, in this writing I've focused on instruments that I think have served as more than just good organs. Each has had a special and wide influence on many musicians, and each has played a particular role in the history of our instrument. Organists go out of their way to experience them. When we think of the modern pipe organ, we can picture dozens, if not hundreds, of various forms, and each of these pivotal organs have played a part in that development. I've written this off the top of my head without research, so the list is in no way complete. I'm interested to hear from readers their suggestions of additions to this list. Please write me at [john@organclearinghouse.com](mailto:john@organclearinghouse.com) to share your thoughts.*

*Thank you for reading.*

° Geoffrey Chaucer, *The Nun's Priest's Tale*. Translation by Gerard NeCastro, published as "eChaucer" by the University of Maine at Machias: <http://machias.edu/faculty/necastro/chaucer/translation/ct/21npt.html>.

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## Organ Method XIX

This continues without a break from last month's column. (In fact, it begins with a repetition of the last paragraph of that column, for continuity).

After you have completed this process with the passage that you have chosen, move on to the next increment of the piece and do the same thing. While you are working in an intense way on this next passage you should continue playing through the passage that you have already learned. In this way you can build up an entire piece. Note that it is normal for different sections of a piece to be at different tempos during the learning process. If the naturally comfortable tempo for one section is faster at a particular moment in time than the naturally comfortable tempo for another section, then, if you wish to play those sections continuously with one another, you have to choose the slower tempo. (This only applies if the two passages are adjacent in the piece). It is all right for a passage to be unnecessarily slow; it is not all right for a passage to be inappropriately fast.

There is a preliminary exercise—our set of exercises—that you can do to become accustomed to using the hands and feet together, before you start to work in the manner described above on your first piece or passage for hands and feet together:

1) **Choose a short piece or passage for manuals only that you already know** and with which you feel very comfortable. Play through this piece or passage a couple of times so that it is fresh in your mind.

2) **Start this piece again, but as you do so, play one pedal key with one foot, but silently**—no pedal stops on at all. Release this pedal key at the end of the piece. Then do the same thing, but playing a silent pedal note with the other foot.

3) **Start the piece again, and play a silent pedal note at the beginning.** At some point approximately halfway through the piece, switch to a silent pedal note in the other foot. Then do this again with the feet in the other order. The timing of the switch from one foot to the other should be planned in advance. It doesn't matter when you do it, but you should not be worrying about when you should do it while you are playing.

4) Next, **play the piece changing from a note in one foot to a note in the other foot several times during the piece (all still silent).** Again, these changes should be planned in advance, perhaps according to a regular rhythm or pattern: in any case, in such a way that you don't have to think very much about them as they happen.

The purpose of this is to give yourself practice with the physical feeling of playing keys with your feet while playing on the manuals, without the difficulty



Example 1: Trio texture

of actually negotiating a pedal line and without the distraction of the pedal sound. It can be surprising that it can be more challenging to play a piece that you know well with one foot holding down a pedal key than it is to play that piece with both feet resting under the bench.

You can also try this same exercise with a very quiet pedal stop on: ideally something so quiet that it is almost not there, but in any case the quietest stop that you have. (This is often a soft 16' stop all by itself.) This adds the distraction of sound, without requiring you (yet) to pay any particular attention to what you are actually doing with your feet.

The approach to actually practicing hands and feet together outlined above (from last month's column) will work well with any piece, any sort of music. It is of course crucial that you know absolutely for certain what the distribution of notes between the two hands is, before you attempt to practice each hand with pedal. (It is also crucial to know this when you work on learning a manuals-only piece. When a pedal part is involved the overall complexity goes up, and the importance of being certain about all of the component parts is heightened.) The simplest or most straightforward sort of piece with which to begin practicing hands and feet together is a trio: that is, a piece in which each hand plays one line (not chords and not more than one voice within the hand) and in which the pedal line is also one voice. This short piece by Jacques-Nicolas Lemmens (Example 1) is a good example among many.

It can be practiced with the hands on one keyboard or on two. If you play it on two manuals, make sure that you use a registration in which the two hands balance well—that is, that neither drowns the other out, and that they are different enough that the overall effect is interesting. The pedal line can have its own sound altogether, or can, as is often useful especially on smaller organs, have a sound which is created in part by coupling. (Notice that, in this piece, if the pedal part is using stops that are also part of the left hand sound, then on the second beat of the third measure, the pedal is taking over a note that the left hand has been playing. It is important not to let the sound of this confuse you when you put those parts together).

A number of fingerings and pedaling are possible. Two pedalings are shown in Examples 2 and 3. (And you can of



Example 2: Sample pedaling



Example 3: Alternate sample pedaling



Example 4: Bach, *Ich ruf' zu dir*



Example 5: For two manuals and pedal (de Grigny, *Livre d'Orgue*)

course create one of your own.) This short piece is from Lemmens's *École d'Orgue* (1862), which includes many other such useful pieces.

Bach's setting of the chorale *Ich ruf' zu dir* from the *Orgelbüchlein* is a longer and more intricate piece; it is also very suitable for working on combining voices in a trio texture. Example 4 shows the opening of the piece.


The texture remains the same throughout: the eighth-note line in the pedal, evocative perhaps of a continuo line played by a stringed instrument, the largely chord-derived sixteenth-note middle voice, and the slower ornamented chorale melody in the soprano voice. The piece presents interesting musical and technical questions overall, about how to render the groupings suggested by the slurs, what sort of articulation to apply to the pedal line (bowed strings as an inspiration, or pizzicato? or perhaps not a stringed instrument after all), how to create a pedaling for the repeated notes that make up so much of the pedal line, and so on. You will come up

with solutions to these questions as you practice each separate line. You must be very secure with the notes of each line before you work on putting any two lines together. However, you also have to be comfortable enough with your approach to some of these basic interpretive matters—articulations, phrasings, and so on, that you need not worry about them as you are putting complex lines together carefully. However, it is a true and inevitable part of learning music that you will have to be open to changing at least the subtleties of some of these choices as you get to know the piece better and specifically as you hear how the separate parts interact with one another. You don't have to force these changes, but they are likely to come.


As always, there is no reason to require that the whole piece be ready to put together before you start putting any of it together, nor is there any reason to start the process of putting the piece together with the beginning and go to the end. In fact, it is important to remember that you can start putting

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Example 6: Three voices on one manual (Vierne, *Resignation*)



Example 7: Use of two manuals (Bach, *Herr Gott, nun schleuss den Himmel auf*)

together any passages from this (or any other) piece as soon as they are ready, based on your progress in learning the separate parts. The longer the piece, the more of an issue this will become. In this instance, measure 3—in which the motion of the pedal line is the most straightforward of any in the piece—might be the first measure in which you want to try to combine the pedal with one and then the other of the manual parts. Measures 10–12 in which the pedal line is consistently moving by step might be next. This should be shaped by your own experience as you work on the separate lines. This is a piece that must be worked on patiently, as there is a lot going on. (There are as many pedal notes in two measures of *Ich ruf zu dir* as there are in the whole Lemmens piece above). It is probably appropriate to work on combining parts in this piece in units of at the very most two measures. It is absolutely fine, and might well be best for parts of the piece, to work in units as small as the half measure.

In pieces in which the manuals have a texture of more than two voices—either more complex counterpoint or chord-based or other non-contrapuntal textures—the process of putting hands and feet together is exactly the same as what we have been discussing. The difference (not really a difference) is that you must be especially honest with yourself about whether each of the more complex manual parts is comfortably learned before you start putting it together with other parts. Pieces of this sort make up most of the organ repertoire. There are a host of different particular textures possible, some of which are:

- 1) a single voice in one hand and chords in the other hand;
- 2) a single voice in one hand and two or more voice counterpoint in the other hand;
- 3) three contrapuntal voices in the hands, the middle of which migrates between the two hands;
- 4) miscellaneous changing non-contrapuntal texture.

Brief excerpts illustrate different textures. Example 5, from the *Fugue à 5* of de Grigny's *Livre d'Orgue*, is a passage with two voices in each hand and one in the pedal. This is meant to be played on two manuals and pedal, as the manual parts overlap considerably.

Example 6 is a passage from *Résignation* from the *Pièces de fantaisie* by Louis

Vierne. Here the manuals have three voices, meant to be played together on one manual. The middle voice would most comfortably be shared between the hands. Since there is no one correct way to do this—it will naturally work out differently from one player to another—it is especially important to work out your own hand choices and fingering and practice each hand thoroughly before beginning to combine hands and feet.

Example 7 is from *Herr Gott, nun schleuss den Himmel auf* by Bach—from the *Orgelbüchlein*. In this case the left hand has one (quite virtuosic) line, and the right hand has a texture which, like a typical hymn, is simultaneously contrapuntal and chordal.

This is again a piece that must be played on two separate manuals (and pedal) since the swooping tenor voice in the left hand often occupies the same space as the right hand voices/chords.

Hymns that are presented in the traditional manner—four-voice arrangements with the hymn tune in the soprano voice and each of the other voices following that voice rhythmically and supporting it harmonically—provide good material for practicing the art of playing hands and feet together. The process is the same as that described above. For convenience and simplicity in using hymns for this purpose, it is perfectly all right to assume that the tenor voice, printed as the upper line in the lower staff, constitutes the left hand part, and that the soprano and alto voices, printed together in the upper staff constitute the right hand part. The bass line is the pedal part. Playing the three pairs of component parts of many hymns—after going through the individual parts enough to learn them, and without even necessarily putting all the parts together—is good drill for combining hands and feet in general.

(In some hymns there are notes in the alto part that could more conveniently be played in the left hand, but it is not important to work that out in order to use hymns as practice material at this stage. If the fingering of a hymn that you are looking at appears particularly awkward, you can move on to a different one. Of course, for this purpose we are ignoring the notion of “soloing out” the hymn tune, or rearranging the notes of the hymn in any other way.)

The left hand and pedal parts of the version of the OLD HUNDREDTH



Example 8: OLD HUNDREDTH, left hand and pedal parts

that we have looked at before, written out as separate lines, are shown in Example 8.

You might or might not find it useful to write out the lower two voices of a few hymns this way. It is entirely possible to read the same information off the “normal” way of printing out the hymn, however if at first you find that at all confusing or if it seems less obvious to follow the two separate voices that way, you might find it useful to write those voices out explicitly for the first few hymns that you look at.

If you use hymns as practice material for the overall project of learning to



play with hands and feet together, you will also become increasingly comfortable with the process of playing hymns. There is nothing wrong with using hymns or any other music just as practice material. For example, if you wish to go through a hymnal or a selection of any repertoire simply working on the left hand and pedal aspect of the pieces, without progressing to learning the entire pieces, this can be fine practice. You can return to the pieces as a whole another time if you wish. ■

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# American Institute of Organbuilders Convention, October 6–9, 2013

## What do organists really know about organbuilders?

By David Lowry

The American Institute of Organbuilders held its 40th annual convention October 6–9, 2013, in Winston-Salem, North Carolina. The AIO is an educational organization dedicated to advancing the art of organ building “by discussion, inquiry, research, experiment, and other means.” AIO members are professional organbuilders, service technicians, and suppliers who subscribe to the institute’s objectives and its Code of Ethics. There are over 400 members.

Begun in 1973, the AIO continues as a vital organization with a fine board of directors, a quarterly journal, and a consistent pattern of annual conventions. The AIO awards certificates for Service, for Colleague, and for Fellow, based on tests of knowledge and understanding of organ building, similar to the AGO certifications for organ playing.

At this 40th convention, there were some 180 registrants, including 110 members. About 80 elected to stay for a post-convention trip to Durham and Raleigh. There were 21 exhibitors, five of whom were from outside the United States.

Many organists in church and/or education positions inevitably know a few pipe organ service people, some of whom are actually builders of pipe organs. Many become friends and are often of great value to organists, who must defend their instruments by educating

their congregations and colleagues on why an organ has to be “fixed” and why it “costs so much.”

A few organists actually become adept at making a quick and safe fix to a problem without calling the organbuilder or maintenance people. Some higher-education institutions actually offer a course in how to take care of that one trumpet pipe that is out of tune before an important liturgy, or how to pull a pipe safely if it is ciphering, among a host of other little maladies. At the same time, plenty of service people can tell you horror stories of organists mutilating pipes with duct tape or bending them hopelessly out of shape.

When organists gather in conventions, the focus is almost always on performances of music, plus workshops on everything from fingering to phrasing, or the intrepid pursuit of performance practice, or the history and analysis of music.

How many organists know what organbuilders regard as important in their conventions? The difference in the two types of conventions—organists vs. organbuilders—is remarkable and encouraging. Despite feeling somewhat like a spy, this writer received a formal invitation to observe the 40th anniversary activities and report them to the organ-playing world. (I once enjoyed being an employee of an organ-building firm when I was a senior in high school. I

learned to solder cable wires to junction boards, tune pipes, re-leather pouches, deal with Pilcher chests, and meet the famous consultant William Harrison Barnes! That did not make me an organbuilder, but at least I understood some basics. All that was long before the computer chip.) The AIO may well be responsible for making “organbuilder” a single word.

The 40th annual convention took advantage of some remarkable historic venues in central North Carolina, in addition to superb hotel accommodations with fine facilities for meetings, exhibits, and food. What is immediately obvious is that an AIO convention is not about organ playing. Little music is heard. When visiting organs, members listen to brief sounds of individual stops. They also sing a hymn during each organ inspection.

There were some pre-convention activities in Winston-Salem. On Saturday, some members visited the 1918 Æolian Company Opus 1404 in the Reynolda House; the organ’s restoration, by Norman Ryan and Richard Houghten, is in progress. On Sunday there was a visit to the organ shop of John Farmer, followed by choral Evensong at St. Paul’s Episcopal Church with its four-manual, 50-stop Skinner organ, Opus 712, 1928, restored by A. Thompson-Allen Company. In the chapel at St. Paul’s is the two-manual, 17-stop, 2004 C. B. Fisk Opus 131, built in collaboration with Schreiner Pipe Organs, Ltd., Opus 8. That visit included looking at Fisk’s borrow actions. The pedal department of this organ has just one pedal stop and five borrowed voices from the Great manual.

On Monday and Wednesday there were a total of eight lectures in the hotel lecture room.

### Scott R. Riedel & Associates “Working with a Consultant”

Scott Riedel discussed issues in dealing with church committees—from the

tensions of committees saying “too much money for music,” “fear of fundraising,” “most people go to the contemporary service and never hear the organ [not true, they go to weddings and funerals]”—to the matters of contacting builders and reviewing how to achieve the best builder for the situation.

### Schreiner Pipe Organs, Ltd. “Pedal Borrows on Mechanical Actions”

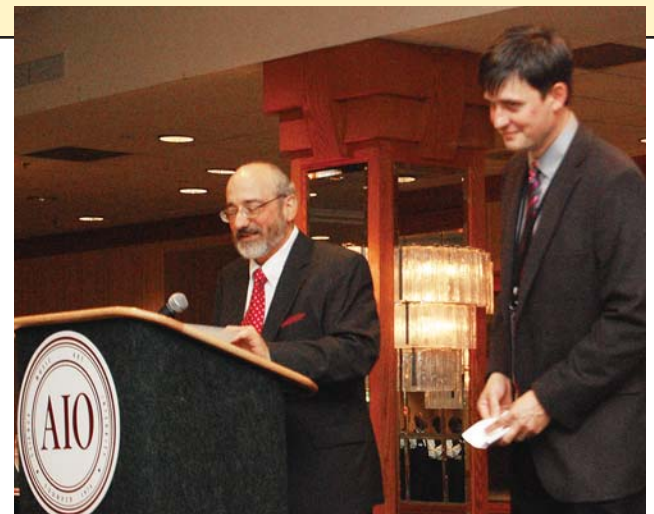
For those committed to mechanical action, John Schreiner supplied video details on how to design borrowing manual stops to be played in the pedals: “Either/Or” is one way; “And” is the other way. Those deeply engaged in mechanical-action organs found Schreiner’s acumen most valuable.

### Joseph Rotella “Saving Green by Going Green”

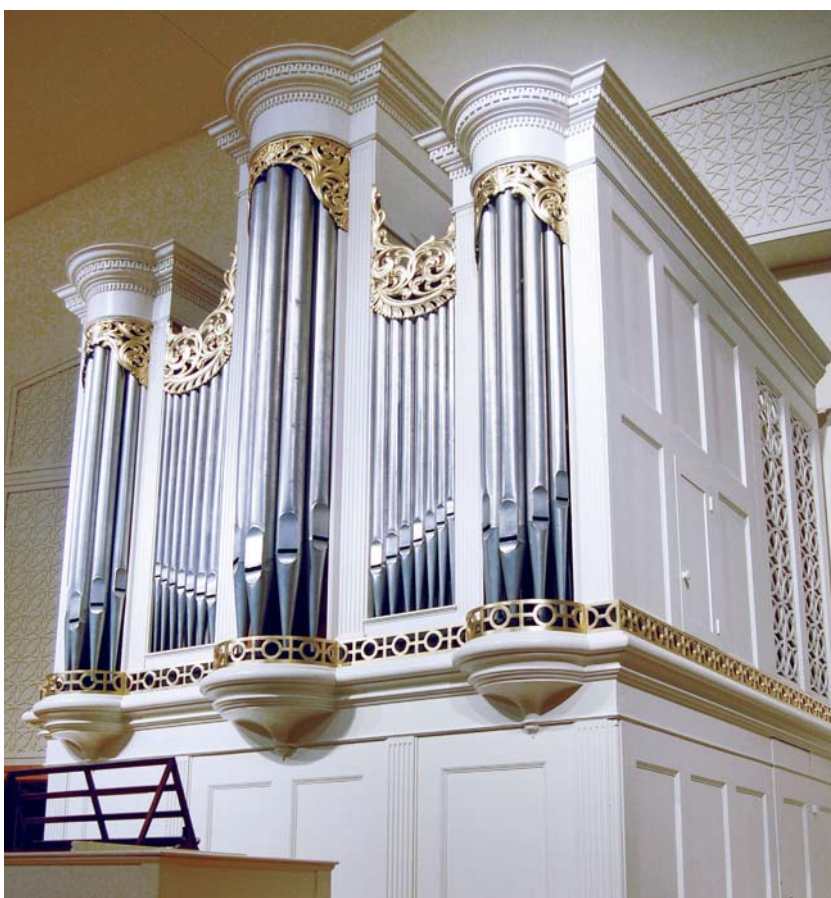
Joe Rotella of Spencer Organ Company, Inc., has great interest in keeping green, thereby saving “green” money. He explored energy conservation including government subsidies, electricity, vehicles, energy audits, waste and toxicity reduction, as well as personal health, gardening, and thinking “local first.” His logo signifying “Reduce, Reuse, Recycle” is a powerful consideration for all builders.

### Charles Kegg of Kegg Pipe Organ Builders, and C. Joseph Nichols of Nichols & Simpson, Inc. “When the Client Asks . . .”

In response to the question “How many here have employed electronic sounds in your organs?” numerous hands were in the air. (As the English language changes, the use of “digital” and “electronic” is still in flux.) One of the two panelists of the discussion agreed to use electronic sounds for the bottom 12 notes of a 32’ stop; the other agreed to be judicious about electronic stops, but “the



Matthew Bellocchio and Stephen Spake at 40th anniversary closing ceremonies



1800 David Tannenberg organ at Old Salem Visitors' Center



Keydesk installation of Hook & Hastings Opus 1801



Richards, Fowkes & Co. organ in Goodson Chapel, Duke Divinity School



AIO members singing a hymn in Duke Chapel

organ needs to still be an organ when you pull the plug.” The discussion was unquestionably a sensitive one across the room, and it remained frank, polite, and quite ethical.

A curious question sparked more commentary: for electronic sounds that are sampled, is there a warranty question about who owns the sound? The electronic-sound issue remains a very serious and sensitive question among organbuilders, for which there will be no immediate answer.

#### David Pillsbury “Hearing Protection”

The guest lecturer was David Pillsbury, retired director of audiology and speech pathology, Wake Forest Baptist Hospital. Organ technicians must be able to hear critical things in the way an individual pipe sounds, and how they relate to each other within a rank—whether tuning or voicing. The discussion included video examples on how the ear is constructed, plus important cautions on protection, and information on the various products that provide protection.

#### Bryan Timm and Randy Wagner, Organ Supply Industries “Scales and Why We Use What We Do”

Timm and Wagner provided a scholarly paper on “Scales and Why We Use Them, or, Starting with Grandma’s Meatloaf,” a fine academic analysis of how the modern organ industry has come to use the measurements of pipes, or just as importantly, how we alter those measurements. They promised to continue in the future to present the obvious next chapter: how pipe mouth dimensions are measured and employed.

#### John Dixon “Portable Technology for Business”

John Dixon is a representative from ComputerTree, Inc. of Winston-Salem and Atlanta, a technology professional services corporation. He reviewed a surprising amount of information about the advantages of digital communication that lightens the load of toolboxes and contributes to meeting needs while on the job and/or maintaining the business aspects of organ technology.

#### Greg Williams “Wood Finishing Techniques”

Greg Williams, a private consultant to the wood finishing and refinishing industry, presented a two-hour lecture on waterborne (not water-based) wood finishing products and detailed procedures in wood products, for organs that include pipes, cases, façades, and consoles. The discussion included the production of new wood parts as well as the frequent need for touch-up techniques when rebuilding or restoring organs.

#### A visit to Old Salem

On Tuesday, a short bus trip to Old Salem began in the Old Salem Visitors’ Center, a pleasant 2003 building in which an auditorium houses the 1800 David Tannenberg organ, restored by Taylor & Boody in 2003. John Boody, making use of excellent videos, talked about the restoration. Boody was most articulate and engaging in this fascinating project.

He was followed by Lou Carol Fix, who read from her publication, “The Organ in Moravian Church Music,” outlining the significant influence the Moravians had in helping establish the use of the organ in Moravian worship. Following was a *Singstunde* (a Moravian Song Service), for which Fix played the 1800 Tannenberg as AIO registrants sang several hymns.

Free time walking around Old Salem allowed the AIO into the Single Brothers’ House, where Scott Carpenter demonstrated the David Tannenberg 1789 one-manual and pedal, five-stop organ, restored by Taylor & Boody in 2007. Then in the Single Sisters’ House, Susan Bates demonstrated the Henry Erben 1830 one-manual, five-stop organ, restored by Taylor & Boody in 2008.

Finally, we visited Home Moravian Church, where the 1800 Tannenberg was once housed, to hear the 3-manual, 43-stop, 1959 Aeolian-Skinner Opus 1340, with commentary by John Farmer.

Some readers of this report who know Old Salem are aware there is a fine 1965 Flentrop organ in Salem College. The convention could not book the space because the Flentrop firm was contracted to be revoicing the instrument. As it happened, the work had been completed just before the convention, but the schedules could not be changed for the AIO to hear it.

#### St. Timothy’s Episcopal Church

Our fascinating visit to this fine modern building with a remarkably warm, resonant acoustic found the restored 1898 Hook & Hastings Opus 1801 (three manuals, 34 stops) being installed in the west gallery by John Farmer of J. Allen Farmer, Inc. The late director of the Organ Clearing House, Alan Laufman, brought this organ to the attention of Farmer, a member of St. Timothy’s Episcopal Church. Farmer removed it from a church in Massachusetts where it had been dormant for decades and was about to be destroyed along with the building. Farmer stored the organ in his home. Progress was slow—another decade—before the church embraced the concept of restoring the organ in St. Timothy’s. Despite not hearing an organ, the AIO sang a hymn anyway to enjoy the wonderful acoustic. This promises to be a remarkable

installation, with completion perhaps by Easter 2014.

#### University of North Carolina School of the Arts

An optional jaunt over to the School of the Arts drew only a few registrants to hear the 1977 C. B. Fisk Opus 75 in a concert by four students and their professor, Timothy Olsen. The students came back early from their fall break to play on this notably aggressive Fisk. It was striking to think of the positive future of the organ world with such well-prepared talent. Performers were: high school junior Raymond Hawkins, undergraduates Pat Crowe and Christopher Engel, and graduate student Daniel Johnson.

#### Post-convention trip to Durham and Raleigh

On Thursday, the first stop, an hour-and-a-half away, was on Chapel Drive at Duke University in Durham, North Carolina, where the Duke Chapel remains one of our nation’s most thrilling architectural sights. There were four organs to inspect—count them—four.

First was the recent organ by Richards, Fowkes & Co. Bruce Fowkes talked about the instrument and the space it is in, the Goodson Chapel of the Duke Divinity School, a remarkably fine room with a superb acoustic. Also on hand for the demonstration of the four organs were no less than Andrew Pester and Dongho Lee (they are husband and wife), who provided excellent contributions from the four consoles.

Next was the two-manual, 21-stop, 1997 John Brombaugh Opus 34 in the small chapel, entered from the north transept of the chapel. The bottom manual is of Renaissance Italian design, and the second manual is Germanic, all in meantone temperament.

The third demonstration was on the famous four-manual, 66-stop, 1976 organ by Flentrop Orgelbouw standing proudly in the gallery at the west end of the chapel. The chapel itself was built with the infamous Guastavino sound-absorbing tile that, at Flentrop’s suggestion, was sealed with a silicone sealant. Thanks to that, the chapel indeed sounds the way it looks: idyllic.

The fourth event was the long-awaited hearing of the 1932 Aeolian Company organ, Opus 1785, restored in 2008 by Foley-Baker, Inc. (See “Cover feature,” *THE DIAPASON*, April 2012, pp. 25–27.) The organ has a new four-manual console to control the 6,600 pipes in five divisions, all in the chapel’s east end chancel. Once the demonstration of the stops was complete, Dongho Lee put the Dupré *Prelude in B Major* on the rack and thrilled the heck out of everyone.

David Arcus, who for some 30 years was Chapel Organist and Associate

University Organist, left Duke University at the end of 2013. Dr. Arcus was not present for the AIO visit as he was playing a recital elsewhere.

The final part of the post-convention activity was a visit to three recent organs in nearby Raleigh.

The first stop was the Church of the Nativity, where the 2007 Andover Organ Company, Opus 115, two manuals, twenty stops (eight prepared), was demonstrated in the small worship space.

Our second stop was at St. Michael’s Episcopal Church, where Kevin Kerstetter proudly demonstrated the three-manual, 47-stop 2012 Nichols & Simpson, Inc. organ.

The last visit was to the Hayes Barton United Methodist Church, where the 2010 three-manual, 43-stop Buzard Pipe Organ Builders Opus 39 is installed. The demonstration and singing of a hymn was led by no less than the builder’s son, Stephen Buzard, assistant organist of St. Thomas Church Fifth Avenue in New York City. Following that, Stephen Buzard rendered a stunning performance of Edward Elgar’s *Sonata in G Major*, op. 28, featuring the organ’s symphonic character.

That the AIO is 40 years old and clearly a valuable asset to the organ building industry calls for celebrating this milestone. Matthew Bellocchio of the Andover Organ Company and AIO President steered the banquet festivities with great sensitivity. His faith in convention chairman Stephen Spake, of the Lincoln Pipe Organ Company, was a mark of genius. Spake carefully and lovingly steered all the matters of keeping the convention on schedule, counting heads on buses, handling Q & A sessions with a portable microphone, and constantly remaining calm, contributing to a successfully run convention. He also played an important role in the planning committee.

One might wish that the AIO would approach matters of the performance of organ literature more seriously, but then when one thinks what organists really want to know about pipe metals, leather, how pipes are measured, etc., the argument becomes nebulous. The two professions are individual art forms with totally different schools of knowledge required. The goal is for the two to meet in agreement of making sounds that convert souls and enhance the artistic excellence that humans are capable of creating. ■

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*Photo credit: Harry Martenas*

*Furioso*



# An Introduction to the Organ Works of Fredrik Sixten

By James D. Hicks

Situated on the rugged west coast of Norway, the city of Trondheim is the location for one of the most compelling sacred spaces in all of northern Europe. The Nidaros Cathedral, a Romanesque and Gothic structure dating from 1140 is the spiritual heart of Norway, a shrine to St. Olav, and a centuries-old place of pilgrimage. It is also the home of composer and cathedral musician, Fredrik Sixten, a Swedish composer whose liturgical works are quickly garnering international acclaim. Sixten was appointed Domkantor of Nidaros Cathedral on April 1, 2013, and is responsible for conducting the

Domkor and Oratorikor. Prior to this prestigious appointment, Sixten spent twelve years as Cathedral Organist at Härnösand Cathedral, Härnösand, Sweden. Located over two hundred miles north of Stockholm, the university city of Härnösand is situated near the High Coast, a UNESCO-designated area of considerable natural beauty. The cultural and historical features of Härnösand and, now, Trondheim, have been the stage for the creation of a large and fascinating body of new compositions for the church by Fredrik Sixten. On the occasion of the composer's fiftieth birthday in October

2012, I had the privilege of interviewing this musician about his life's work thus far. This essay seeks to provide an introduction to Sixten's life and career as well as identifying and briefly describing his many contributions to the contemporary organ repertoire.

The son of a Lutheran pastor, Fredrik Sixten was born in Skövde, Sweden on October 21, 1962. Sven Sixten was a vital influence on the composer's life from his earliest years and, perhaps, an initial source for Fredrik's emerging creativity. The younger Sixten's *Epilogue* for violoncello and piano (published by Gehrmans

Musikförlag-GE11353) dating from 2001, is an eloquent testimonial to the composer's father upon the latter's death. Sven Sixten was a respected author of poetry, contemporary commentary for a wide variety of publications and novels, as well as serving as a priest at the Lutheran church in Fristad. It was this heritage that brought Fredrik into the musical world of the church. From a young age, he sang in choirs, participated in the life of the church, and displayed a precocious fascination with musical scores, spending countless hours copying diverse compositions without knowing how they sounded. Piano study ensued at age ten and, eventually, organ as well.

As the aspiring musician reached adolescence, Sixten's musical passions extended to other means of expression. Teaching himself to play guitar and drums, he formed a rock band called Birka, the original name of Stockholm, and the group covered many of the pop songs of the 1960s and 1970s as well as writing original material. Sixten cites the horn arrangements found in such works as the early albums of Chicago and Blood Sweat & Tears, as well as other jazz-rock fusion groups as a necessary balance to his primary tuition in classical music. He believes that his mature compositions would not have the same character now without these contradictory influences.

Sixten enrolled in the Royal Academy of Music in Stockholm at the age of eighteen. The diverse cultural opportunities available in the capital city, regular practice on some of the important organs there, including the instrument at the Hedvig Eleonora church, and private lessons in composition with the acclaimed composer Sven-David Sandstrom, were crucial influences in Sixten's artistic development. In addition, Sixten cites the mentorship of Professor of Piano Eva Luthander, who encouraged him to perform his original compositions, including, for example, an early work, *Sonata for Violoncello and Piano* for a jury examination.

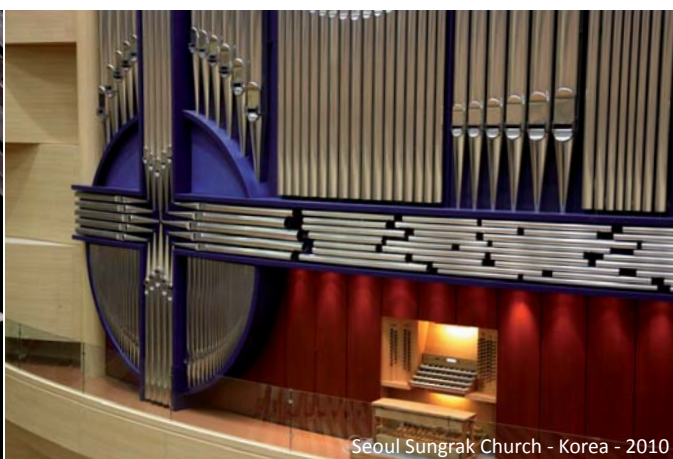
After five years of study, Sixten began his career in church music, serving first as assistant organist at Västerås Cathedral from 1986–1991. He proceeded to serve as organist at Vänersborg Church from 1991–2001 and as artistic director of the Gothenburg Boys Choir from 1997–2001. His 2001 appointment as cathedral organist in Härnösand proved to be critical to Sixten's development as a composer. Whereas he previously had insufficient time for composing, it was this fortuitous opportunity at Härnösand that allowed Sixten the requisite time to follow his own creative path. The cathedral authorities encouraged him to



Toccata Festival (Example 1)



St. George's Anglican Church, Parktown - South Africa - 2012



Seoul Sungrak Church - Korea - 2010

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Communio, from *Messa Misteriosa*

provide new works for this community of faith as a part of his ministry. The impressive number of large-scale choral works conceived during these years includes 2004's *St. Mark Passion* (the first Swedish-language Passion setting), 2007's *Requiem*, and 2009's *Christmas Oratorio*. A host of smaller works for "everyday use" attests to the possibilities inherent in this situation.

Evidence of Sixten's mature style became apparent with this prodigious output. The composer cites "the usual suspects" with Bach, Brahms, Prokofiev, Poulenc and, particularly, Duruflé as role models. He has also mentioned the melancholy demeanor of Swedish folk music as the essential component of his music. In addition, Sixten's penchant for pop music, previously mentioned as an interest in his formative years, finds expression in the music of Prince. Going beyond Prince's more popular discs such as *Purple Rain*, Sixten appreciates, instead, the American musician's more experimental recordings as a vital influence. Sixten claims that Prince often "challenges the listener," and is not afraid to make "ugly, strange sounds." A final sphere of influence belongs to American music's most characteristic indigenous forms: blues and jazz. Sixten often borrows from the modal characteristics of the former and the rhythmic syncopation and harmonies of the latter.

It is this diversity of experience that leads Fredrik Sixten to state that "there is no single organ style that can adequately interpret his music." He attempts to be "a citizen of the world." An authentic series of recordings of his complete organ music "would require the use of several contrasting instruments."

More can be learned about the music of Fredrik Sixten at his website: [www.fredriksixten.com](http://www.fredriksixten.com)

### The Organ Works of Fredrik Sixten, 1981–2013

#### Three Chorale Preludes:

- Härlig är jorden (1981)
- Wachet Auf (1983)
- Jesus, Du Mitt Hjärtas Längtan (1983)

The first work of this set appears in the anthology *Lux Aeterna* (Gehrmans Musikförlag GE 6713) and uses a melody that American musicians will recognize as *Fairest Lord Jesus*, while the second and third compositions are available from the composer at his website.

These early essays are meant as postludes rather than serving as introductions to congregational singing. The direct nature of these pieces bears comparison to some of the preludes of American composer Paul Manz, although the virtuosic nature and intense chromaticism of the third prelude betrays the influence of the German Romantic master Max Reger.

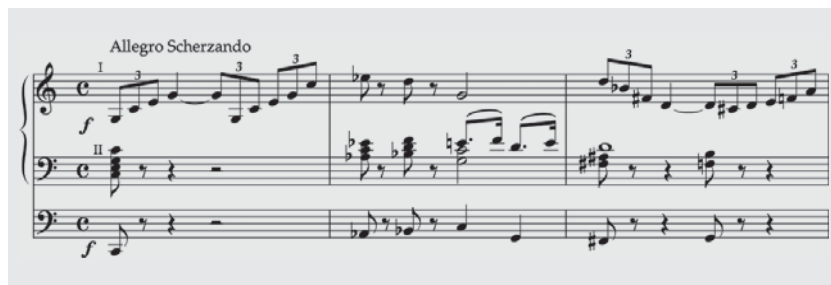
#### Festmarsch (1983)

This occasional piece, composed as a march for a friend's wedding, is unpublished but available from the composer at his website.

Although an early work, *Festmarsch* demonstrates the composer's willingness to go beyond a normal commission. This "occasional piece" bears little resemblance to normal wedding fare such as Clarke and Purcell. Sixten, at the bride-to-be's request, instead wrote a work in mixed meters that employs thickly textured chords and a light, scherzo character, giving this composition as the composer states, "a circus-like attitude."

#### Prelude et Fugue (1986)

This composition was published by Wessmans Musikförlag (#200768).



Postludio, from *Messa Misteriosa*

"The culmination of my student experiences," *Prelude et Fugue* was composed in 1986 as an act of homage to Maurice Duruflé upon the occasion of the death of the French master. The spirit of Duruflé certainly informs the Prelude in its warm harmonies, chant-influence melodies and scintillating rhythms. The introspective, angular fugal subject gives way to an animated second section and triumphant conclusion. Sixten considers this his "first mature work" and it has gained popularity with organists throughout the world. It is an ideal introduction to his music.

#### Toccata Festival (1996)

*Toccata Festival* was published by Gerhman's Musikförlag and originally appeared in the anthology *Jubilate* (CG 7352). Gerhman's published it separately in 2008 (GE 11162), given this composition's positive reception. It is dedicated to Claes Holmgren, organist of Visby Cathedral on the island of Gotland, Sweden.

This short fanfare is another composition that, like the Prelude and Fugue could be a newcomer's entry into Sixten's music. Two versions of *Toccata Festival* exist. The published version meets the requirements of *Jubilate*, being written

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## Nordic organ music

for “organists of average ability,” while the composer originally created a version whose second section is of some greater technical challenge.

This three-part work is a fine example of Sixten’s usage of “blue notes” (Example 1). *Toccata Festival’s* three pages offer a brief summation of Sixten’s approach.

### Missa Mariae (1998)

*Missa Mariae* is a five-movement composition (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) that was commissioned by Visby Cathedral Parish in 1998, and premiered by cathedral organist Claes

Holmgren. This work remains unpublished but is available from the composer at his website.

*Missa Mariae* is intended for liturgical use, functioning as an organ Mass. Each movement relates to a Biblical quote concerning the Virgin Mary:

Kyrie—And the angel said to her, “Do not be afraid, Mary, for you have found favor with God.” (Luke 1:30)

Gloria—My soul magnifies the Lord and my spirit rejoices in God my Savior. (Luke 1:46-47)

Credo—And Mary said, “Behold, I am the handmaid of the Lord; let it be to me

According to your word.” (Luke 1:38) Sanctus—For he who is mighty has done great things for me. (Luke 1:49)

Agnus Dei—And she exclaimed with a loud cry, “Blessed are you among women, And blessed is the fruit of your womb.” (Luke 1:42)

Although often lyric in its expression, this Mass represents a marked shift in Sixten’s development, containing some of his most pungent, astringent writing.

### Triptyk (2000, 2002, revised 2004)

*Triptyk*, as its title indicates, is a three-movement work based on the Trinity. It was commissioned by Holy Trinity Church, Gävle, Sweden, and premiered by that church’s organist, Per Ahlman.

Triptyk’s movements are

I—Prelude: The Holy Father

II—Hymn: The Son

III—Toccata: The Holy Ghost

*Triptyk* was published by Gehrman’s Musikförlag (GE 11241) in 2008.

This composition evolved over the course of several years, beginning with the second movement, composed while Sixten was still working in Gothenburg. Hymn is a set of variations on a Swedish hymn, *Christ Who Art the Light*, and is a movement the composer still “holds very dear.” Sixten indicates that this movement may be performed as an independent composition. The first movement finds much of its thematic interest on the *Gloria in excelsis* chant while the concluding Toccata is based on the chant *Veni Sancte Spiritus*.

### Messa Misteriosa (2002, revised 2008)

Preludio

Kyrie

Gloria

Credo

Sanctus

Agnus Dei

Communio

Postludio

*Messa Misteriosa*, excepting the final two movements, Communio and Postludio (published Gehrman’s Musikförlag—GE 11243 and 11244), is unpublished and available at the composer’s website.

This composition was another commission from Visby Cathedral as a part of its 2002 International Organ Festival. The composer premiered *Messa Misteriosa*.

*Messa Misteriosa*, as was the case with *Missa Mariae*, was composed to accompany the Swedish liturgy. The Mass takes its impetus from the melodies that are currently sung in the worship life of the Church of Sweden. The title reflects the composer’s desire to return the worshiper to the inexplicable mystery of the sacraments. There is a dichotomy to this music as each movement celebrates the Good News of Jesus Christ, yet is at the same time mindful of the Savior’s ultimate sacrifice. Although it celebrates an ancient tradition, *Messa Misteriosa* is the composer’s closest embrace of a post-modern sensibility. It is replete with dense harmonies, tone clusters and unpredictable textures, all working within a colorful palette of sound. Sixten lists such diverse influences as blues (Kyrie), Swedish folk music, and contemporary French harmonies alongside the pervasive Swedish liturgical melodies as appearing in this sprawling work. The final movement, Postludio, seems to have, according to Sixten, a humorous, almost ironic means of expression.

### Arioso (1998)

*Arioso* was commissioned for the Swedish collection “Lux Aeterna II” (Gehrmann’s SKG 10059). It is a

melancholy bagatelle of two pages that within only a few measures amply displays Sixten’s lyric gifts.

### Mourning Blues (2006)

*Mourning Blues* was published in 2007 by Wessmans Musikförlag (#200742) and premiered by the composer at the Holy Trinity Church, Gävle, Sweden.

*Mourning Blues* is another example of the composer working within different styles. Sixten creates a work using a blues scale, yet harmonically is “combined with other influences such as French Romanticism.” There are frequent alternations of mood in this brief movement. Lyricism and bombast are juxtaposed in *Mourning Blues* as the work unfolds. Sixten concludes the composition with a chord that contains both major and minor thirds. Sixten states that this kind of a chord with both thirds plus a minor seventh is his “favorite chord,” and one that regularly appears in his music.

### Organ Sonata (2006)

*Organ Sonata* was published in 2008 by Gehrman’s Musikförlag (GE 11240).

This composition was a third commission from Visby Cathedral Parish, premiered in December 2006 by the composer at the Excelsior festival of liturgical music. This was Sixten’s effort at creating a “contemporary interpretation of sonata form.” It contains four movements:

I—Maestoso (ma non troppo lento)

Composed in “Swedish Romantic style with influence from Otto Olsson.”

II—Scherzo

Contains thematic influence from the Swedish folksong tradition.

III—Adagio

A movement whose mysticism is reminiscent of contemporary French style.

IV—Finale

A movement that could be performed separately, it is a brilliant “mixed-bag”: a Rondo containing a scherzo, a fugal section, and many points of imitation, all brilliantly concluding in a virtuoso coda.

### Tango över Psalm 303 (2006)

Non-Swedish musicians should be aware that “Psalm” denotes a hymn from the Swedish hymnbook rather than a passage from the Old Testament.

Gehrman’s Musikförlag published this composition in 2007 (GE 11017).

Composed on a trip to Milan, Italy, this remains one of Sixten’s most often-performed organ compositions. It is based on a Swedish hymn that originally was a Nordic folk song (*Det Finns en Väg Till Himmelen*, sv. Ps 303). The composer says his intent was to “marry a serious, melancholic dance with a correspondingly serious Swedish tune,” producing a hybrid that has all of the rhythmic qualities of dance, yet retains the modality of Nordic music (Example 2).

### Hymn (2006)

Gehrman’s Musikförlag published this composition in 2007 (GE 11168).

Sixten composed *Hymn* at the same time as *Tango över Psalm 303*. It is a lyric meditation based on an original theme and harmonically romantic in style.

### Allegro Festivo (2007)

Gehrman’s Musikförlag published this composition in 2008 (GE 11242).

This is another “occasional piece,” composed for the wedding of some colleagues on the staff at Härnösand Cathedral. The couple was interested in choosing new music to celebrate their nuptials.

### Variations for Organ (2008)

*Variations for Organ* was commissioned and premiered by James D. Hicks

Tango över Psalm 303 (Example 2)

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at Princeton University Chapel in March 2010. It was published by Gehrmans Musikförlag (GE11636) in 2010.

The theme upon which this composition is based is a Swedish folk song entitled *Visa från Ähl* (Song from Ähl). This theme comes from the quintessentially Swedish province of Dalarna, and its A-minor tonality is redolent of the folk music of that part of the country. Intended for the myriad colors possible on a large, symphonic instrument, each of the eleven variations possesses a distinct identity. The contrasting movements include a section for double pedals, a scherzo, varying contrapuntal techniques, tender adagios, and a fugue (which the composer describes as “a three-part canon”), all of which are concluded by a toccata. The composer considers this to be his favorite of all of his organ works.

#### Passacaglia (2011)

*Passacaglia* was commissioned and premiered by James D. Hicks in February 2012 at Princeton University Chapel. It was published by Gehrmans Musikförlag (GE 12115) in 2012.

When commencing work on this composition, Sixten searched for new ideas in presenting a form “overloaded by tradition.” The work is described by the composer as “his most difficult creation in a technical sense” and is music of tremendous impact and scope. After a turbulent, Regerian introduction, Sixten introduces the passacaglia theme in an unusual way by placing it in the treble register, rather than the more usual pedals (Example 3). The theme appears in various registers as the composition ensues, but still always functions as a bass line. Sixten guides this theme through a highly diverse set of variations and increasing tension, all culminating in a final statement that combines a Swedish folk song with the passacaglia melody.

#### Toccata & Fugue on B-A-C-H (2012)

*Toccata & Fugue on B-A-C-H* was commissioned and premiered by Lars Fredriksson in September 2012 upon the occasion of the dedication of the new choir organ at Hämösand Cathedral.

*Toccata & Fugue on B-A-C-H* was published by Gehrmans Musikförlag (GE 12277) in 2013. It was nominated for best new chamber work by the Swedish Music Publishers Association.

*Toccata & Fugue on B-A-C-H*, as with so many compositions based upon this time-honored motive, employs the notes B-flat, A, C, B-natural as the foundation of a composition. Sixten goes a step further in homage to J.S. Bach by opening his Toccata in much the same fashion as in the older master’s famed BWV 565.

The BACH motive permeates every fiber of the composition, and the following double fugue is effective in contrasting the two subjects.

#### Lamentation (2012)

*Lamentation* was commissioned by James D. Hicks and premiered in July 2013 at the Turku Cathedral Summer Festival, Turku, Finland. At the time of the publication of this article, it was still in manuscript form. As a part of the commission, the composer used a medieval Norwegian folk tune for the composition’s foundation. The ensuing work is music of great pathos and anguish, one of Sixten’s most expressive creations. ■

*James D. Hicks is a native of Fredericksburg, Virginia, and holds degrees in music from the Peabody Institute of Music, Yale University and the University of Cincinnati. Other studies include instruction at the Royal School of Church Music in England. He is an Associate of the American Guild of Organists. Hicks has held liturgical positions throughout the eastern United States and in 2011 retired from a twenty-six-year tenure at The Presbyterian Church in Morristown, New Jersey, the community in which he still resides.*

*James Hicks has performed throughout the United States, Australia and Europe. Most recently in July 2013, he was a featured recitalist in several organ series in Finland, including the Helsinki Organ Summer and the Turku Summer Festival. He performed for Swedish National Radio in March 2012, a broadcast that included world premieres of several modern works from that country. He has recorded two collections of organ music on the American Pro Organo label. The first, 2003’s American Classic, highlights the rebuilt Austin organ at The Presbyterian Church in Morristown, New Jersey, and contains many recorded premieres of twentieth and twenty-first century American works, including two original compositions. Hicks traveled to Sweden in 2010 to record a double CD (Nordic Journey, Pro Organo #7239) of Nordic works on the historic Setterquist organ at Linköping Cathedral. This collection includes many unusual works from Nordic lands and a commissioned composition, Variations, by the Nordic cathedral musician Fredrik Sixten. Hicks recorded three separate CDs of Nordic music at the following Swedish venues in August 2013: St. Johannes’ Church, Malmö, Skara Cathedral and Västerås Cathedral. These discs include four commissioned works and the first modern recorded performances of many unpublished, hitherto unknown, compositions from the romantic and modern periods*

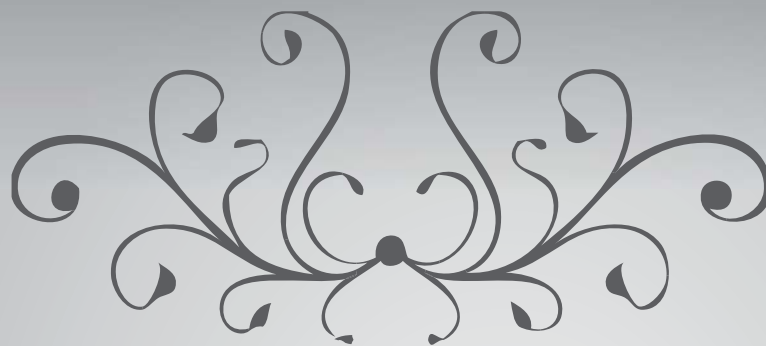
and are due to be released during the first half of 2014.

In addition to his endeavors in organ literature, Hicks is a student of Celtic music, and has performed extensively throughout the New York metropolitan area on instruments associated with this

tradition. He appreciates playing bellows-blown bagpipes, particularly the Border Pipes and Scottish Small Pipes. He plays the Great Highland Bagpipes as well, and competes on the Grade II level in the Eastern United States Pipeband Association’s sponsored Highland Games.

Passacaglia, theme (Example 3)

Toccata & Fugue on B-A-C-H



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**From the builder**

In projects, journeys, and lives, there are milestone events that mark progress or achievements. The dedication of Andover Opus R-345 at Christ Episcopal Church in Charlottesville, Virginia, was such an event. It was a milestone for three long journeys: the completion of a seven-year project for Andover; the culmination of a decade-long sanctuary renovation process for Christ Church; and the latest chapter in the 143-year odyssey of a resilient New England organ.

With their simplicity and durability, it is not unusual for well-made old tracker organs to outlast the buildings or congregations for which they were originally made. Happily, they can often be relocated and repurposed to fit the musical needs and budget of a new owner. At Andover, we tune and maintain a large number of 19th-century instruments which are now in their second, third, or fourth homes.

The saga of the Christ Church organ certainly illustrates this! The core of the instrument is a three-manual, 29-stop organ built in 1869 by E. & G. G. Hook of Boston as their Opus 472 and originally installed in Grace Episcopal Church in Chicago, Illinois. In 1902, it was moved to another Grace Episcopal Church, in Oak Park, Illinois. In 1922, it was sold to the Third Congregational Church of Oak Park, where it was rebuilt and electrified by Nicholas Doerr of Chicago. The organ was next moved to St. Ludmilla's Catholic Church in Chicago, probably in 1937 when the Third Congregational Church merged with another congregation. When St. Ludmilla's closed in 1991, the organ was put into storage. Andover's Robert C. Newton, a nationally recognized authority on Hook organs, learned of the organ's availability and purchased

it. Opus 472 then made the long journey back to Massachusetts, where it sat in storage, awaiting its fifth home.

Meanwhile, Christ Church in Charlottesville, Virginia, had formed an organ committee to find a replacement for their failing 50-year-old electro-pneumatic organ. That organ had been cobbled together from a variety of used and new parts, and the builder had gone out of business before the organ was finished. Concurrently, plans were begun for a complete renovation of the sanctuary. After much study, the committee determined that the best location for the new instrument would be at the front of the church, to speak directly towards the congregation. This was confirmed by each builder that the committee interviewed during the selection process.

Being responsible stewards of the church's resources, the organ committee also researched the option of installing a rebuilt used organ. They determined that if the original organ was a well-made, quality instrument, the end result could be equal, or in some cases superior, to a new organ—yet at significantly less cost. John Whiteside, who became Christ Church's music director in 2005, contacted us and learned of E. & G. G. Hook Opus 472. Built in 1869, the organ dated from the "golden period" (1850s–1870s) of the firm's instruments.

Because the organ had lost its original case, console, structure, action, and wind system during its travels, the surviving Hook pipes and windchests could easily be rearranged to fit the available space in Christ Church. The most essential parts of any organ are the pipes, which define its tonal signature, and the windchests, which influence how the pipes speak and blend.

The Hook firm was one of 19th-century America's premier organ builders. Their instruments, highly regarded for their mechanical and tonal excellence,



**Pictured left to right, Don Glover, voicer; John Morlock, tonal director; Benjamin Mague, president of Andover; and Bruce Stevens, recitalist**

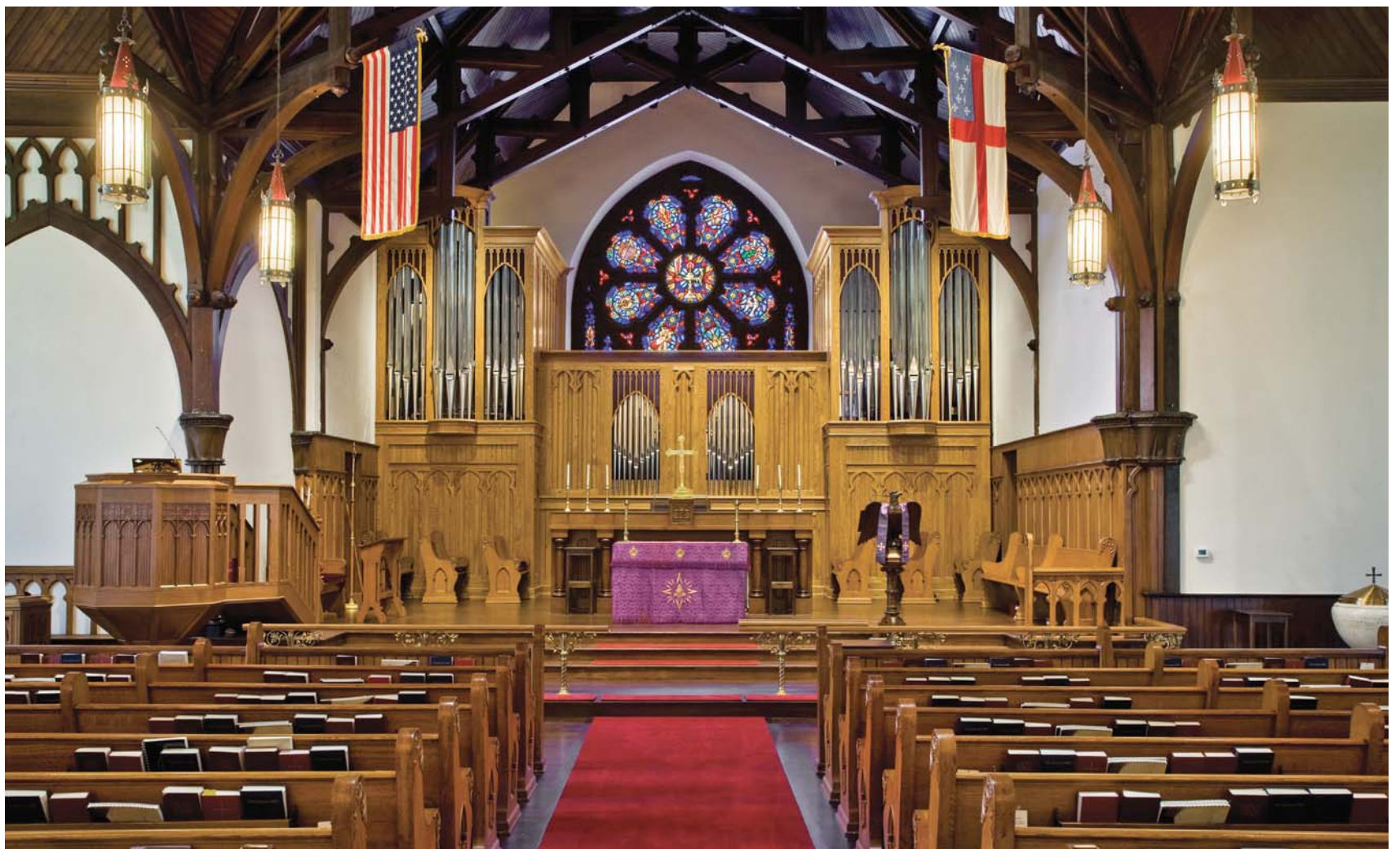
were designed and voiced to work well in the dry acoustics of American churches. Though we at Andover build modern instruments designed to serve the needs of today's church musicians, we draw insight and inspiration from the surviving work of the brothers Elias (1805–1881) and George Greenleaf (1807–1880) Hook and their successor, Francis Hastings (1836–1916). We have been privileged to work on many of their important surviving instruments, including their monumental 101-rank 1875 masterpiece, Opus 801, at the Cathedral of the Holy Cross in Boston, and the famous 1876 "Centennial Exposition" organ, Opus 828, now in St. Joseph Cathedral in Buffalo.

After careful deliberation, the committee recommended that Christ Church purchase and install Hook Opus 472—which would be completely renovated, rebuilt, and enlarged by Andover—at the front of the church surrounding the rose window. This proposal was approved by the church's vestry, and in April 2005 a contract was signed.

The rebuilding work started in 2007, with Ben Mague as project team leader. The Hook pipes were restored and the windchests rebuilt and enlarged to accommodate additional stops. New and vintage ranks, scaled and voiced to be compatible with the original Hook stops, were added to augment the organ's tonal palette. Ben Mague and Michael Eaton engineered a new console, structure, action, and wind system to fit the renovated chancel area. The new casework was designed by Donald Olson. Noted church architect Terry Eason prepared the plans for the sanctuary renovation.

The organ is laid out with the Swell on the left, the unenclosed Choir in the center, and the Great on the right. The Pedal stops are divided among these three locations. The bass of the Pedal reed is behind the Swell, its treble and all of the 16' Subbass are behind the Choir, and the Double Open Diapasons are behind the Great.

The organ's white oak casework was built in our shop. We take great care to



**Andover Opus R-345 and remodeled chancel**



Left stop jamb



Keyboards and pistons



Right stop jamb

design the exterior of each instrument to complement the architecture of its surroundings. Thus, the blind Byzantine arches of the lower casework were patterned after the existing chancel side wall woodwork. The polished tin façade pipes comprise the lowest notes of the Great 8' Open Diapason and the Pedal 8' Violoncello. The detached oak console has walnut interior woodwork and a walnut swirl veneered music rack. The pau ferro drawknobs, with 19th-century-style oblique heads with inset engraved labels, are arranged in stepped terraces. The center-pivoted manual keys have bone-plated naturals and ebony sharps.

The manual key action is mechanical, as are all the couplers. To facilitate the positioning of the Pedal pipes in the most advantageous spaces, all of the Pedal stops are on electro-pneumatic unit chests that we designed and built. The stop action is electric. The Solid State Organ Systems combination action, with 100 memory levels and a piston sequencer, affords the player seamless control of the organ's resources.

While the rebuilding was underway, Christ Church's rector departed for another parish. The church postponed the fund-raising for the sanctuary

renovations and turned its attention to finding a new rector. Thankfully, during this period a parish donor continued to fund the organ's rebuilding so the project would not lose momentum.

The completed instrument was unveiled at an open house at our shop on November 6, 2010. Although the organ was ready, the church was not. Bids had not yet been received for the chancel renovations. It was discovered that part of a rock ledge beneath the chancel would have to be removed to permit excavation for a basement to house HVAC equipment and the organ blower. This increased the scope of the project.

The organ sat, playable, in our shop until May 2011 when, needing that space for other projects, we shipped it to Charlottesville and stored it in the church parish hall. The chancel renovations were finally begun in the fall of that year and nearly finished when we started the organ's installation in January 2012. Parts of the organ were playable by Easter, when it was first used. The remaining flues and all the reeds were installed and regulated during the following months. On Friday evening, October 5, 2012, noted organ recitalist and recording artist Bruce Stevens

played the dedicatory program to a large and excited congregation. It was a milestone event, the happy ending to a long road!

Just as a great organ is the sum of its parts, a great organ company is the sum of its people. We are blessed to have a team of seventeen dedicated craftspeople who, collectively, have over 400 years of organbuilding experience. Those who worked on Opus R-345 were Ryan Bartosiewicz, Matthew Bellocchio, Anne Doré, Michael Eaton, Don Glover, Al Hosman, Lisa Lucius, Benjamin Mague, David Michaud, Tony Miscio, Fay Morlock, John Morlock, Robert Newton, Donald Olson, Casey Robertson, Jonathan Ross, Craig Seaman, and David Zarges.

—Matthew M. Bellocchio  
Andover Organ Company

Photos © William T. Van Pelt

### Testimonials

It really is a wonderful organ! I'm playing everything from Franck to Rheinberger to Bach . . . and all of these different-style pieces sound really very fine. I find the key action quite graceful to play. Because so many of the sounds are the golden-period Hook sounds we



Three levels of manual trackers exiting the console

love, we're thrilled to have such an organ in Virginia—at long last. Thanks for all that you have done to provide this special, magnificent instrument to a location in our state. The only big disappointment is that it's not here in Richmond!

—Bruce Stevens  
University of Richmond

Thanks for the good work . . . and for giving Virginia an E. & G. G. Hook organ. I believe it is the only organ in the state to have most of its tonal components arising from the brothers Hook during their control of the company.

—William T. Van Pelt  
Retired Executive Director  
Organ Historical Society

## Andover Organ Company

Opus R-345, 2012: E & G. G. Hook Opus 472, 1868  
Christ Episcopal Church, Charlottesville, Virginia



Console

<b>GREAT</b>				<b>PEDAL</b>			
16'	Bourdon	H	58 pipes	16'	Double Open Diapason	H	32 pipes
8'	Open Diapason	H, N, 1	58 pipes	16'	Subbass	H	32 pipes
8'	Stopped Diapason	H	58 pipes	16'	Bourdon (Great)		32 notes
8'	Viol d'Amour	H, 2	46 pipes	8'	Violoncello	H, N, 6	32 pipes
4'	Octave	H	58 pipes	8'	Flutebass	V	12 pipes
4'	Harmonic Flute	H	58 pipes	4'	Choralbass	V	12 pipes
2½'	Twelfth	N	58 pipes	16'	Trombone	N	32 pipes
2'	Fifteenth	H	58 pipes	8'	Trumpet	N	12 pipes
IV	Mixture	H, N, 3	232 pipes				
8'	Trumpet	H	58 pipes				
<b>SWELL</b>				<b>Couplers</b>			
8'	Open Diapason	H	58 pipes	Swell to Great			
8'	Stopped Diapason	H	58 pipes	Choir to Great			
8'	Keraulophon	H	58 pipes	Swell to Choir			
8'	Keraulophon Celeste	V	46 pipes	Great to Pedal			
4'	Octave	H	58 pipes	Swell to Pedal			
4'	Violina	H	58 pipes	Choir to Pedal			
4'	Flauto Traverso	H	58 pipes				
2'	Flautino	N	58 pipes				
III	Mixture	N	174 pipes				
8'	Trumpet	N	58 pipes				
8'	Oboe	H	58 pipes				
	Tremolo						
<b>CHOIR</b>							
8'	Geigen Principal	H	58 pipes				
8'	Melodia	V	58 pipes				
8'	Dulciana	H	58 pipes				
4'	Fugara	H	58 pipes				
4'	Flute d'Amour	H	58 pipes				
2½'	Nazard	H, 4	58 pipes				
2'	Piccolo	H	58 pipes				
1½'	Tierce	V	58 pipes				
8'	Clarionet	H, N, 5	58 pipes				
	Tremolo						

### Couplers

Swell to Great  
Choir to Great  
Swell to Choir  
Great to Pedal  
Swell to Pedal  
Choir to Pedal

H = Hook

N = New

V = Vintage rank from Andover stock

Notes:

- 1 – Low 16 pipes new tin, in façade.
- 2 – From Hook Op. 371 to replace missing original; low 12 grooved from Stopped Diapason.
- 3 – Enlarged from III to IV with 1 new rank.
- 4 – Was Great Twelfth.
- 5 – Originally TC, new bottom octave added.
- 6 – Low 15 pipes new tin, in façade.

38 stops  
39 ranks  
2,170 pipes

# Summer Institutes, Workshops & Conferences

## Paris Organ Tour

April 23–27, Paris, France.

Organ visits, recital, presentation, optional organ course; Jean-Pierre Leguay, others.

Contact: [www.orgelmeisterkurse.de/en/organ-tours](http://www.orgelmeisterkurse.de/en/organ-tours).

## 7th Annual University of Florida Sacred Music Workshop

May 4–6, Gainesville, FL.

Hymn festival, organ and carillon recital, choral workshops; Robert Lau.

Contact: [www.arts.ufl.edu/organ/SMW.shtml](http://www.arts.ufl.edu/organ/SMW.shtml).

## Gregorian Chant Workshops

May 13–15, September 23–25, St. Edmund's Retreat, Mystic, CT.

May: Communion chants, introduction to Hildegard of Bingen, preparation of evening prayer; September: Gregorian Chant Express; William Tortolano.

Contact: 860/899-3564; [www.endersisland.com/sacred-art/gregorian-chant](http://www.endersisland.com/sacred-art/gregorian-chant).

## American Music Instrument Society 2014 Conference

May 28–31, Huron, OH.

Organ lecture, organ tours; Stephen Schmurr, James David Christie.

Contact: [amis.org/meetings/2014/index.php](http://amis.org/meetings/2014/index.php).

## Berkshire Choral Festival

May 31–June 8, Winter Park, FL; June 21–29, Maynooth, Ireland; July 13–20, 20–27, July 27–August 3, Sheffield, MA; September 6–14, Scheggino, Italy.

Rehearsals, classes, lectures, concerts; Patrick Waters, John Sinclair, Colin Baldy, others.

Contact: 413/229-8526; [www.choralfest.org](http://www.choralfest.org).

## International Festival of Spanish Keyboard Music (FIMTE)

June 2–6, Durham, NC.

Lectures, discussion, class performances; Luisa Morales, Robert Parkins. Contact: [www.fimte.org/spanish-keyboard-courses](http://www.fimte.org/spanish-keyboard-courses).

## Summer Chant Intensive

June 9–12, Duquesne University, Pittsburgh, PA.

Immersion in traditional square-note Gregorian notation: pronunciation, church modes, Psalm tones, rhythm, more, led by David J. Hughes and Arlene Oost-Zinner.

Contact: <http://musicasacra.com/2014/02/21/summer-chant-intensive-2014/>.

## University of Michigan Summer Harpsichord Workshops

June 9–13, 16–20, Ann Arbor, MI.

Performance classes, lessons, lectures; performance and repertoire fundamentals (June 9–13), Bach harpsichord suites (June 16–20); with Edward Parmentier. Contact: [eparment@umich.edu](mailto:eparment@umich.edu); [www.music.umich.edu/special\\_programs/adult](http://www.music.umich.edu/special_programs/adult).

## Association of Anglican Musicians Conference

June 15–19, Washington, DC.

Workshops, liturgies, performances; Janette Fishell, Jeremy Filsell, others; <http://conference.anglicanmusicians.org>.

## Mo-Ranch/PAM Worship and Music Conference

June 15–19, Hunt, TX.

Lectures, workshops, concerts; Pearl Shangkuan, Nate Kruse, Ken Courtney, others. Contact: 800/460-4401; [www.presbysmusic.org](http://www.presbysmusic.org).

## Montreat Conferences on Worship and Music

June 15–20, 22–27, Montreat Conference Center, Montreat, NC.

Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies; Sue Mitchell-Wallace, Andrew Henderson, others.

Contact: Presbyterian Association of Musicians, [pam@ctr.pcusa.org](mailto:pam@ctr.pcusa.org), [www.pam.pcusa.org](http://www.pam.pcusa.org).

## Baroque Performance Institute

June 15–29, Oberlin Conservatory, Oberlin, OH.

Bach, obbligato harpsichord sonatas; coaching, masterclasses, concerts; Oberlin Baroque Ensemble. Contact: <http://new.oberlin.edu/office/summer-programs/baroque-performance-institute/>.

## Ascension Organ Academy

June 16–20, Church of the Ascension, New York, NY.

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

Contact: [www.voicesofascension.org](http://www.voicesofascension.org).

## National Catholic Youth Choir

June 16–July 1, 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](http://www.CatholicYouthChoir.org).

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

June 22–27, Lake Junaluska, NC.

Handbells, organ and choral workshops, recitals; David Cherwien, James Wells, others.

Contact: [www.umfellowship.org](http://www.umfellowship.org).

## AGO National Convention

June 23–27, Boston, MA.

Concerts, workshops, masterclasses, worship services; James David Christie, Janette Fishell, Stephen Tharp, many more.

Contact: [www.agoboston2014.org](http://www.agoboston2014.org).

## Interlochen Adult Choir Camp

June 23–28, Interlochen, MI.

Vocal warm-ups, sectional rehearsals, with public performance; Jerry Blackstone, Scott Van Ornum.

Contact: [college.interlochen.org/adultchoir](http://college.interlochen.org/adultchoir).

## UNC School of the Arts Organ Workshop

June 29–July 12, Winston-Salem, NC.

Hymn playing, practice, pedal techniques; basic improvisation, registration, basic musicianship classes, for ages 12–22; Timothy Olsen.

Contact: [www.timothyolsenorganist.com/](http://www.timothyolsenorganist.com/).

## Oregon Bach Festival Organ Institute

June 30–July 5, Portland and Eugene, OR.

Masterclasses; Matthew Halls, Paul Jacobs.

Contact: [www.oregonbachfestival.com](http://www.oregonbachfestival.com).

## Sacred Music Colloquium XXIV

June 30–July 6, Indianapolis, IN.

Chant, Catholic sacred music tradition, chant and polyphonic choirs, lectures, performances; Simon Thomas Jacobs, Ann Labounsky, Horst Buchholz, Jonathan Ryan, others.

Contact: [MusicaSacra.com/colloquium](http://www.MusicaSacra.com/colloquium).

## Eastman School of Music Keyboard Improvisation

June 30–July 4, July 7–11, Rochester, NY.

Galant and high classical styles, Italian *partimenti* tradition, Robert Gjerdingen's *galant schemata*; Gilad Rabinovitch, Johnandrew Slominski. Contact: [summer.esm.rochester.edu/course/classical-music-on-the-spot-eighteenth-century-keyboard-improvisation](http://summer.esm.rochester.edu/course/classical-music-on-the-spot-eighteenth-century-keyboard-improvisation).

## ATOS Annual Convention

July 4–9, Indianapolis, IN.

Nathan Laube, Richard Hills, Simon Gledhill, Walt Strony, others.

Contact: [atos2014.org](http://atos2014.org).

## Tour de France—Atlantic Coast

July 6–13, Nantes to Bordeaux, France.

Organ tour along Atlantic coast of France; recitals, open console; Kurt Lueders.

Contact: [www.orgelmeisterkurse.de/en/organ-tours](http://www.orgelmeisterkurse.de/en/organ-tours).

## Vocal/Choral Intensive

July 6–19, Boston Conservatory, Boston, MA.

Course for high school students, ages 15–18; William Cutter, Patty Thom.

Contact: [extension@bostonconservatory.edu](mailto:extension@bostonconservatory.edu).

## Advanced Choral Conducting

July 7–11, Eastman School, Rochester, NY.

Analysis, rehearsal of Bach motets, Baroque-era choral and instrumental performance practice; Craig Hella Johnson, William Weinert.

Contact: [summer.esm.rochester.edu/course/advanced-choral-conducting-bach-the-motets](http://summer.esm.rochester.edu/course/advanced-choral-conducting-bach-the-motets).

## Hymn Society Conference

July 13–17, Columbus, OH.

Lectures, hymn festivals, masterclass; John Bell, Jorge Lockward, Suzi Byrd, others.

Contact: [www.thehymnsociety.org](http://www.thehymnsociety.org).

## 2014 Association of Disciple Musicians Conference for Music and Worship

July 13–18, Decatur, IL.

Choral, handbell, organ, traditional and jazz worship classes, workshops; Bruce Neswick, Brad Holmes, Janet Van Valey.

Contact: [www.adm-doc.org](http://www.adm-doc.org).

## Association Jehan Alain Cours d'Interpretation d'Orgue

July 13–27, Romaimmôtier, Switzerland.

Courses in improvisation, interpretation, harmonium, Spanish and Italian music, Alain, Bach; Michel Bouvard, Mark Fitze, Luigi Ferdinando Tagliavini, Guy Bovet, Tobias Willi, Emmanuel Le Divellec. Contact: [www.jehanalain.ch/interpretation\\_E.htm](http://www.jehanalain.ch/interpretation_E.htm).

## Handbell Musicians of America National Seminar

July 14–18, Atlanta, GA.

Concerts, classes for directors and ringers; John Behnke, Nancy Hascall, many others.

Contact: [seminar.handbellmusicians.org/](http://seminar.handbellmusicians.org/).

## NPM National Convention

July 14–18, St. Louis, MO.

Masterclasses, workshops, concerts; Jim Rindelaub, Paul Inwood, Lynn Trapp, others.

Contact: [www.npm.org](http://www.npm.org).

## The French Organ Institute

July 14–18, Versailles—Asnières-sur-Ois, France.

Instruction on the Clicquot and Cavallécoll organs; Jean-Baptiste Robin.

Contact: [jeanbaptiste.robin@gmail.com](mailto:jeanbaptiste.robin@gmail.com).

## Choral Artistry

July 14–18, Eastman School, Rochester, NY.

Conducting, vocal pedagogy, musicianship; William Weinert.

Contact: <http://summer.esm.rochester.edu/course/choral-artistry-conducting-vocal-pedagogy-musicianship/>.

## Eastman Alumni Organists Retreat

July 14–18, Eastman School, Rochester, NY.

Program tailored to participants' interests.

Contact: <http://summer.esm.rochester.edu/course/alumni-organists-retreat/>.

## Oberlin Summer Conducting Institute

July 14–19, Oberlin, OH.

Masterclasses, workshops, concerts; Jason Harris, Jo-Michael Scheibe, Janet Galván. Contact: [jason.harris@oberlin.edu](mailto:jason.harris@oberlin.edu), [www.oberlin.edu/conductinginstitute](http://www.oberlin.edu/conductinginstitute).

## Oundle International Summer Schools for Young Organists

July 14–20, Oundle, England.

Programs for ages 14–22; lessons, concerts. Ann Elise Smoot, Henry Fairs, Stephen Farr, others. Contact: [www.oundlefestival.org.uk](http://www.oundlefestival.org.uk).

## Choral Conducting Symposium

July 16–20, University of Michigan, Ann Arbor, MI.

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

Contact: 734/936-2660; [www.music.umich.edu/special\\_programs/adult/choral-conducting.htm](http://www.music.umich.edu/special_programs/adult/choral-conducting.htm).

## Accademia d'Organo "Giuseppe Gherardeschi" Pistoia

July 16–24, Pistoia, Italy.

Performances, discussions, opportunities for practice. Umberto Pineschi, Andrea Vannucchi, Kumiko Konishi.

Contact: [www.academiamigherardeschi.it](http://www.academiamigherardeschi.it).

## National Catholic Youth Choir

July 16–July 1, Collegeville, MN.

Camp for high school students, multi-state concert tour; Axel Theimer, Anthony Ruff.

Contact: [necy@csbsju.edu](mailto:necy@csbsju.edu).

## Alleluia Conference

July 22–25, Baylor University, Waco, TX.

Classes, voice checkup, roundtable discussions; Pam Andrews, Randall Bradley, Chuck Bridwell, others.

Contact: Melinda Coats, 254/710-2360, [Alleluia@baylor.edu](mailto:Alleluia@baylor.edu); [www.baylor.edu/alleluia/index.php?id=70594](http://www.baylor.edu/alleluia/index.php?id=70594).

## Mississippi Conference on Church Music and Liturgy

July 22–27, Canton, MS.

Study and preparation of church music for worship; Kyle Ritter, Ellen Johnston, Shannon S. Johnston. Contact: [www.facebook.com/mississippiconference](http://www.facebook.com/mississippiconference).

## Stage d'Orgue

July 23–30, 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](http://www.asamos.org).

## 61. Internationale Orgeltagung

July 27–August 2, Bergamo, Italy.

Concerts, visits to organs; Holger Gehring, Stefano Bertuletti, Andrea Galbusera, others.

Contact: [www.gdo.de](http://www.gdo.de).

## Organ Congress

July 28–August 2, Durham, UK.

Incorporated Association of Organists annual congress; Durham Cathedral; recitals at St George's, Gateshead; St Mary's RC Cathedral, Newcastle-upon-Tyne, and others.

Contact: [www.iao.org.uk](http://www.iao.org.uk).

## Baroque Instrumental Program

July 29–August 4, Vancouver, BC, Canada.

Harpsichord, fortepiano, masterclasses, ensembles, continuo class; Jacques Ogg, Ton Amir; [www.earlymusic.bc.ca/W-BIP-0.html](http://www.earlymusic.bc.ca/W-BIP-0.html).

## Smarano International Organ, Clavichord and Improvisation Academy

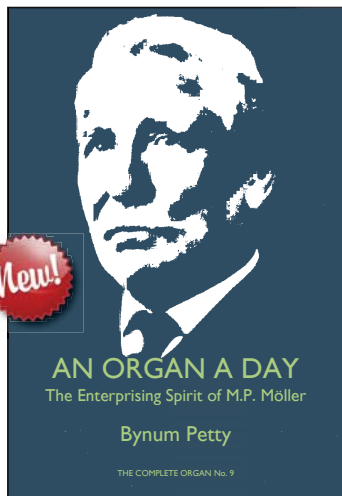
July 29–August 9, Venice and Smarano, Italy.

"The 18th Century Fantasia and C.P.E. Bach"; Edoardo Bellotti, Francesco Cera, William Porter, Joel Speerstra, others.

Contact: [www.smaranoacademy.com/organ](http://www.smaranoacademy.com/organ).

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### South German Organ Academy

July 31–August 3, Obermarchtal, Germany.  
Daily instruction on the Holzhey organ, practice, conversations, and meetings; Johannes Mayr, Jürgen Essl. Contact: [www.orgelmeisterkurse.de/en/organ-classes](http://www.orgelmeisterkurse.de/en/organ-classes).

### Practical Vocal Pedagogy

August 3–8, Eastman School, Rochester, NY.  
Vocal pedagogy study designed for singers, teachers, choral conductors, and church musicians; Robert McIver, Kathryn Cowdrick. Contact: <http://summer.esm.rochester.edu/course/practical-vocal-pedagogy/>.

### Summer organ academy "Orgues et cimes"

August 3–10, Finhaut, Valais, Switzerland.  
Lessons, recitals, visits to organs. Yves-G. Préfontaine, Betty Maisonnat. Contact: [www.orgues-et-cimes.org](http://www.orgues-et-cimes.org).

### Sherborne Summer School of Music

August 3–10, August 10–17, Sherborne, Dorset, England.  
Concerts, choral and conducting courses; James Davey, Wendy Sergeant, many others. Contact: +44 (0) 13 4289 3963; [www.canfordsummerschool.co.uk](http://www.canfordsummerschool.co.uk).

## 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

15 APRIL  
**Sylvia Wall**; Church of the Transfiguration, New York, NY 12:30 pm  
New York Polyphony; St. Thomas Church Fifth Avenue, New York, NY 6:30 pm

16 APRIL  
**Robert Myers**; Trinity Lutheran, Cleveland, OH 12 noon  
Ancient Office of Tenebrae; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

18 APRIL  
Stainer, *The Crucifixion*; Grace Church, New York, NY 7 pm  
Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 7:30 pm  
Bach, *St. Mark Passion*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm

20 APRIL  
**Benjamin Sheen & Stephen Buzard**; St. Thomas Church Fifth Avenue, New York, NY 2:30 pm  
Bach, *Oster-Oratorium*; Holy Trinity Lutheran, New York, NY 5 pm  
**David Higgs**; St. Malachy's, New York, NY 7:30 pm  
**Christopher Betts & Benjamin Straley**; Washington National Cathedral, Washington, DC 5:15 pm

22 APRIL  
**Claudia Dumschat**, with horn; Church of the Transfiguration, New York, NY 12:30 pm

23 APRIL  
**Robert Myers**; Trinity Lutheran, Cleveland, OH 12 noon

24 APRIL  
**Jory Vinikour**, harpsichord; First Church, Boston, MA 12:15 pm  
**Jeremy Filsell**; Trinity Episcopal Cathedral, Miami, FL 7:30 pm  
**Francesco Cera**, harpsichord masterclass; Cleveland Institute of Music, Cleveland, OH 10 am

25 APRIL  
Choir of Men and Boys with Girls' Choir; Grace Church, New York, NY 7 pm  
**Gail Archer**, with choir; Church of the Ascension, New York, NY 8 pm  
**Francesco Cera**, harpsichord masterclass; Oberlin Conservatory, Oberlin, OH 2 pm

### Vancouver Early Music Programme

August 3–15, Vancouver, BC, Canada.  
Classes in baroque and classical music and dance; Marc Destrubé, Ton Amir, others. Contact: [www.earlymusic.bc.ca/W-BIP-0.html](http://www.earlymusic.bc.ca/W-BIP-0.html).

### Corsi di Musica Antica a Magnano

August 7–15, Magnano, Italy.  
Clavichord, fortepiano, organ, harpsichord, choral conducting, musicology; Bernard Brauchli, Paola Erdas, Luca Scandali, others. Contact: [www.musicaanticamagnano.com](http://www.musicaanticamagnano.com).

### Organ Historical Society Convention

August 11–14, Syracuse, NY.  
Jonathan Ryan, Jonathan Biggers, Christopher Houlihan, Diane Meredith Belcher, many others. Contact: [www.organsociety.org](http://www.organsociety.org).

### Organ Scholars Elect

August 26–28, Bristol, UK.  
"Toolkit" course for those elected to cathedral organ scholarships in 2014-15. Accompaniment, registration, transposition, score-reading, psalms, plainsong, safeguarding, copyright; Andrew Reid. Contact: Sarah King, [education@rscm.com](mailto:education@rscm.com); 01722 424843; [www.rscm.com/courses](http://www.rscm.com/courses).

26 APRIL  
**Peter Krasinski**; St. Malachy's, New York, NY 7:30 pm  
**Gail Archer**, with Barnard-Columbia Chorus; Union Theological Seminary, New York, NY 8 pm  
**Francesco Cera**, harpsichord; Fairchild Chapel, Oberlin, OH 6:30 pm  
**John Gouwens**, carillon; Culver Academies, Culver, IN 4 pm  
**James Russell Brown**, with trumpet; St. Giles Episcopal, Northbrook, IL 7:30 pm  
**Isabelle Demers**; Rockefeller Chapel, University of Chicago, Chicago, IL 7:30 pm  
Bella Voce; Grace Lutheran, River Forest, IL 7:30 pm

27 APRIL  
**Harold Stover**; Cathedral Church of St. Luke, Portland, ME 3 pm  
**Gavin Black**, harpsichord; Grace Episcopal, Massapequa, NY 5 pm  
Bach, *Cantata 4*; Holy Trinity Lutheran, New York, NY 5 pm  
**Matteo Imbruno**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Ahreum Han**; Shadyside Presbyterian, Pittsburgh, PA 3 pm  
Heritage Chorale; Grace Lutheran, Lancaster, PA 3 pm  
**Hector Olivera**; First Baptist, Washington, DC 4 pm  
**David Higgs**; Church of the Savior United Methodist, Canton, OH 4 pm  
**Ken Cowan**; Christ Church United Methodist, Louisville, KY 7 pm  
**Stephen Schnurr**; Cathedral of the Holy Angels, Gary, IN 3 pm  
Bella Voce; St. Luke's Episcopal, Evanston, IL 3:30 pm  
Bach, *Cantata 42*; Grace Lutheran, River Forest, IL 3:45 pm  
VocalEssence, Tchaikovsky works; Bethel University, St. Paul, MN 3 pm

28 APRIL  
**Vincent Dubois**; Cincinnati Museum Center, Cincinnati, OH 7:30 pm  
**Stephen Schnurr**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm  
**James Russell Brown**, with trumpet; Northern Illinois University, DeKalb, IL 8 pm

29 APRIL  
**Philipp Christ**; Holy Cross College, Worcester, MA 3 pm  
**Thomas Baugh**; Christ Episcopal, Roanoke, VA 7:30 pm  
**Brian Carson**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

30 APRIL  
St. Ignatius High School Chorus; Trinity Lutheran, Cleveland, OH 12 noon  
**Francesco Cera**, masterclass; Yale Institute of Sacred Music, New Haven, CT 1 pm

1 MAY  
**Paul Cienniwa**, harpsichord; First Church, Boston, MA 12:15 pm  
**Vincent DuBois**; St. Joseph's Catholic Church, Orlando, FL 7:30 pm

2 MAY  
The Thirteen; Church of the Transfiguration, New York, NY 7:30 pm

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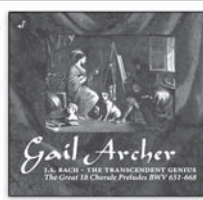
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**Benjamin Sheen**; Longwood Gardens, Kennett Square, PA 7:30 pm  
**Stephen Hamilton**; Parish of St. Helena, Beaufort, SC 12 noon  
**Tom Trenney**, with silent film; Community Church at Tellico Village, Loudon, TN 7 pm  
**Leslie C.S. Teardo**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

**David Saunders**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm  
14 MAY  
**Nigel Potts & Jeremy Filsell**; Christ & St. Stephen's Episcopal, New York, NY 7:30 pm  
**Florence Mustric**; Trinity Lutheran, Cleveland, OH 12 noon

3 MAY  
**Ray Cornils**, with chorus; South Congregational, Kennebunkport, ME 7:30 pm  
**Marilyn Keiser**, masterclass; Central United Methodist, Asheville, NC 10 am  
Britten, *War Requiem*; Palladium, Center for the Performing Arts, Carmel, IN 8 pm  
**Nigel Potts**; St. Norbert Abbey, De Pere, WI 2 pm

15 MAY  
Bach, *Easter Oratorio*; St. Thomas Church Fifth Avenue, New York, NY 7:30 pm

4 MAY  
New York City Children's Chorus; Madison Avenue Presbyterian, New York, NY 3 pm  
Handel, *Messiah*, excerpts; Grace Church, New York, NY 4 pm  
**John Scott**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Gail Archer**; First Presbyterian, Trenton, NJ 4 pm

16 MAY  
**Thomas Baugh**; Old West Church, Boston MA 8 pm  
**Ken Cowan**; Emmanuel Episcopal, Chestertown, MD 7:30 pm  
**Joan Lippincott**; Trinity Lutheran, Akron, OH 8 pm

**Jeremy Filsell**; Washington National Cathedral, Washington, DC 5:15 pm  
**Hector Olivera**; St. Michael's Lutheran, Baltimore, MD 3:30 pm  
**Janette Fishell**; Christ & St. Luke's Episcopal, Norfolk, VA 4 pm  
**Murray/Lohuis Duo**; Ginter Park Presbyterian, Richmond, VA 3 pm

17 MAY  
**Janette Fishell**, with actress; St. Malachy's, New York, NY 7:30 pm  
**Jonathan Ryan**; St. Clare, Staten Island, NY 8 pm  
**John Gouwens**, carillon; Culver Academies, Culver, IN 4 pm  
**Nathan Laube**; Music Institute of Chicago, Evanston, IL 7:30 pm

**David Arcus**; First Presbyterian, Washington, NC 4 pm  
**Douglas Cleveland**; Presbyterian Church, Coshocton, OH 3 pm  
Cincinnati Children's Choir; Christ's Church, Mason, OH 4 pm  
Alleluia Ringers; Concordia University, Mequon, WI 3:30 pm

18 MAY  
St. Andrew Chorale and Orchestra, Bach works; Madison Avenue Presbyterian, New York, NY 3 pm  
Bach, *Cantata 6*; Church of St. Joseph, Bronxville, NY 3 pm

6 MAY  
**Mark Sedio**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

**Eugenio Maria Fagiani**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Crescent Singers; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm  
The Philadelphia Singers; Cathedral Basilica of Sts. Peter & Paul, Philadelphia, PA 3 pm

7 MAY  
**Florence Mustric**; Trinity Lutheran, Cleveland, OH 12 noon  
**Simon Thomas Jacobs**; Oberlin Conservatory of Music, Oberlin, OH 8 pm

**Edward Landin**; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm  
**Jay Parrotta**; Christ Episcopal, Cambridge, MD 4 pm  
**Ken Cowan**; Brevard-Davidson River Presbyterian, Brevard, NC 3:30 pm  
Cathedral Choir; Cathedral Church of the Advent, Birmingham, AL 3 pm

8 MAY  
**Charles Sherman**, harpsichord; First Church, Boston, MA 12:15 pm  
**Elena Zamolodchikova**, harpsichord; Chapel, St. Bartholomew's Episcopal, New York, NY 1:15 pm

**Josiah Armes**; Advent Lutheran, Melbourne, FL 3 pm  
**Chelsea Chen**; First Presbyterian, Johnson City, TN 3 pm  
**Michael Messina**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
Bach, *Gott fahret auf mit Jauchzen*; Grace Lutheran, River Forest, IL 3:45 pm

9 MAY  
**Kent Tritle**; Episcopal Divinity School, Cambridge, MA 6 pm  
Choirs of Mercersburg Academy; St. John's Episcopal, Hagerstown, MD 7:30 pm  
**Thomas Murray**; St. Bridget Catholic Church, Richmond, VA 7:30 pm

19 MAY  
**James Hicks**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm  
**David Higgs**; Cathedral of the Holy Name, Chicago, IL 7 pm

**Marilyn Keiser**; Old Salem Museums and Gardens, Winston-Salem, NC 7:30 pm  
**Bruce Neswick**, workshop; St. Michael and All Angels Episcopal, Sanibel, FL 7:30 pm  
**Robert Bates**; Westminster Presbyterian, Knoxville, TN 8 pm

20 MAY  
**Christopher Jennings**; Church of the Transfiguration, New York, NY 12:30 pm  
Bach, *St. Matthew Passion*; Carnegie Hall, New York, NY 8 pm  
**Jeffrey Jamieson**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

10 MAY  
**Jonathan Ryan**; Christ Church, Greenwich, CT 7:30 pm  
Marion Civic Chorale; First United Methodist, Ocala, FL 3 pm  
Northwest Choral Society; Grace Episcopal, Oak Park, IL 7:30 pm

21 MAY  
**Rodger Clinton Vine**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Gail Archer**; Trinity Church, Wall Street, St. Paul's Chapel, New York, NY 1 pm  
**Iveta Apkalna**; Kennedy Center Concert Hall, Washington, DC 8 pm  
**Robert Myers**; Trinity Lutheran, Cleveland, OH 12 noon

11 MAY  
**Chuyoung Suter**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Daria Burlak**; Washington National Cathedral, Washington, DC 5:15 pm  
**Gail Archer**; Broad Street Presbyterian, Columbus, OH 4 pm  
Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm

25 MAY  
**Jeremy Filsell**; Washington National Cathedral, Washington, DC 5:15 pm  
**Raúl Prieto Ramírez**; Grace Episcopal, Charleston, SC 7 pm

13 MAY  
Women's Ensemble of Rancocas Regional High School; Church of the Transfiguration, New York, NY 12:30 pm  
**Daniel Roth**; Church of the Resurrection, New York, NY 8 pm  
**Nathan Laube**, masterclass; Music Institute of Chicago, Evanston, IL 7 pm

27 MAY  
Ullern Chamber Choir; Church of the Transfiguration, New York, NY 7:30 pm

28 MAY  
**Bryan Ashley**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
Ullern Chamber Choir; Christ & St. Stephen's Episcopal, New York, NY 7:30 pm  
**Robert Myers**; Trinity Lutheran, Cleveland, OH 12 noon

# Calendar

29 MAY  
Cathedral Choir; Cathedral Church of the Advent, Birmingham, AL 6 pm

30 MAY  
**Christopher Houlihan**; Allen Organ Company, Octave Hall, Macungie, PA 7:30 pm

31 MAY  
**Nicholas Capozzoli**; Trinity Lutheran, Camp Hill, PA 7 pm  
**John Gouwens**, carillon; Memorial Chapel, Culver Academies, Culver, IN 7:30 pm

## UNITED STATES West of the Mississippi

16 APRIL  
**Charles Talmadge**; First United Methodist, Santa Barbara, CA 12:15 pm

18 APRIL  
Dubois, *The Seven Last Words of Christ*; First Lutheran, Duluth, MN 1 pm, 7 pm  
Pärt, *Passio*; Cathedral of St. Mark, Minneapolis, MN 7:30 pm  
**Andrew Peters**; Third Baptist, St. Louis, MO 12:30 pm

19 APRIL  
**James Welch**, with guests; Stanford Memorial Church, Stanford, CA 3:30 pm

20 APRIL  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, CA 2 pm

25 APRIL  
**Charles Callahan**; Cathedral Basilica of St. Louis, St. Louis, MO 7 pm  
**Christoph Bull**; St. Mark's Episcopal, Yreka, CA 7 pm

26 APRIL  
**Gregory Peterson**; St. Olaf Catholic Church, Minneapolis, MN 1:30 pm  
**Nathan Laube**, masterclass; First United Methodist, Escondido, CA 10 am

27 APRIL  
**Gail Archer**; King's Way United Methodist, Springfield, MO 3 pm  
**Joseph Adam**; Kilworth Chapel, University of Puget Sound, Tacoma, WA 2 pm  
**Christoph Bull**; Southern Oregon University Concert Hall, Ashland, OR 3 pm  
**Nathan Laube**; First United Methodist, Escondido, CA 3:30 pm  
Gardner, *Lamb of God*; St. Mary's Cathedral, San Francisco, CA 7 pm  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, CA 2 pm

29 APRIL  
**Raúl Prieto Ramírez**; St. Paul's Cathedral, Oklahoma City, OK 7:30 pm

1 MAY  
**Nathan Laube**; Kauffman Center, Helzberg Hall, Kansas City, MO 8 pm

2 MAY  
Alleluia Ringers; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm  
**Ken Cowan**; Catalina United Methodist, Tucson, AZ 7 pm  
**James David Christie**; First Presbyterian, Santa Fe, NM 5:30 pm

4 MAY  
**Joby Bell**; Bethel Lutheran, Rochester, MN 2 pm  
**Nigel Potts**; Cathedral of St. Mark, Minneapolis, MN 3 pm  
**Vincent Dubois**; First Presbyterian, Kirkwood, MO 3 pm  
**Mark Brombaugh**; Trinity Lutheran, Lynnwood, WA 7 pm  
**Willem Hormann**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
Cecilia vocal ensemble; Resurrection Parish, Santa Rose, CA 3:30 pm

5 MAY  
**Anna Myeong**; University of Kansas, Lawrence, Kansas 7:30 pm

6 MAY  
**Crista Miller**; Co-Cathedral of the Sacred Heart, Houston, TX 7:30 pm

8 MAY  
**Tom Ferry**; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

9 MAY  
Ars Lyrica Houston; Hobby Center for the Performing Arts, Houston, TX 8 pm

11 MAY  
**Christoph Tietze**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

14 MAY  
**Christoph Bull**; First United Methodist, Santa Monica, CA 12:10 pm

18 MAY  
**Brad Schultz**; Central Lutheran, Winona, MN 2 pm  
Bach, *Mass in b*; Hennepin Avenue United Methodist, Minneapolis, MN 7 pm  
**Andrew Peters**; Third Baptist, St. Louis, MO 12:30 pm  
**Marilyn Keiser**; Trinity Episcopal, Tulsa, OK 6 pm  
Musica Sacra; Our Lady of the Atonement, San Antonio, TX 4 pm  
**Ralph Valentine**; St. John's Cathedral, Denver, CO 3 pm  
**Stephen Tharp**; Cathedral Church of St. John, Albuquerque, NM 3 pm

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# Calendar

**Jaebon Hwang**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

**James Welch**; Church of Jesus Christ of Latter-day Saints, San Francisco, CA 7 pm

19 MAY

**Nathan Laube**; St. Andrew's Episcopal, Kansas City, MO 7:30 pm

20 MAY

**Diane Meredith Belcher**; Co-Cathedral of the Sacred Heart, Houston, TX 7:30 pm  
**Nathan Laube**; Church of the Incarnation, Dallas, TX 7:30 pm

23 MAY

**Nathan Laube**; Doc Rando Hall, University of Nevada, Las Vegas, NV 7:30 pm  
**Jonathan Dimmock**; St. Mark's Cathedral, Seattle, WA 7:30 pm

25 MAY

**Bruce Power**; Christ Church Cathedral, Houston, TX 3:45 pm  
**John Cannon**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

31 MAY

**David Cherwien**; Mt. Olive Lutheran, Minneapolis, MN 4 pm

## INTERNATIONAL

15 APRIL

Notre-Dame Vocal Ensemble; Notre-Dame Cathedral, Paris, France 8:30 pm

17 APRIL

Kiewer Knabenchor; Neuapostolische Kirche, Bad Hersfeld, Germany 6 pm

18 APRIL

Virtuosi Brunenses; Stadthalle, Bad Hersfeld, Germany, 6 pm

19 APRIL

**Christopher Bergen**, harpsichord; Bach-Haus, Bad Hersfeld, Germany 3 pm  
**Ian Tracey**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

20 APRIL

Virtuosi Brunenses & Kiewer Knabenchor; Bach-Haus, Bad Hersfeld, Germany 3 pm  
**Simon Johnson**; St. Paul's Cathedral, London, UK 4:45 pm  
**Peter Stevens**; Westminster Cathedral, London, UK 4:45 pm  
**Martin Ford**; Westminster Abbey, London, UK 5:45 pm

21 APRIL

**Ian Tracey**; Liverpool Cathedral, Liverpool, UK 11:15 am

23 APRIL

**Markus Eichenlaub**; Kathedrale, Dresden, Germany 8 pm

24 APRIL

**Robert Woolley**; St. Saviour's, Reading, UK 5:30 pm

26 APRIL

**Huw Williams**; Bloomsbury Central Baptist, London, UK 4 pm

27 APRIL

**Simon Hogan**; Westminster Abbey, London, UK 5:45 pm

29 APRIL

Notre-Dame Vocal Ensemble; Notre-Dame Cathedral, Paris, France 8:30 pm

30 APRIL

**Thomas Lennartz**; Kreuzkirche, Dresden, Germany 8 pm  
**Richard Brasier**; Concert Hall, Reading, UK 1 pm  
**Philippe Lefebvre**; Westminster Cathedral, London, UK 7:30 pm

3 MAY

**Heinrich Walther**; Dreifaltigkeitskirche, Kaufbeuren, Germany 8 pm

4 MAY

**Peter Van de Velde**; St. Paul's Cathedral, London, UK 4:45 pm  
**Adrian Lucas**; Westminster Abbey, London, UK 5:45 pm

**Patrick Wedd**; Ryerson United Church, Vancouver, BC, Canada 3 pm

5 MAY

**Daniel Bishop**; Liverpool Cathedral, Liverpool, UK 11:15 am

6 MAY

Oundle Organists; St. Lawrence Cathedral, Alton, UK 8 pm

7 MAY

**Monica Melcova**; Frauenkirche, Dresden, Germany 8 pm

8 MAY

**Johannes Skudlik**; Dom, Passau, Germany 7:30 pm

9 MAY 2014

**Thomas Trotter**; St. John's, Notting Hill, London, UK 7 pm  
**Andrew Keegan Mackriell**; St. Jude's Anglican Brantford, ON, Canada, 12:15 pm  
**Michael Dirk, Michael Molnar & David Poon**; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

10 MAY

**Jonathan Scott**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon  
**Torben Krebs**; St. Michael's, Highgate Village, UK 6 pm

11 MAY

**Angela Kraft Cross**; St. Paul's Cathedral, London, UK 4:45 pm  
**Paul Bowen**; Westminster Cathedral, London, UK 4:45 pm  
**Daniel Cook**; Westminster Abbey, London, UK 5:45 pm

12 MAY 2014

**Karen Beaumont**; Southwark Cathedral, London, UK 1 pm

13 MAY

**Richard Walker**; St. Chad's, Shropshire, UK 12:40 pm

14 MAY

**Hans-Dieter Möller**; Kathedrale, Dresden, Germany 8 pm

15 MAY

**Paul Hale**; Reading Town Hall, Reading, UK 1 pm

16 MAY

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

17 MAY

**+Benjamin Saunders**; Leeds Cathedral, West Yorkshire, UK 7:30 pm

18 MAY

**Kurt-Ludwig Forg**, Sylvie Poirier memorial recital; Marien-Wallfahrtskapelle, Pützelfeld, Germany 3 pm  
**Günther Fetz**; Münster, Lindau, Germany 5 pm  
**Richard Moore**, with trumpet; St. Paul's Cathedral, London, UK 4:45 pm  
**Raymond O'Donnell**; Westminster Cathedral, London, UK 4:45 pm  
**Peter Holder**; Westminster Abbey, London, UK 5:45 pm

19 MAY

**Charles Jones**; St. Giles', Wrexham, UK 12:30 pm  
**Jonathan Rennert**; St. Michael's, London, UK 1 pm

21 MAY

**Holger Gehring**; Kreuzkirche, Dresden, Germany 8 pm  
**Nina Sandell**; Blackburn Cathedral, Lancashire, UK 1 pm  
**Robert Quinney**; Westminster Cathedral, London, UK 7:30 pm

23 MAY

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

24 MAY

**Pierre Pincemille**; St. Albans Cathedral, St. Albans, UK 5:30 pm

25 MAY

**Simon Bell**; St. Paul's Cathedral, London, UK 4:45 pm  
**Ben Scott**; Westminster Cathedral, London, UK 4:45 pm  
**Martin Ford**; Westminster Abbey, London, UK 5:45 pm

26 MAY

**David Poulter**; Liverpool Cathedral, Liverpool, UK 11:15 am

28 MAY

**Samuel Kummer**; Frauenkirche, Dresden, Germany 8 pm

30 MAY

**Wilfried Kronenberg**, with oboe; Altstedt Chapel, Sangerhausen, Germany 11 am  
**Jan Katschke**; St. George, Sotterhausen, Germany 3 pm  
**David Franke**; St. Jacobi, Sangerhausen, Germany 7 pm  
**Michael Bloss**; St. Jude's Anglican Brantford, ON, Canada 12:15 pm

31 MAY

Renaissance Organ Symposium; St. Martini, Kelbra, Germany 10 am  
**Martina Pohl**; St. Martini, Stolberg, Germany 3 pm  
**Andreas Strobelt**; St. Salvator, Tilleda, Germany 9 pm



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BRUCE BARBER, ANDREW SCHAEFFER, & STEPHEN SCHNURR, St. Chrysostom's Church, Chicago, IL, November 10: *Sonata No. 1*, Hindemith; *L'Orgue Mystique*, no. 51, Tournemire; *Seven Preludes*, op. 42, Baumgartner; *Sonata in E-flat*, op. 65, Parker; *Harmonies of Florence*, Bingham; *The Joy of the Redeemed*, Dickinson; *Symphonie no. 6*, op. 59, Vierne.

ROBERT BATES, St. Alban's Episcopal Church, Tucson, AZ, November 10: *Dances and Chansons of the French Renaissance*, Anonymous; *Quinto tiento de medio registro de tiple de septimo tono*, de Arauxo; *Exsultet caelum laudibus*, Titelouze; *More palatino*, Sweelinck; *Pavana lachrymae*, Dowland; *Praeludium in g*, Buxtehude; *Liebster Jesu, wir sind hier*, BWV 718, *Duetto II in F*, BWV 803, *Prelude and Fugue in e*, Bach.

KAREN BEAUMONT, St. John Cantius Church, Chicago, IL, November 3: *Was kann uns kommen an fur Not*, Praetorius; *Aria sopra la spagnolette*, Passaglia, Storace; *Toccata Sesta, Kyrie della Domenica, Christe, Kyrie, Toccata Quinta*, Frescobaldi; *Pièce d'Orgue*, Bach.

JAMES BIERY, with Marilyn Perkins Biery, Third Reformed Church, Holland, MI, October 27: *Solemn Procession*, Hampton; *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Fantasia und Fuge*, op. 19, Richter; *Variations on an Original Theme for Organ Duet*, op. 55, Cabena; *Elegy*, J. Biery; *Allegro vivace, Andante, Final (Symphony No. 1)*, op. 14, Vierne.

CRAIG CRAMER, Edman Chapel, Wheaton College-Conservatory, Wheaton, IL, October 7: *Le Mystère de Noël*, Fauchard; *Introduction, Scherzo und Fugue on B-E-A-T-E*, Zahnbrecher; *Partita, Freu dich sehr, o meine Seele*, Böhm; *Zweite Sonate*, op. 60, Reger.

BRIAN PRESTON HARLOW, Church of the Transfiguration, New York, NY, October 22: *Praeludium E Dur*, Lübeck; *Five Chorale Preludes*, van Oortmerssen; *Canzon IV in C*, Weckmann; *O Antiphon Preludes for Organ*, Muhly; *Fuga in d*, BWV 538, Bach.

DAVID HATT, Mission Dolores, San Francisco, CA, November 10: *Trumpet Tune in B-flat*, Johnson; *Prelude and Fugue in g-sharp*, Reger; *Adagiosissimo (Divertimento Armonico)*, Dretzel; *Prelude and Chaconne on 'Home'*, Hatt; *First Sonata*, Reger.

WILMA JENSEN, Independent Presbyterian Church, Birmingham, AL, November 3: *Pièce Héroïque (Trois Pièces)*, Franck; *Méditation à Sainte Clotilde*, James; *Fuge, Kanzone, und Epilog*, op. 85, Karg-Elert; *Cantilène*, op. 29, Pierné; *Le Monde dans l'attente du Saviour (Symphonie-Passion)*, op. 23), *Cortège et Litanie*, Dupré; *Petite rapsodie improvisée, Improvisation sur le Victimae Paschali (Cinq Improvisations)*, Tournemire.

JEANNINE JORDAN, with David Jordan, media artist, Wooster United Methodist Church, Wooster, OH, October 20: *Variations on Sei gegrusset, Concerto in a, Trio Sonata in G, Fugue in E-flat*, J.S. Bach; *Sonata*, C.P.E. Bach; *Chorale Prelude on Jesu Meine Freude*, W.F. Bach.

YUN KYONG KIM, First Presbyterian Church, Macomb, IL, November 10; *Les Cloches de Hinckley (Pièces de Fantaisie, Suite IV)*, op. 55, Vierne; *Sarabanda con Partite*, BWV 990, Bach; *Toccata in d*, op. 11, Prokofiev; *Concert Etude on an Australian Folk Tune*, Ampt; *Resurrection, King; Fast Dance*, Farrington.

KATIE MINION, Sacred Heart Catholic Church, Lombard, IL, November 24: *Ave Maris Stella*, de Grigny; *Vater unser im Himmelreich*, Böhm; *Trio Sonata VI*, Bach; *Fugues on BACH, Nos. 3 and 5*, Schumann; *Toccata*

*Alla Rumba*, Planavsky; *O Welt, ich muss dich lassen, Schmücke dich, o liebe Seele, O wie selig seid ihr doch (11 Chorale Preludes)*, Brahms; *Final (Symphonie II)*, Dupré.

ED NORMAN, Ryerson United Church, Vancouver, BC, Canada, November 17: *Prelude and fugue in G*, BWV 550, Bach; *Vater unser im Himmelreich*, Böhm; *Go Do Mo, Rehberg; Komm, o komm, du Geist des Lebens*, Göttliche; *Fantasia in f*, Mozart; *Pièce Héroïque*, Franck; *Le Banquet Celeste*, Joie et clarté des corps glorieux (*Les Corps Glorieux*), Messiaen; *Meditation on 'Once in Royal David's City'*, Janca; *Winter Night*, Delius, arr. Hebble; *Trumpeting Organ Morgan*, Jenkins.

OLUKOLA OWOLABI, Grace Lutheran Church, Lancaster, PA, November 24: *Fantasia and Fugue in g*, BWV 542, Bach; *Sonatina*, Sowerby; *Prelude and Fugue in b*, Martin; *Nigerian Organ Symphony*, Sadoh; *Symphony II in D*, op. 13, Widor.

WESLEY PARROTT, Culver Academies, Culver, IN, November 10: *Prelude and Fugue in C*, BWV 545, Bach; *Introduction and Passacaglia in d*, Reger; *Air and Variations, Toccata, Prelude on 'Song 46'*, Sowerby; *Sonata I*, Mendelssohn; *Funeral March of a Marionette*, Gounod; *Moto ostinato, Eben; Variations on an American Air*, Flagler.

LINDA RANEY, organ and harpsichord, First Presbyterian Church, Santa Fe, NM, November 8: *Praeludium in g*, Buxtehude; *Lambert's Fireside*, Howells; *Comes Autumn Time*, Sowerby; *Passacaglia*, Fischer; *Epilogue*, Langlais.

ANDREW SCHAEFFER, Loyola University, Chicago, IL, October 20: *Cinq Improvisations*, Tournemire; *Suite Bretonne*, op. 21, Dupré; *Introduction, Passacaglia and Fugue*, Willan; *Balletto del granduca*, Sweelinck; *Gospel Preludes, Book IV*, Bolcom.

THOMAS SHEEHAN, Independent Presbyterian Church, Birmingham, AL, No-

vember 10: *Fantasia super Komm, Heiliger Geist*, BWV 651, Bach; *Prélude, adagio et choral varié sur le theme du Veni Creator*, op. 4, Duruflé; Allegretto, Folk Tune (*Five Short Pieces*), Whitlock; *Naiades (24 Pièces de fantaisie: Quatrième Suite)*, op. 55), Vierne; *Sonata Eroïca*, op. 94, Jongen.

REBECCA GROOM TE VELDE, Denny Park Lutheran Church, Seattle, WA, October 13: *Toccata in F*, BWV 540/1, Bach; *Fantasia chromatica*, Sweelinck; *Sonata No. 3 in A*, op. 65/3, Mendelssohn; *Slumber Song*, L.W. Groom; *Veni Emmanuel (Three Festival Pieces)*, A Christmas Meditation (*Two Compositions for Organ*), Ps. 23:2 "...beside still waters," Ps. 18:10: "He did fly upon the wings of the wind" (*24 Psalm Voluntaries*), *Gothic Fanfare*, L.H. Groom; *Variations on 'The Servant Song'*, te Velde; *Choral et Variations sur 'Veni creator spiritus'*, Duruflé.

DAVID TROIANO, St. Mary's Cathedral, San Francisco, CA, October 27: *Obra de Lleno de Septimo Tono*, Torres; *Prelude and Fugue in F*, Sawa; *Cana of Galilee*, Kreutz; *Might, Trilogy on Pentecost*, Goemanne; *Panis angelicus*, Camonin; *Dialogue sur des Grands Jeux*, Couperin; *O Mensch, beweine dein Sünde gross*, Bach; *Trilogy on the Baptism of the Lord*, Foley; *Toccata on Salve Regina*, Titcomb.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, October 20: *Alleluys*, Preston; *Sonata II*, Hindemith; *Herr Jesu Christ, dich zu uns wend*, BWV 726, BWV 709, BWV 632, BWV 655, Bach; *Fantasia and Fugue in c*, BWV 537, Bach; *Fantaisie in C*, op. 16, Franck; *Sicilienne (Suite)*, op. 5), Duruflé; *Te Deum*, op. 11, Demessieux.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, October 1: *Passacaglia and Fugue in c*, BWV 582, Bach; *Adagio (Symphony No. 5 in f)*, Widor; *Choral in a*, Franck.

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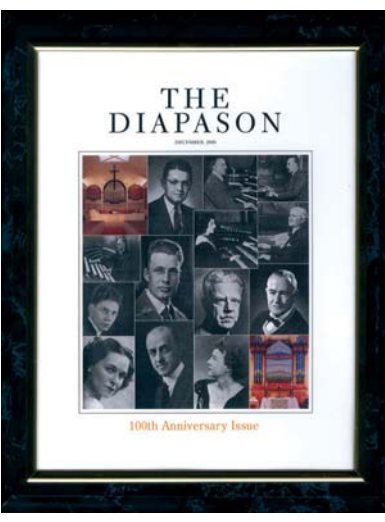
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**Last year, I announced *A Tiny Liturgical Year*.** These twelve very short new pieces are based on well-known tunes including HELMSLEY, PASSION CHORALE, and DOWN AMPNEY. michaelmusicservice.com 704-567-1066.

***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 Barkhoff 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.

## PUBLICATIONS / RECORDINGS

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

**OHS Press** announces the publication of Rollin Smith's *Pipe Organs of the Rich and Famous*, the story of organs in more than 50 private homes—a few residents being more famous than rich, at a time when the organ was not only a symbol of those who had arrived socially, but was considered the ultimate appointment of the luxurious home, indeed, the Home Orchestra of the Twentieth Century. Here you will visit with royalty, captains of industry, famous organists and composers, organbuilders, and less familiar names who were patrons of the King of Instruments on a lavish scale. Profusely illustrated with more than 200 photographs and engravings, this large-format hardbound book documents the work of more than 25 organbuilders in the United States, England, France, and Germany; stoplists of each instrument are included. Reserve your copy online today: [www.organsociety.org/ohspress/](http://www.organsociety.org/ohspress/).

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**CC&A announces the publication of a new book by Michael McNeil, *The Sound of an Italian Organ*.** Drawing on research dating to 1978, and written for the professional organ builder, tonal designer, and student of the Italian classical organ, this eBook in PDF format, ISBN 978-0-9720386-6-9, has 78 pages and full color illustrations. Available on [www.lulu.com](http://www.lulu.com), the book is priced at \$4.99.

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**1909 Felgemaker pipe organ** and Letcher Organ Company—last rebuild 1969: 14 ranks, 14 stops. Best offer—church needs funds to save roof support structure. Alan Ankney, 412/856-8035, [aaredhead56@verizon.net](mailto:aaredhead56@verizon.net). See photo and stoplist at <http://www.thediapason.com/classified/1909-felgemaker>.

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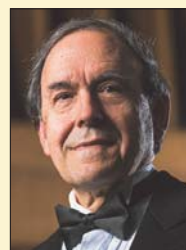
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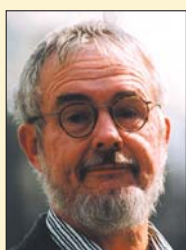
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 James O'Donnell, Director  
 October 2014

The Choir of Trinity  
 College Cambridge, UK  
 Stephen Layton, Director  
 September 2015



Jane Parker-Smith\*



Peter Planavsky\*



Daniel Roth\*



Jonathan Ryan



Ann Elise Smoot



Donald Sutherland



Tom Trenney



Thomas Trotter\*



Todd Wilson



Christopher Young

**Celebrating  
 Our 92nd Season!**

\*=Artists based outside the U.S.A.