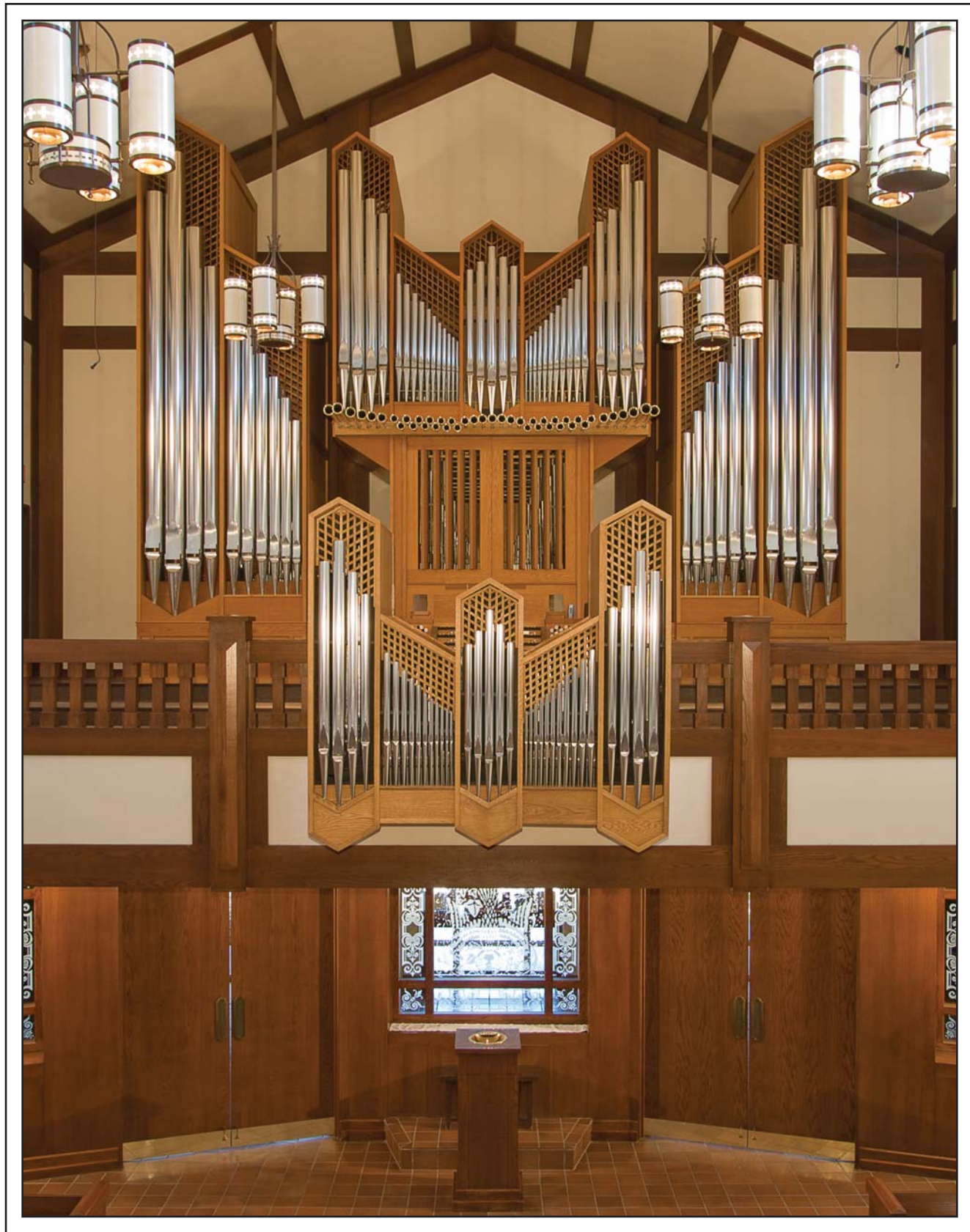


THE DIAPASON

APRIL, 2008



St. Vincent's Cathedral Church
Bedford, Texas
Cover feature on pages 30–31



Anthony & Beard



The Chenaults



James David Christie



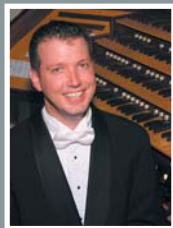
Peter Richard Conte



Clive Driskill-Smith



Jeremy Filsell



S. Wayne Foster



Gough Duo



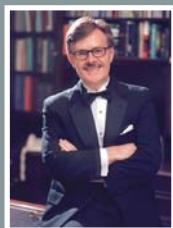
David Hurd



Paul Jacobs



Martin Jean



Huw Lewis



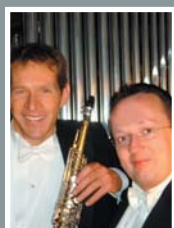
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THE DIAPASON

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Letters to the Editor

Helmut Walcha series

I enjoyed reading Paul Jordan's excellent series of articles on our late teacher, Helmut Walcha, in the last three issues of 2007. At least one outstanding Walcha student, however, failed to receive mention in Jordan's compilation; the late Russell Saunders, with whom I was privileged to do my DMA work, was David Craighead's distinguished colleague at the Eastman School for twenty-five years. Prof. Saunders in turn taught numerous organists, many of whom are still holding significant church and academic positions throughout the United States. I thought it important to fill this—no doubt unintentional—gap in Paul Jordan's review of the Walcha story, and to use this occasion to honor the unforgettable legacy of Russell Saunders. Those of us who studied with either Walcha or Saunders were privileged, and a few of us were doubly blessed.

Antone Godding
Professor Emeritus of Music
Wanda L. Bass School of Music
Oklahoma City University

Bravo on publishing Paul Jordan's splendid three-part article on Helmut Walcha in celebration of his 100th birthday in October, November, and Decem-

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mental Europeans, yet we now look back on those instruments as quite dated—though, to be sure, a start in the right direction. In my view it was not until the mid-1970s that American builders really caught up to the classical sounds of the harpsichord.

Of particular interest in the articles was the discussion of performance for the moment for live audiences vs. how, for instance, Walcha played for the record on recordings. My feeling is that it is possible to capture a lot of the excitement of the moment in a recording, and that the best recordings are filled with enough of this vitality so that, for that very reason, they do not become tiresome after more than one hearing. More documentary types of recordings do not seem to wear as well. I suggest that this difference of perceptions is partly a function of the *Zeitgeist*—the spirit of the times. Much of the period instrument movement has changed directions in the last 15-plus years, moving perhaps more toward the 'true spirit of bygone days, though we cannot be certain. The question of such certainty is of less interest to me than it used to be, inasmuch as I feel that what has happened has, above all, succeeded in bringing the music to life. There was a lot of hiding behind a screen of correctness for many years (not that Walcha needed to hide behind anything). With the likes of such new Italian groups as that led by Fabio Biondi, performances have indeed become alive. The Germans are also catching on; I was most impressed last season with the work of the Akademie für alte Musik Berlin as well as a recent performance by the Berliner Barock-Solisten (members of the Berlin Philharmonic) using modern instruments—but with clear awareness of some of the current practices of the early instrument groups. It's all part of the movement of life.

While diverging in part from Paul Jordan's subjects of organ music and of the beloved Helmut Walcha in particular, these thoughts were stimulated by his recent *Diapason* articles.

Edward Brewer
Leonia, New Jersey

Trinity Church, Wall Street revisited

My first letter to THE DIAPASON regarding Trinity Wall Street was published in the December issue. As far as I knew at the time, everything was absolutely factual, but some information I had was erroneous and I would like to correct these errors.

To set the record straight: Schoenstein (Jack Bethards) is installing two new organs at St. James Episcopal on Madison Avenue, NYC. The cost for these instruments will be around \$2 million rather than \$3 million (which I had been told was the contract). Sorry for the misquote. I know they will provide exceptional instruments. Congratulations to St. James and Schoenstein.

Robert Sipe went to the Kennedy Center (Aeolian-Skinner's last) only once for pictures. He did rescale some of the pipework and used a newly designed wind chest that was rather troublesome. Don Gillette and Irv Lawless (who has been curator for the last 37 years) tonally finished the organ.

Yes, I have worked with Rodgers Organs with several dealers (including Marshall & Ogletree) for the last 30 years. I

also have worked directly for the factory in voicing (analog, digital and pipe), as a voicer and consultant, and with many pipe organ companies. My work affiliations have absolutely nothing to do with the current sorry situation at Trinity. I am currently employed by Chad Perry and Associates, the Tristate Rodgers dealer.

As Owen Burdick is no longer employed at Trinity, there may be some hope for either restoring or using significant portions of the 154/IV Skinner. I cannot believe that this organ was so maligned and obviously left to deteriorate through the years. The 'drastic reconfiguration over the years' (the original organ was 151 ranks) was partially due to moving the choir to the chancel. In Larry King's tenure, the choir was moved to the gallery and would perform from the chancel occasionally. A 'drastic reconfiguration' meant three added ranks of pipework to the chancel organ. Yes, it is still an Aeolian-Skinner. I'm sure there are many more than 21 stops (unless the rest were damaged to the point of no return) to be 'good enough' to incorporate into a new pipe instrument.

As many figures have been misquoted in the past, let it suffice to say that the Skinner would have cost about half the quoted price that was made public to totally rebuild the organ by several very reputable companies. The organ was not damaged physically during the 9/11 attack except for dust, grit and small debris, some of which could have been there previously due to below-par maintenance. There is an insurance report about the actual damage on file.

Per St. Paul's Chapel, I suggested (again because of the historicity of the edifice), a mechanical-action organ built as a worship instrument in the style of an early American organ. I did suggest some digital stops, but only if space (pedal stops) would not permit a proper pedal division. In no way did I ever intend this to be a mechanical/digital combination with lots of digital stops. The Schlicker had mechanical problems (both key and stop actions) from the day it was installed; I played it many times and it was quite frustrating. The sound was very rough and grating as most late-1960s organs strove for the Baroque ideal Aeolian-Skinner, a 0/III 'virtual organ' or anything else digital? You be the judge.

What would you rather play: a 154/IV Aeolian-Skinner, a 0/III 'virtual organ' or anything else digital? You be the judge.

Rick Tripodi
Greenwich, Connecticut

Welte Organ in Boston

Kudos to David Rumsey and Christoph E. Hänggi for their fascinating article "The Origins of Seewen's Welte-Philharmonie" (March 2008, pp. 24–28). Readers may be interested to learn that a Welte organ is in the Church of the Covenant, corner of Newbury and Berkeley Streets in Boston, Massachusetts. Installed in 1929, the 4-manual, 65-rank, 3,530-pipe symphonic instrument was fitted with a Welte Reproducing Player and was designated "Welte-Tripp" Opus 287. Austin Organs, Inc. completed a half-million dollar "restorative reconstruction" in 2001.

Ed Sampson
North Andover, Massachusetts

Here & There

The Church of St. Luke in the Fields, New York City, continues its music series: April 10, Music from the Sistine Chapel (Palestrina, Allegri and Anerio); May 8, The Glorious Mysteries (Biber *Rosary Sonatas* with violinist Leah Nelson). For information: 212/414-9419; music.stlukeinthefields.org.

East Liberty Presbyterian Church, Pittsburgh, Pennsylvania, presents Stephen Tharp on April 11, 7:30 pm. The program includes the U.S. premiere of Samuel Adler's *Sonata for Organ*, dedicated to Tharp, Liszt's *Ad nos, ad*

salutarem undam, and a transcription of Wagner themes. For information: 412/441-3800; www.cathedralofhope.org.

Holy Trinity Lutheran Church, Akron, Ohio, concludes its recital series on April 11 with Monte Maxwell, organist of the U.S. Naval Academy Chapel, Annapolis. For information: 330/376-5154; trinity.lutheran-church.org.

CONCORA will perform Sergei Rachmaninoff's *Vespers* April 13 at 7:30 pm at the Church of St. Thomas the

Apostle, West Hartford, under the direction of Richard Coffey, artistic director. CONCORA will perform the same program at the Church of St. Mary, Providence, Rhode Island, April 20 at 5 pm. Accompanying historical lectures by Vladimir Morosan and Richard Coffey and an open rehearsal will be offered in conjunction with the President's College, University of Hartford. For information: 860/224-7500; <www.CONCORA.org>.

The Dominican Priory and Church of St. Vincent Ferrer, New York City, conclude their 2007-08 music series: April 13, Mark Bani, hymn festival; 4/20, Gail Archer, all Messiaen. For information: 212/744-2080 x 114.

The Friends of the Kotschmar Organ present two special concerts at Merrill Auditorium, Portland, Maine. On Tuesday, April 15, the Friends of the Kotschmar Organ will celebrate the legacy of Hermann Kotschmar, Portland musician of the late 19th century and the organ's namesake. Organists/choir directors Harold Stover, Albert Melton, and Chip Kaufman will join Portland municipal organist Ray Cornils in a concert featuring works of Bach, Macfarlane, Paine and Kotschmar. Choirs from First Parish Church, UU, Portland; First Parish Church, UCC, Brunswick; St. Luke's Cathedral, Portland; and Woodfords Congregational Church will sing works of Kotschmar, Mendelssohn, Haydn and Parry.

Ben Van Oosten will play the Kotschmar on Tuesday, April 29, 7:30 pm, in a program featuring works by Guilman, Franck, Vierne and Widor. For information: 207/883-4234; <www.foko.org>.

The Church of St. Ignatius Loyola, New York City, continues its "Sacred Music in a Sacred Space" series: April 16, Saint-Saëns, *Symphony No. 3*, Szymanowski, *Stabat Mater*; 4/27, Renée Anne Louprette; May 14, Monteverdi, *Vespers of 1610*. For information: <www.smssconcerts.org>.

Emmanuel Church, Chestertown, Maryland, continues its music series: April 18, Maxine Thevenot; May 1, Ascension Evensong. For information: 410/778-3477; <www.rlk.net/emmanuel>.

Baldwin-Wallace College, Berea, Ohio, presents its 76th annual Bach Festival April 18-20. The schedule features concerts (including the *St. Matthew Passion*, BWV 244, and Joan Lippincott), a Bach service, a masterclass, open house at the Riemenschneider Bach Institute, and buffet dinners. For information: 440/826-2207; <www.bw.edu/academics/libraries/bach/festivals/bachfest/>.

First Church of Christ, Wethersfield, Connecticut, continues its music series: April 20, David Spicer; May 18, the mu-

sic of Roberta Bitgood (1908-2007) sung by the choirs of First Church of Christ; June 8, first-place winners of the 2007 Albert Schweitzer Organ Festival/USA, Benton Blasingame and Ahreum Han. For information: 860/529-1575, x209; <visit www.firstchurch.org>.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: April 20, wedding music sampler; 4/27, Kirkin' o' Tartans; May 18, Helena Chan; June 22, music for organ and brass. For information: 805/965-7419; <www.trinitysb.org>.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, continues its music series: April 25, Alleluia Ringers (Concordia University, Mequon, WI); May 1-5, second annual Bach Week. For information: 989/652-6141; <www.stlorenz.org>.

Christ & St. Stephen's Episcopal Church, New York City, will host British guest conductor Paul Spicer in "Victorian Secrets," a concert of Victorian anthems, April 26 at 5 pm. The concert will feature the professional choir of Christ & St. Stephen's, with Nigel Potts (organist and choirmaster) accompanying on the new organ built by Schoenstein & Co. For information: 212/787-2755 x6; <music@csschurch.org>.

Winnetka Congregational Church, Winnetka, Illinois, will celebrate the dedication of their new Martin Pasi organ, Opus 18, with three days of events on April 26, 27, and 28. A lecture and demonstration will take place on Saturday, with Martin Pasi, builder, and Mark Brombaugh, organ consultant; a dedication service will be on Sunday morning, and a dedicatory recital by Douglas Cleveland is scheduled for 5 pm Sunday. On Monday, an "open keyboard" will be offered for area organists to register for time slots to play the new 3-manual, 47-stop organ. For information: <www.wccjoinus.org>.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, continues its music series: April 27, Rachel Laurin; May 18, Rossini, *Stabat Mater*. For information: 412/682-4300; <www.shadysidepres.org>.

Old Presbyterian Meeting House, Alexandria, Virginia, continues its music series: April 27, Children's Chorus of Washington, Jean Gregoryk, founder and artistic director; May 4, *Holocaust Cantata* by Donald McCullough. For information: 703/549-6670 x121; <www.opmh.org>.

The Cathedral of the Madeleine, Salt Lake City, concludes its 2007-08 concert season on April 27 with the Madeleine Festival Concert. The program includes Vivaldi, *Dixit Dominus*,

and Vaughan Williams, *Five Mystical Songs*. For information: 801/328-8941; <www.saltlakecathedral.org>.

St. Mary's Cathedral, San Francisco, continues its recital series on Sundays at 3:30 pm: April 27, Louis Perazza; May 4, Margherita Sciddurlo, with saxophone; 5/11, St. Dominic's Church Choir, Simon Berry, director; 5/18, Giorgio Parolini; 5/25, David Ryall. For information: 415/567-2020 x213; <www.stmarycathedralsf.org>.

Concert Artist Cooperative, beginning its twenty-first year of operation in April, welcomes interpreter/improviser/lecturer/recording artist Sophie-Véronique Cauchefer-Choplin, organist/lecturer/recording artist Catherine Ennis, organist/harpsichordist/accompanist Brennan Szafron, and organist/recording artist/lecturer/conductor/composer Elke Voelker to its roster of soloists and ensembles from around the world.

Sophie-Véronique Cauchefer-Choplin is titular organist of St. Jean-Baptiste de la Salle and deputy titular organist of St. Sulpice in Paris, France.

Catherine Ennis is the director of music at St. Lawrence Jewry and the Trinity Laban organ professor in London, England.

Brennan Szafron is organist and choirmaster of the Episcopal Church of the Advent in Spartanburg, South Carolina.

Elke Voelker is music associate and choir organist at the UNESCO Heritage Imperial Cathedral of St. Mary in Speyer, Germany.

Further information can be obtained from <www.ConcertArtistCooperative.com> or founder and director Beth Zucchini, 7710 Lynch Rd., Sebastopol, CA 95472; 707/824-5611; 707/824-0956 fax; or <BethZucchini@aol.com>.

William Carey University will present Frederick Swann and Mina Belle Packer Wichmann in a lecture/recital entitled "The Clarence Dickinson Legacy" on May 2 at 7 pm at Smith Auditorium, Thomas Fine Arts Center, on the campus of William Carey University, Hattiesburg, Mississippi. Mr. Swann will present an organ recital of music written by, or associated with, Clarence Dickinson, and both Mr. Swann and Mrs. Wichmann will reminisce about their associations with Clarence and Helen A. Dickinson,



Catherine Ennis



Brennan Szafron



Sophie-Véronique Cauchefer-Choplin



Elke Voelker



Canterbury Singers USA at York Minster, UK

The Canterbury Singers USA (Toledo, Ohio) sang for a week in residence following Christmas at York Minster in the UK. The seven services included five Choral Evensongs, one Choral Matins and one Choral Eucharist. A new setting of the Evening Canticles (*Magnificat and Nunc Dimittis*) by the choir's resi-

dent composer, Mark Bunce, received its European premiere at York Minster. This was the choir's eleventh choral tour to the UK and third visit to York. James R. Metzler (front row, left) serves as director and Michael Gartz (front row, right) serves as organist. The choir will return to the UK in 2009.



University of Evansville AGO members at the Taylor & Boody organ in Vincennes, Indiana (l to r): Zachary Guenzel, Douglas Reed (sponsor), Michael Salazar, Matthew Vanover, Joshua Goodwin, Patrick Ritsch, Karol Farris, Cal Leferink, Jeremy Webster, and John Posey

The University of Evansville AGO chapter sponsored a concert commemorating the 300th anniversary of Dietrich Buxtehude's death on October 21, 2007. Douglas Reed's students performed

works by Buxtehude on the Taylor & Boody organ (1981, II/22) at the First Christian Church in Vincennes, Indiana. Some compositions were performed on the university's McGary harpsichord.



Clarence Dickinson

discussing their lives and contributions to church music. William Carey University houses the Clarence Dickinson Collection. Dr. Dickinson's own personal library. For further information, contact Patricia Furr, head librarian at Carey University, at 601/318-6170, or <pfurr@wmcarey.edu>.



Frederick Swann

First Presbyterian Church, Laurel, Mississippi, announces the fortieth anniversary of its 1968 Aeolian-Skinner, Opus 1498. Designed and tonally finished by Roy Perry and J. C. Williams, this four-

manual organ of 72 ranks was dedicated in recital by Frederick Swann, who will return to play its 40th anniversary recital on May 4 at 4 pm. In addition to his recital, Mr. Swann will also be playing the organ for the Sunday morning worship service on May 4. For further information, contact Lorenz Maycher, organist at the church, at 601/428-8491.

The American Organ Archives of the Organ Historical Society is sponsoring a tour of Vermont and New Hampshire organs in the Lake Sunapee region of New Hampshire as a benefit for the archives. Between August 25 and 29, the tour will visit 15 historical organs by Casavant, Hook, Estey, Hamill, Hook & Hastings, Hutchings, Plaisted, Johnson, Marklove, Alexander Mills, and A. David Moore. Edgar A. Boadway, of Claremont, New Hampshire, is chairman. Of the \$189 registration, \$130 of it will be tax deductible as a charitable contribution.

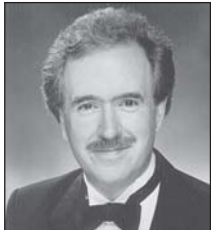
Headquarters will be at Twin Lake Village on the north shore of Little Lake Sunapee in New London, New Hamp-

shire. In support of this effort, the "Villa" is providing a special package rate of \$398 for four night's lodging and eleven meals in the hotel dining room, inclusive of all taxes and tips.

Organ demonstrations will be presented by John Atwood, Kevin Birch, Ed Boadway, Carol Britt, Lynn Edwards Butler, Charles Callahan, Michael Friesen, Mark Howe, Peter R. Isherwood, Barbara Owen, Lois Regestein, Permelia Sears, and James L. Wallmann, and the tour will visit two organ shops, those of A. David Moore and Andrew T. Smith. Restoration work by E. A. Boadway, A. David Moore, Stephen Russell, Andrew R. Smith, and Robert N. Waters will be prominently featured. All participants are donating their efforts in support of the American Organ Archives, the research library of the Organ Historical Society, located at Talbott Library, Westminster Choir College, Rider University, Princeton, New Jersey.

For information, contact Stephen L. Pinel, OHS Archivist, at 609/448-8427; <slpinel@verizon.net>.

Concert Artist Cooperative



Colin Andrews
Organist/Lecturer/Recording Artist
Lecturer, Organ Performance & Sacred Music Studies
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School of Music
Greenville, North Carolina



Cristina Garcia Banegas
Organist/Harpsichordist/Conductor
Organ Faculty and Chair
University of the Republic
Conductor, De Profundis
Vocal/Instrumental Ensemble
Director, International Organ Festival
Montevideo, Uruguay



Emanuele Cardi
Organist/Lecturer/Recording Artist
Organ and Soprano with
Polina Balva (St. Petersburg)
Titular Organist
St. Maria della Speranza
Battipaglia, Italy



Sophie-Véronique Cauchefér-Choplin
Interpreter/Improviser/Recording Artist
Titular Organist
St. Jean-Baptiste de la Salle
Deputy Titular Organist
St. Sulpice, Paris, France



Shin-Ae Chun
Organist/Harpsichordist/Recording Artist
Music Director and Organist
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Maurice Clerc
Interpreter/Improviser/Recording Artist
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National Conservatory
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Leon Couch
Organist/Lecturer
College Organist
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Laura Ellis
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Gainesville, Florida



Catherine Ennis
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Appointments

Jennifer Bauer has been named director of marketing and public relations for VocalEssence. She holds a Bachelor of Music in bassoon performance and an MBA from the University of Wisconsin (Madison). Bauer previously served as direct marketing manager for the Chicago Symphony Orchestra, and has held positions with the DePaul University School of Music, and the Elgin Choral Union. For information: <www.vocalescence.org>.



Leonardo Ciampa

Leonardo Ciampa has been appointed interim director of music and liturgy at St. Mary-St. Catherine Parish in Charlestown, Massachusetts. His duties include providing and overseeing the music at five weekend liturgies, forming adult and children's choirs, and overseeing the maintenance of the church's historic III/43 Woodberry & Harris tracker-action organ, in original condition. The large building, built by Keely in 1888, is considered an architectural marvel and is located around the corner from the famous Bunker Hill Monument.



Scott Dettra

Scott Dettra has been appointed organist and associate director of music at Washington National Cathedral, where he is responsible for playing the organ at more than 350 services per year and assists music director Michael McCarthy with the direction of the cathedral choirs. He has previously held positions at St. Paul's, K Street in Washington; St. Mark's, Philadelphia; and Trinity Church, Princeton. Additionally, he was accompanist of the American Boychoir for a number of years. In addition to his work at the cathedral, he is assistant conductor of both the Washington Bach Consort and the Cathedral Choral Society. Dettra holds two degrees from Westminster Choir College and has also studied at Manhattan School of Music. His principal organ teachers have been Joan Lippincott, Dennis Keene, and his father, Lee Dettra.

Christopher Jacobson has been appointed assistant organist and assistant director of music at Washington National Cathedral, where he has been organ scholar since 2005. His responsibilities include accompanying, assisting with the direction of the ca-



Christopher Jacobson

thedral choirs, and training the junior choristers. Jacobson holds the Master

of Music degree in organ performance and the Sacred Music Diploma from the Eastman School of Music, where he studied with David Higgs and William Porter; he earned his Bachelor of Music degree at St. Olaf College under John Ferguson. He is a graduate of the American Boychoir School in Princeton, New Jersey, where he began his musical career as a treble chorister under James Litton.

Jacobson has earned first prize in several organ competitions: the 2005 John R. Rodland Scholarship Competition, the 2003 AGO/Quimby Region VI Competition for Young Organists, the 2003 Schubert Club Competition in Minneapolis, and the 2001 Paul Manz Bach and Hymn Organ Competition. His recital performances have been heard on three continents including programs at the 2004 AGO convention in Los Angeles, as well as St. Patrick's Cathedral (Dublin, Ireland) and St. Michael's Church (Melbourne, Australia).

Here & There



John Cummins

John Cummins is featured on a new recording, *Bravo Dolce!*, on the Pro Organo label (CD7219). Recorded on the Schoenstein organ at First-Plymouth

Congregational Church, Lincoln, Nebraska, where Dr. Cummins is minister of music and organist, the program includes music of Widor, Couperin, Bach, Myron Roberts, Sowerby, Rachmaninoff, and Vierne, recorded with multi-channel DSD® (Direct Stream Digital®) technology. An essay on the music, and the organ specifications are found in the liner notes in the CD booklet. For information: <www.zarex.com>.

Frank Ferko's *Merton Songs* will receive its premiere on April 15 at Carnegie Hall, New York. The "Five Songs on Poems by Thomas Merton" will be performed by Nathan Gunn, baritone, and Julie Gunn, piano, for whom they were composed. This program will also include an earlier Merton song of Ferko's entitled *For My Brother: Reported Miss-*

➤ page 8

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CONCORA executive director Jane Penfield, **CONCORA** board president Robert M. Borden, **CONCORA** artistic director Richard Coffey, **Hartford Symphony Orchestra** music director Edward Cumming

CONCORA celebrated the 60th birthday of its founder and artistic director, **Richard Coffey**, on February 2 at the Farmington Club in Farmington, Connecticut. The evening included dinner and testimonials by Hartford Symphony Orchestra music director Edward Cumming and **CONCORA** executive director Jane Penfield. Musical entertainment was provided by the **CONCORA** singers.

Richard Coffey founded **CONCORA**, Connecticut Choral Artists, as a professional vocal ensemble in 1974. He is organist and minister of music of the South Church of New Britain, where he conducts a choir of professional and amateur singers and serves as artistic director of its music series. He is also music director of the Hartford Chorale.

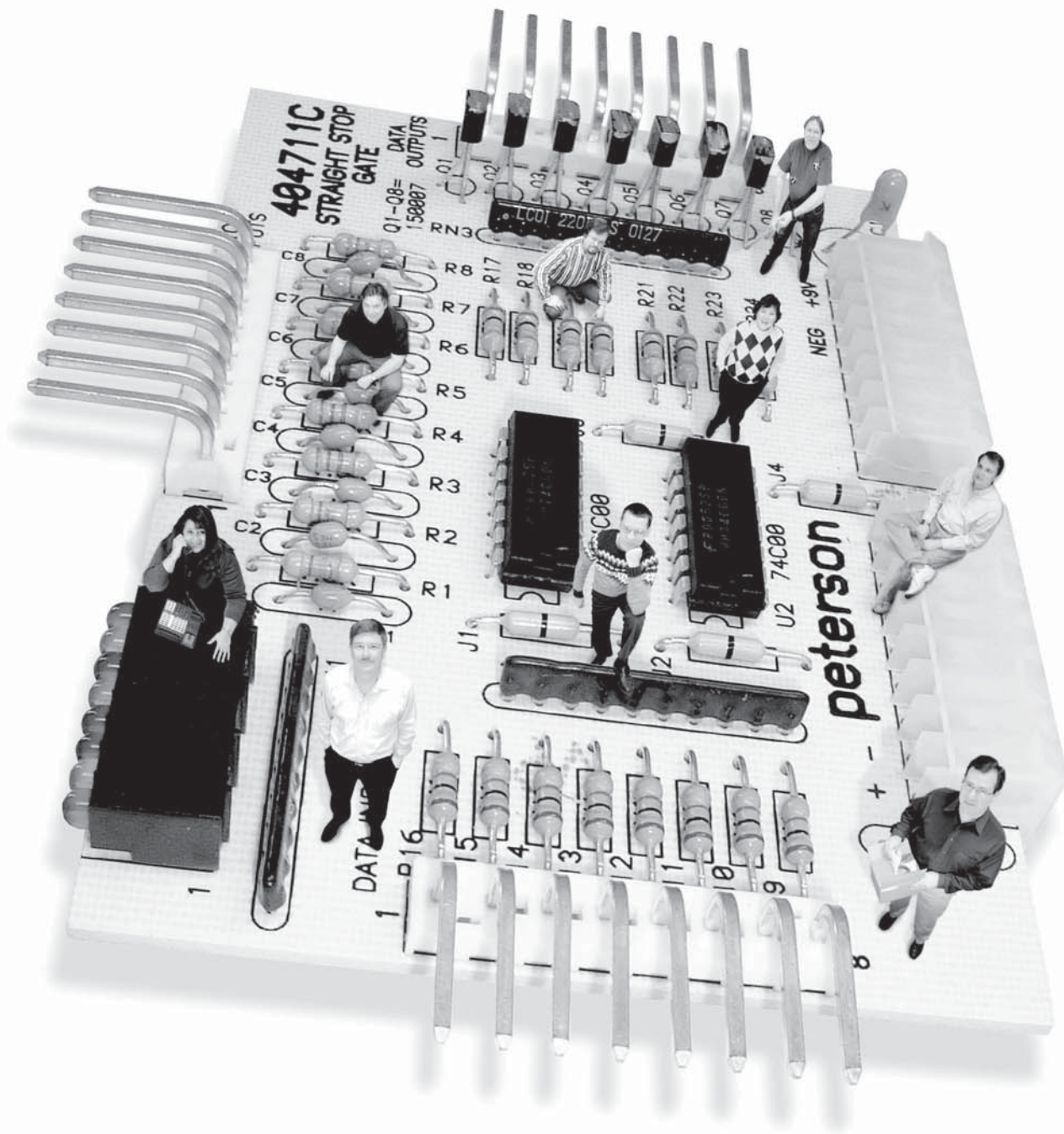
Coffey has prepared choruses for many orchestras and festivals, and was chorumaster of the Connecticut Opera Association for five seasons. For three years, Coffey was visiting artist in choral music at the Hartt School, University of Hartford, where he conducted the Hartt Chamber Singers and taught graduate seminars in choral literature. He has served on the faculties of SummerTerm at Central Connecticut State University, the President's College of the University of Hartford, the Colby

Church Music Institute in Waterville, Maine, and the University of Connecticut at Storrs.

Coffey has served on the boards of directors of the New Britain Symphony, the Hartford AGO chapter, and Chorus America. He also serves regionally as adjudicator and clinician for keyboard and choral competitions and festivals. He served for five years on a panel of advisors to the Institute of Sacred Music at Yale University, and has made presentations at conventions of the American Choral Directors Association, Chorus America, and the American Guild of Organists. He frequently writes reviews for *The Choral Journal*.

Coffey holds degrees in music from the University of North Carolina at Greensboro and the School of Sacred Music of New York's Union Theological Seminary. He was awarded France's "premier prix" in organ performance following studies with organist Marie-Claire Alain. In 1992 Coffey was named Choral Director of the Year by the Connecticut Chapter of the American Choral Directors Association. In 2007 he was awarded the Lifetime Achievement Award by the Greater New Britain Arts Alliance and a Major Achievement Award by the Hartford Symphony Orchestra.

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Frank Ferko



Scott Hanoian



Iain Quinn



Martin Argall at Medinah Temple, 1978

► page 6
ing in Action, 1943, which the Gunns have performed regularly in their all-American programs. The April concert will focus on the life of monks, and it will also include works of Samuel Barber and Olivier Messiaen.

Ferko's setting of *O salutaris hostia* for unaccompanied SSAA chorus is featured on a new recording by the St. Mary's College Women's Choir, conducted by Nancy Menk, entitled *Across the Bar*. In February the Oxford-based chorus, *Commotio*, conducted by Matthew Berry, released a CD titled *Night*, which features music for chorus and cello. It includes the first commercial recording of Ferko's setting of *Lord, Let at Last Thine Angels Come* for SATB and cello (commissioned by the Dale Warland Singers), and it also includes his a cappella work, *Motet for Passion Sunday*. For information: <www.frankferko.com>.

Scott Hanoian is featured on a new recording of the organ works of Johannes Brahms on the JAV label (JAV 170). Recorded at Washington National Cathedral, where he was formerly the assistant organist and assistant director of music, the program includes the complete Brahms organ works: *Eleven Chorale Preludes*, op. 122, *Prelude and*

Fugue in A Minor, Prelude and Fugue on "O Traurigkeit," Fugue in A-flat Minor, and Prelude and Fugue in G Minor. Hanoian was recently appointed director of music and organist at Christ Episcopal Church in Grosse Pointe, Michigan. The booklet comes with notes on the music, a full stoplist and an interview with Hanoian about his career as a professional musician. For information: <www.pipeorgancds.com>.

Peter King is featured on a new recording with the BBC National Orchestra of Wales conducted by François-Xavier Roth (Regent Records REG CD257). Recorded on the 1997 Klaiss organ at Bath Abbey, the program includes Respighi, *Suite in G*; Poulenc, *Concerto in G Minor*; and Rheinberger, *Concerto No. 1 in F*, op. 137. For information: <www.regentrecords.com>.

During January, Iain Quinn recorded a new solo CD at Coventry Cathedral, UK, devoted to American organ music. He also performed concerts at Westminster Abbey and King's College, Cambridge. While in Cambridge the choirs of Gonville and Caius College (Dr. Geoffrey Webber, director) and Trinity College (Stephen Layton, director) gave the UK premieres of several of his choral

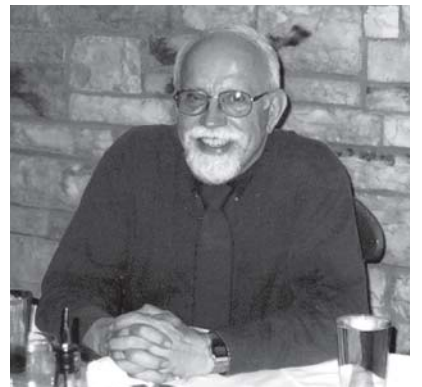
works including *Bless the Lord, all you his hosts, Mirabile Mysterium, O esca viatorum*, and the *Magnificat and Nunc dimittis*, respectively. Quinn is director of cathedral music and organist at the Cathedral Church of St. John, Albuquerque, New Mexico.

Daniel Roth is featured on a new DCD and CD, *Hommage to Daniel Roth: Portrait of an Artist*, on the JAV label. The recording documents his long and versatile artistic activity as an interpreter and improviser, as university teacher and composer. In a 45-minute interview in the "Salon Widor," Roth talks about his life, his development, and his activities. He is shown at home in his study, at the house organ, and at the piano. At St. Sulpice he plays improvisations and pieces by Bach, Widor, and Saint-Saëns. Roth states: "Actually I wanted to be a pianist but my mother told me: become an organist, so that you can use your music to improve humanity. . . . I came to music through Albert Schweitzer." For information: <www.pipeorgancds.com>.

Godwin Sadoh's *Nigerian Organ Symphony* has been published by Evensong Music. The new five-movement work is infused with African music creative procedures such as scales, ostinati, call-and-response, interlocking rhythms, dance nuances, borrowed indigenous melodies, bell and drum patterns, foot stamping and hand clapping rhythms. These five pieces are suitable for service and concert use; \$15.00; <www.evensongmusic.net>.

survived by his wife of 65 years, Charlotte, two daughters, four grandchildren, and a brother.

Lloyd E. Cast, Jr. died on January 26. He was 75. Born in Hollywood, California, he received bachelor and master of music degrees from Indiana University, as well as a Doctor of Music (honoris causa) from Nashotah House Seminary, Nashotah, Wisconsin. He was organist and director of music, emeritus of the Cathedral of All Saints, Albany, where he served for 37 years. Cast served as dean of the Bloomington, Indiana, and Eastern New York chapters of the AGO and was on the board of directors of the Royal School of Church music in America. He is survived by his partner of 45 years, William L. (Roy) Gordon, a brother, two nieces, a nephew, and four grand nephews.



August E. Knoll

August E. Knoll, 65, died unexpectedly on February 7 at his home in Wheatland, Iowa. His death was discovered when he failed to appear for his scheduled work as organist of St. Paul United Church of Christ on Sunday morning.

Born in Des Moines, Iowa, November 11, 1942, he graduated from Wartburg College in Waverly, Iowa, and received his master's degree from the University of Iowa. He was band master of Calamus-Wheatland schools for 39 years, receiving many awards on a state and local level. He was minister of music at St. Paul's for 38 years. Knoll held leadership positions in both the River Valley and Blackhawk AGO chapters and the Eastern Iowa OHS chapter, of which he was a founding member. He was an annual recitalist on the Clermont Organ Series, helping thereby to maintain public support for the 1896 Kimball organ in the Union Sunday School building, a state historical site.

Knoll was a familiar and beloved supporter of many organ events in the tri-

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Nunc Dimittis

Martin J. Argall, 91, MCPO U.S.N. Ret., died January 23. Argall grew up in Chicago, playing piano. He won a citywide piano contest at age 11, but because of the Great Depression, his family could not afford formal training. By high school, he began playing organ, often practicing on the theatre organ at the Symphony Theater, where the owner would accompany him on his violin. Argall was active as an organist in Chicago. A 33rd-degree Scottish Rite Mason, he served as organist for over 50 years for Masonic lodges, including 20 years for the Scottish Rite Cathedral. He was a member of the Medinah Shrine Temple, serving there as organist for 20 years, and as a volunteer at Shriner's Hospital for Children for 12 years. A member of the American Guild of Organists for 70 years, Argall was organist for 30 years at Holy Trinity Lutheran Church. He is

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state area of Iowa, Illinois and Wisconsin. He was an inveterate convention-goer at meetings of both the American Guild of Organists and the Organ Historical Society. He served on the committee that planned and executed the 1986 OHS convention in eastern Iowa.

August Knoll was well known as a successful mentor of many music students, and many of these students went into careers in music. He was also a familiar figure playing and directing in many community bands throughout the area. His constant support and interest in all things musical will be deeply missed.

—Mark R. Nemmers

Karlheinz Stockhausen, age 79, died December 5, 2007. He began musical studies at age six, with a local organist, Franz-Josef Kloth, and studied composition with Swiss composer Frank Martin in Cologne and with Olivier Messiaen and Darius Milhaud in Paris. An influential German composer, he was prominent in the avant-garde movement in the mid to late 20th century; he wrote many compositions that included electronic sound. His 362 compositions include 45 choral works. He founded the Stockhausen Foundation for Music in 1994, to preserve his works and provide instructions on performing his music. Details can be found at <www.stockhausen.org>.

Lyndell P. Watkins, Sr., died November 13, 2007 at the age of 85. Born in Kensett, Arkansas, he played piano as a youth, winning a talent contest held by a Memphis radio station. During World War II he served as a chaplain's assistant, providing music for religious services. Following the war, he graduated from Hendrix College in Conway, Arkansas, and did graduate study with Marilyn Mason at the University of Michigan, and doctoral study with Jon Spong at the University of Missouri (Kansas City) Conservatory of Music. He was music department head at Arkansas College (now Lyon College) for 14 years, associate professor of music at Delta State University in Mississippi for 23 years, and served as organist-choir director at St. Luke United Methodist Church in Cleveland, Mississippi, and First Presbyterian Church, Greenville, Mississippi. A longtime member of the AGO (Jackson, Mississippi chapter), he also held memberships in the Mississippi Music Teachers Association, the Music Teachers National Association, and the Organ Historical Society. He is survived by his wife of 57 years, Doris Darby Watkins, a daughter, two sons, and four grandchildren.

Richard Westenburg, a choral conductor who founded the Musica Sacra Chorus and Orchestra in 1964, died February 20 in Norwalk, Connecticut, at the age of 75. Born in Minneapolis, Westenburg won several small piano competitions as a child. He earned a Bachelor of Music degree in organ at Lawrence University in Appleton, Wisconsin, and a master's in musicology, with a minor in film, at the University of Minnesota. In 1959 he went to Paris to study with Nadia Boulanger, Pierre Cochereau and

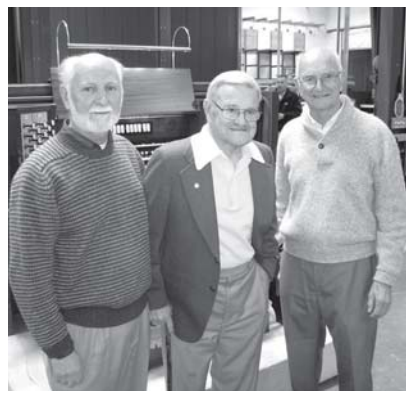
Jean Langlais. After two years as director of music at the First Unitarian Church in Worcester, Massachusetts, he moved to New York in 1962 and enrolled at the Union Theological Seminary, joining the seminary faculty in 1963 and completing his doctorate in sacred music in 1968.

In 1964 Westenburg was hired as organist and choirmaster at Central Presbyterian Church in Manhattan, and he quickly assembled an early version of the Musica Sacra Choir. He was also music director of the Collegiate Chorale from 1973 to 1980 and a lecturer at the Metropolitan Museum of Art from 1979 to 1982. In 1990 he became music director at the Fifth Avenue Presbyterian Church.

In addition to conducting, Westenburg taught choral music and conducting at the Mannes College of Music from 1971 to 1977, and led the choral department at the Juilliard School from 1977 to 1989. He was also a visiting professor at Rutgers University from 1986 to 1992. He is survived by his two sons, two daughters, and six grandchildren.

Here & There

Bärenreiter announces the release of *Jazz Inspirations for Organ 3 for Church Services and Concerts* (BA 9260, €29.95). Edited by Uwe-Karsten Groß in collaboration with Gunther Martin Götsche, this volume presents works based on chorales such as "Lobet den Herren alle, die ihn ehren," "O Heiland, reiß den Himmel auf," and "Morgenglanz der Ewigkeit," in a popular style. For information: <www.baerenreiter.com>.



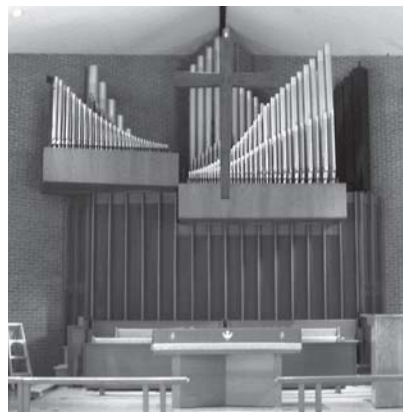
Edward, Bertram and Vincent Schoenstein at the Schoenstein & Co. open house, January 2008 (photo credit: Louis Patterson)

Schoenstein & Co. of San Francisco welcomed over 80 visitors to its Benicia, California, plant on Sunday afternoon, January 13, to hear and play the 3-manual symphonic-style organ built for Christ and St. Stephen's Episcopal Church in New York City. Visitors to the shop also had a chance to visit with the craftsmen at their workstations, and view construction of organs destined for the gallery and chancel of St. James' Episcopal Church in New York City. The highlight of the afternoon was the opportunity to meet Bertram, Vincent, and Edward Schoen-

stein, grandsons of Felix F. Schoenstein, who founded the company in 1877. In the 1980s Bertram came out of retirement for several years to help his brother Lawrence and new owner Jack Bethards to enlarge the firm's operations. Edward and Vincent have also been involved with the company from time to time. The three brothers were proud to see that the traditions established by their family are continuing in the 21st century.

—William Vaughan

John-Paul Buzard Pipe Organ Builders is undertaking a comprehensive rebuilding of the Wicks organ at Holy Cross Lutheran Church in Collinsville, Illinois. The church (in whose cemetery the 19th-century St. Louis organbuilder Wilhelm Metz is buried) had at one point a 1914 tubular-pneumatic action Wicks organ. This was replaced in 1946 by a 2-manual, 11-rank electromechanical action Wicks instrument, which was altered and enlarged by Wicks in 1976. The present project includes complete rebuilding of the console; installation of a new solid-state relay and combination action; total refurbishment of all wind system components and windchests; installation of new expression equipment; total revoicing of the organ to bring its disparate pipes into harmony with each other, and the installation of five new stops. For information: <www.Buzardorgans.com>.



Casavant Opus 3718 before



Casavant Opus 3718 after

The Organ Clearing House has completed the renovation and installation of Casavant's Opus 3718, built in 1972. Originally at Centre Methodist Church in Malden, Massachusetts, the organ was purchased by Salisbury Presbyterian Church in Midlothian, Virginia. Centre Methodist was the home church of Jason McKown, Boston organ technician whose nearly 70-year career included working personally with Ernest Skinner installing organs in the Boston area in the 1920s and maintaining the great organs of Trinity Church, Copley Square, and the First Church of Christ,

Scientist (The Mother Church), both in Boston, well into the 1980s. McKown cared meticulously for the Casavant organ as a gift to his church.

The Organ Clearing House managed the purchase and sale and served as general contractor for the renovation and modification of the organ. The pitman windchests were re-leathered by Columbia Organ Works of Columbia, Pennsylvania. The new case and building frame was designed by Jay Zoller and built by QLF Pipe Organ Components of Rocky Mount, Virginia. The façade pipes were made of polished tin with gilded mouths by Organ Supply Industries of Erie, Pennsylvania.

The organ was installed in Midlothian by Amory Atkin, president of the Organ Clearing House, Joshua Wood, vice-president, and Terence Atkins, Dean Conry, and Nicolas Bruno of the OCH crew. Executive director John Bishop coordinated the various phases of the project. Robert Waters and Scot Huntington performed tonal finishing.

Salisbury Presbyterian Church is home to an active music program led by Sharon Miller, director, and John Miller, organist. A dedication recital was played in November of 2007 by Bradley Welch of Dallas, Texas.

Fabry Inc., Antioch, Illinois, began the year 2007 with one of their largest and most complex projects to date. Christ Presbyterian Church in Madison, Wisconsin, included two complete console rebuilds (four-manual and two-manual) sharing the same ICS-4000 solid-state combination action, with two separate MIDI systems, the addition of three 32' pedal extensions, the addition of four ranks of pipes to the choir division, three new electric expression systems, moving two antiphonal ranks of pipes, five electric tremolo units, and new chime action.

The year continued building new chests, consoles, and rebuilding consoles all over the Midwest. The major rebuild project at Culver Military Academies in Culver, Indiana, included total re-leathering of all manual and offset chestwork, total rewiring of all chestwork eliminating all cloth-covered wiring, and installing the ICS-4000 combination action with a new three-manual console shell, six new electric expression motors, and three new ranks of pipes. Trinity Lutheran in Galesburg, Illinois, received two new swell main chests; the old chests had cracks across the wood sections of the primary controls. First Presbyterian Church in Defiance, Ohio, remodeled the entire front altar area of the sanctuary, which required moving the Reuter two-manual console. New longer cables were installed and a movable platform was furnished for more versatility of the music program.

Redeemer Lutheran in Waukegan, Illinois, received a new electric-valve Swell main chest to eliminate failing internal chest shifters and the future need to re-leather. The Rialto Square Theater in Joliet, Illinois, received a new ICS-4000 combination action and relay system. A new three-manual console went to First English Lutheran in Oshkosh, Wisconsin, with an ICS-4000 solid-state conversion. The project included two electric expression systems and three electric tremolo units. A new low profile two-manual console with an ICS-4000 solid-state conversion went to St. Edward and Christ Episcopal Church in Joliet.

Rebuilt consoles and chamber ICS-4000 solid-state conversion projects were

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1950s



1960s




1970s



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1980s



1990s



2000s



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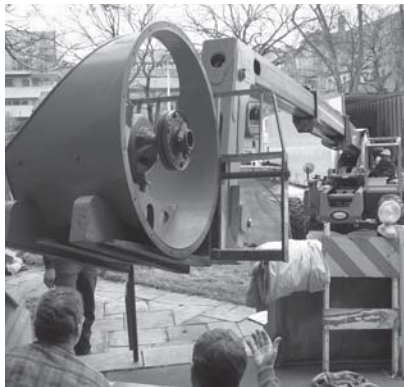
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Rockefeller Chapel, Chicago

The Schantz Organ Company has completed the rebuild of and modifications to the E. M. Skinner Opus 634 (1928) at Rockefeller Chapel, Chicago. When installation and tonal finishing is complete the organ will stand at 132 ranks. The tonal design of the instrument was restored to the original Skinner design. Additions and tonal modifications to the organ have been made in keeping with Skinner tonal concepts. The project is scheduled for completion later this spring. Built into the chapel in 1928, this organ is one of the few remaining masterworks of Skinner. The original design featured four manuals and 126 stops. For information: <www.schantzorgan.com>. (Photo credit: Dean Christian.)



Blower



Blower motor



Low C of 32' Major Bass



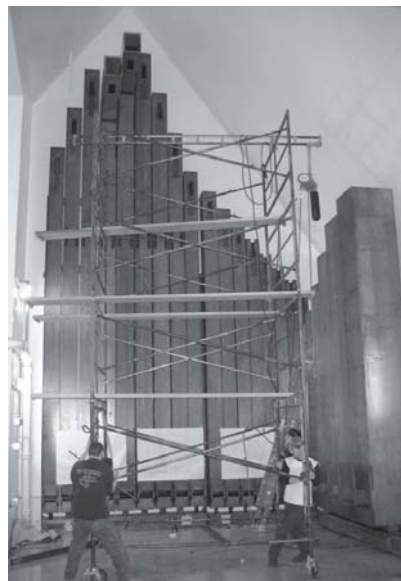
Restored pipework



Restored façade



32' Open Wood and 32' Major Bass



32' Open Wood and 32' Major Bass

Carillon News

by Brian Swager

Sixth International Queen Fabiola Carillon Competition

Since its foundation in 1922, the Royal Carillon School "Jef Denyn" in Mechelen, Belgium, has been involved in the support and development of the art of carillon playing. As part of this effort, the school organizes the international Queen Fabiola Carillon Competition in cooperation with the city of Mechelen. This competition, widely recognized as the most prestigious of its kind, provides a powerful stimulus for the recognition of carillon playing as an artistic expression of the highest level.

The winners of the previous competitions have acquired international fame:

- 1987 - Geert D'hollander
- 1990 - Boudewijn Zwart
- 1993 - Gideon Bodden
- 1998 - Tom Van Peer
- 2003 - Twan Bearda.

The sixth international Queen Fabiola Carillon Competition will take place on September 10-14, 2008. Carillonners from all over the world are invited to participate; there is no age limit. Candidates should submit nine compositions of a high degree of virtuosity: three baroque or classical works, one of them being a prelude by Matthias Vanden Gheyn; three romantic works originally composed for carillon; and three contemporary works also originally composed for carillon. Candidates must send one copy of each score along with their application. These scores may not show any references or indications from which the name or the nationality of the participant could be traced. An obligatory work is to be performed in the elimination round and in the finals.

All performances will be played on the new carillon in the tower of St. Rombouts in Mechelen. It was cast by Royal Eijsbouts, Astén, the Netherlands, in 1981. This carillon comprises 49 bells: B-flat, C1, D1—chromatic through—C5. The instrument transposes down a fourth: the pitch of C1 is G0. Candidates are offered the opportunity to practice on this instrument as well as on the practice consoles in the carillon school.

The elimination round takes place on Wednesday, September 10 and, if necessary, also on Thursday the 11th. During the elimination round, all candidates will perform three works: the obligatory work, one work chosen by the candidate, and one work chosen by the jury and selected from the candidate's repertoire. The order of performing is assigned by lot. Performers are unknown to the members of the jury. The five competitors who receive the highest marks will be selected for the finals. Those who are not selected for this final round will receive an allowance of €125.

The finals will take place on Saturday and Sunday, September 13-14, 2008, at 7:30 pm. On Saturday, finalists will perform three works chosen by the jury: one baroque or classical, one romantic,


➤ Here & There, p. 10

completed at Our Savior Lutheran in Iron Mountain, Michigan; St. Peter Lutheran in Chaseburg, Wisconsin; and St. Paul Lutheran in Rockford, Illinois. A 4-rank residential instrument was produced for Steve Jensen of Milwaukee, Wisconsin. The instrument is prepared for a future reed voice. St. Peter's Catholic Church in Antioch, Illinois, received the tonal addition of an 8' Trompette rank.


Mid-year 2007, Fabry Inc. became the authorized service directors for northern Illinois and Wisconsin for the Wicks Pipe Organ Company of Highland, Illinois. The final major project for 2007 was a complete rebuild at St. Paul Lutheran in Albion, Michigan, that included a new blower unit, ICS-4000 solid-state

conversion of console and relay systems, all main and offset chestwork rebuilt using electric valves, tonal revoicing, and a new expression motor. This project also included enlarging the Swell chamber to eliminate double stacking of windchests and to allow tuning room for numerous crowded ranks.

The year 2008 includes the following major projects: the addition of eight ranks for the Peace Lutheran Church in Platteville, Wisconsin; a complete rebuild for the instrument at Calvary Lutheran Church in New Windsor, Illinois; a complete rebuild at the First Presbyterian Church in Lincoln, Illinois; and the addition of another rank of pipes and a few mechanical changes at Culver Military Academies in Culver, Indiana. For information: <www.fabryinc.com>.




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In the wind . . .

by John Bishop

Life's rhythm

Working with the Organ Clearing House is all about travel. Most organ-builders spend most of their time in the workshop building an instrument, and then go on the road to install it. Ours is mostly site work. The OCH crew is busy dismantling or installing organs, shipping organs and organ parts around the country, or preparing organ cham-



John Bishop

bers for the installation of new instruments built by others. This means that we travel frequently—sometimes it feels like constantly. Many of our trips last two or three weeks. We arrive in a city, settle into a hotel, find our way around, and establish a temporary life rhythm of work, rest, meals, and calling home.

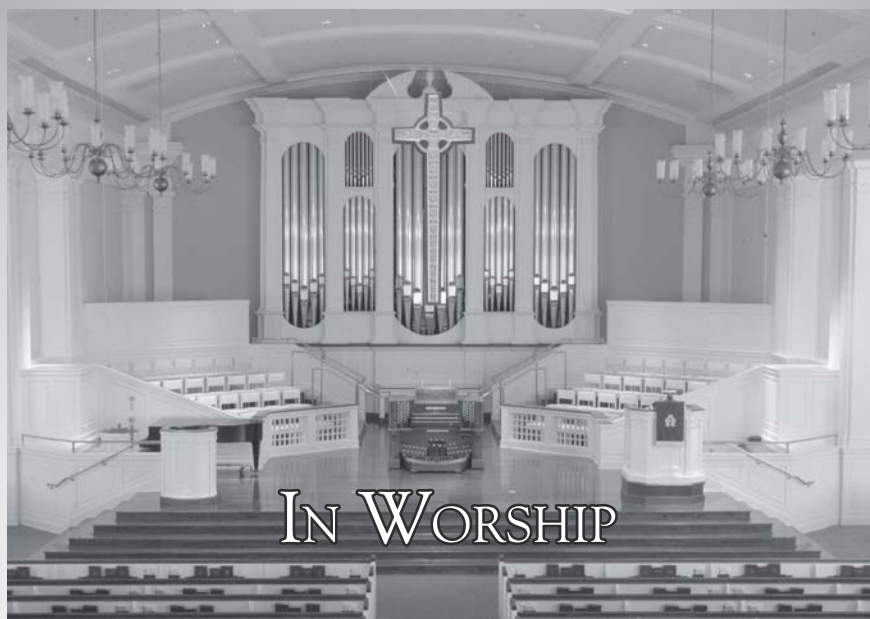
It's fun to visit the sites that make a distant city special. While on business

trips, I've visited art museums from Whitney to Walker and from Getty to Guggenheim. I've participated in a census of migrating whales in southern California, been to baseball games in a dozen cities, and attended a performance of *A Prairie Home Companion* at the Fitzgerald Theater in St. Paul. I've worshipped in many of America's great churches. On one notable Sunday morning, I attended the radio broadcast at the Mormon Tabernacle, a nine o'clock service at the Episcopal cathedral, and eleven-thirty at the Roman Catholic cathedral, all in Salt Lake City. I've visited organbuilding shops all over the country. And restaurants—sushi in Los Angeles, an Argentinean steak house in Dallas, Dungeness crab and salmon in Seattle, and I've mentioned before the Brazilian steak house in Philadelphia next to the Wanamaker store.

"If you got to ask, you ain't got it . . ."
(Fats Waller answering a fan's question about rhythm)

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often while traveling I miss the rhythm of life at home—chores, meals, errands, the familiarity of place. And while many evenings on the road bring thrilling new experiences, others are dull and lonely. Recently I ate alone in a restaurant in New York, where a young man was playing the piano. The food was good, service friendly, and there was a pleasant bustle in the place, but the piano playing was deadly. He sat with rigid spine, ninety-degree angle between neck and chin, never moving his head. He was playing standard crooner-type stuff as if he were an animatron in a department-store Christmas tableau. (Some- *plink, plink*, where- *plink, plink*, over the rainbow- *plink . . . skies- plink, plink*, are- *plink, plink . . .*) Yikes.

As he went from one song to another, I reflected on rhythm, how on the one hand it's important for musical rhythm to be firm and clear, even dependable, and on the other hand it's essential that rhythm be flexible and alive. A listener is troubled by the unpredictability of poor rhythm. A congregation is afraid to sing if the organist's rhythm is untrustworthy. But if it's too rigid or too strict, it stops being music. It's like the little girl dressed up in a starched pinafore, afraid to move.

Once at lunch with colleagues (it was the Brazilian place in Philadelphia, you really have to try it!), we were joined by a lover of organ music who was also a classic-car enthusiast. He talked about driving on a beautiful road in a terrific car, up and down hills, slowing a little before a curve and accelerating through it, taking a moment to notice a beautiful view or a particular building. He compared this with musical performance. A great musician, he said, knows how to step on the gas just enough to make a passage thrilling, how to slow slightly to notice a special sight, how to put the pressure on when things get exciting.

Listening to Mr. Plink-Plink in New York, I thought of that Philadelphia lunch where all of us around the table responded to the driving metaphor. I loved the images from that conversation. I pictured an organist wearing *Great Race*-style goggles, gloves, and scarf playing a snazzy toccata.

Having never owned a Porsche, I didn't know until recently that the automaker publishes a magazine for its customers. One of our neighbors does drive a Porsche, and he thought I'd be interested in an article about a pipe organ that he read in the Porsche magazine.

In 2002, Porsche established a new factory in Leipzig, Germany, joining luminaries like Franz Liszt, J. S. Bach, Johann Goethe, Robert and Clara Schumann, and Kurt Masur as good citizens. As the firm was introducing itself to the city, it provided funding for the renovation of the great Ladegast organ at St. Nikolaikirche, the "other" church in the town where Bach made music. Hermann Eule of Bautzen, Germany, was the organbuilder, and the artists at Porsche won a major design prize for the keydesk. (See photo.) Hang on to your hats! Form follows function? Careful of your tempos. And be sure to note the



Hermann Eule keydesk, Ladegast organ, St. Nikolaikirche, Leipzig (copyright © Hermann Eule Orgelbau, Germany; reprinted with permission)

company logo on the right-hand end of the keydesk.

"I got rhythm . . ."

Swiss musician and educator Émile Jaques-Dalcroze (1865–1950) is best known for the development of Eurhythmics, a study of motion as it relates to the performance of music. As a student at Oberlin in the 1970s, I was lucky to participate in a special month-long seminar in Eurhythmics, led by Oberlin's retired professor of Eurhythmics Ina Howland, who had studied with and was a disciple of Dalcroze.

There's a touching anecdote about how Dalcroze was led to develop this specialty. He was working with a piano student whose rhythm was poor enough that he had trouble playing even beats. Looking out his window across the campus where he taught, Dalcroze happened to see this student striding along with purposeful rhythmic footsteps. It was clear to him that the student had good rhythm at least in his walking, and Dalcroze was inspired to understand how to connect the easy rhythms found in everyday life, such as footsteps and heart beats, with musical performance.

Dalcroze exercises are tailored to emulate natural and easy forms of rhythm. You toss or bounce a ball back and forth in musical time with a partner for example, establishing a beat and letting the bounce of the ball occupy one beat, two beats, or a four-beat measure. The pace of the rhythm is defined by the arc of the bounce—it floats or soars, giving the image or feeling of freedom within rhythmic definition. If it's a four-beat bounce, it has a life and airiness not found in the pile-driving, one-beat bounce, a great demonstration of rhythmic principles.

Where do we find rhythm in our lives? Drive on a concrete highway. There are expansion joints every fifty feet or so and the tires of your car go ba-dump, ba-dump, ba-dump. When I was a kid these rhythms inspired family singing: "I've been working on the rail- (ba-dump) road (ba-dump), all (ba-dump) the live-

(ba-) long (ba) day, (ba-dump) . . ." My car's directional signals have a triplet beat to them and make me think of the subject of Mendelssohn's C-minor fugue (*Prelude and Fugue in C minor*) when I sit at a traffic light: (ba-dee, ba-dah, ba-dee, ba-dah . . .).

Nowadays, carpenters often use pneumatic nail guns that are loaded with cartridges of nails or staples. But watch a skilled carpenter using an old-fashioned "analog" hammer—it's a pleasure to see his natural rhythm as even, free strokes of the hammer send the nail into the wood in even increments. Twenty nails, a hundred strokes, no bruised thumbs, I feel another song coming on (and it's not *If I had a hammer . . .*).

We think of rhythms in larger cycles. Where we live, the ocean's high tides are about twelve hours and twenty or thirty minutes apart. It's not an exactly regular cycle, but high tide advances by about forty-five minutes each day. It affects the rhythm of life in subtle ways. My wife takes a water shuttle to her office. If it's low tide at seven-thirty in the morning, the ramp to the boat is dramatically steeper than if it's high tide—an issue in winter weather. The cycles make it be something like high tide one Monday, low tide the next Monday.

We tell time in days, weeks, and months. The tides tell time in lunar months—the tide clock on our wall counts lunar seconds. For centuries, the British Navy used tide cycles as pay periods—there are thirteen lunar months in a year so there were thirteen paychecks.

Ocean tides give us the image of ebb and flow, and we translate that into larger cycles like the rhythm of holiday seasons. As I write, Lent has just started. We're coming out of the post-Christmas ebb, getting ready to step on the gas and accelerate into Easter with its strong jubilant rhythms (a-ha-ha-ha-ha lay-hay looo-ooo ya). Many church musicians see post-Easter ebbs, followed by special services at Pentecost, church-school Sunday, and something around high-school graduation, all of which leads into

the quiet and regular pace of Pentecost through the summer, when choirs are on recess, there's no Sunday school, services are moved to the chapel, *fish are jumpin', and the cotton is high . . . one of these mornings you're gonna rise up singing, so hush little baby, don't you cry.*

I'm thrilled by the rhythm of good hymn playing. A steady and stately tempo, quick enough that the average congregant can sing a phrase in one breath, slow enough that everyone can sing all the words. Some ebb and flow of registration—not only playing each stanza on a different setting or manual, but including some Swell-box action and a knob or two to accentuate the text within the stanza. The organist who can't think of anything special to do with stanza three of Hymn 432 in *The 1982 Hymnal* (*O praise ye the Lord!*) isn't worth listening to:

*O praise ye the Lord! All things that give sound;
each jubilant chord re-echo around;
loud organs, his glory forth tell in deep tone,
and sweet harp, the story of what he hath done.*

Doesn't that imply some pistons being pushed? (It was sung at our wedding and it gets me every time!)

Stanza three of *O little town of Bethlehem* gives another registration hint: *How silently, how silently, the wondrous gift is given.* Please don't tear into that with mixtures and trumpets a-popping.

Or how about *Dear Lord and Father of Mankind* (I know, I know, it's not inclusive . . .), stanza five:

*Breathe through the hearts of our desire thy coolness and thy balm;
Let sense be dumb, let flesh retire; speak through the earthquake, wind, and fire,
O still, small voice of calm.*

That's one hymn I wouldn't end on General 8.

The organist reads the words and thinks of stop combinations, rhythmic liberties, commas inviting breaths. The organbuilder thinks of quiet stop actions, fast pistons, swell shutters that don't squeak, bass pipes that speak promptly. How can your organist play rhythmically if low C says ffffffwwaaah?

And this is where the art of organbuilding really gets special. Of all the musical instruments, the organ is the most mechanical. Any medium-sized organ has thousands upon thousands of moving parts, little things pushing and pulling, huffing and puffing. Switches open and close, magnets are energized by the hundred, huge masses of wood move silently as a swell pedal is moved by the organist. A rhythmic poke at a toe stud gives a rhythmic response. No organist, chorister, or congregant has to wait or be jarred by a machine responding a split-second late. A good tracker action operates in real time. A good electric or electro-pneumatic action operates at the speed of light: 670,616,629.2 miles per hour or 186,282,397 miles per second. Let's face it, we can argue about controlling the speed of attack but there's no appreciable difference in response time.

The machines we build that blow air into organ pipes must support the player with instant response so the machine can vanish into the art. That achieved, the rhythm can be free, the music alive, and we can leave Mr. Plink-Plink sitting stiffly on a piano bench in New York, stifling an otherwise pleasant dinner, while we accelerate into a turn with the sun shining and the wind in our hair. ■

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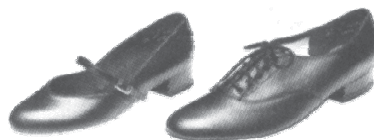


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BUILDING-RESTORATION
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On Teaching

by Gavin Black

Registration and teaching—Part II

In last month's column, I emphasized the usefulness of starting off the teaching of registration with a clear explanation of the meaning of the foot-designation of organ stops and with a set of demonstrations of that meaning. This is a necessary foundation for understanding everything about combining stops and about choosing organ sounds for music. Once a student clearly understands the meaning of all the numbers on the stop knobs, it is time for that student to begin exploring the art of combining stops. This starts with developing an awareness of what the stop pitch levels imply about the structure of stop combinations, and continues with the development of an ear for the aesthetic nature of different sounds, and then with the acquisition of knowledge about registration practices in different schools of organ composition or in the work of specific composers.

The concept that it is OK to combine stops that are not at the same pitch level as one another, and that the resulting sound will be (or at least can be) a coherent musical sound at a coherent pitch level, is not self-evident. In fact, it is counterintuitive to most people who have not already become well versed in organ registration. It seems, if anything, self-evident that this kind of mixing will result in obvious parallel octaves and fifths, and also in a generalized jumble of pitches, which would at a minimum make clarity impossible (because notes that you play in the tenor register, for example, would produce pitches proper to the treble register, etc.). Since the blending of stops at different pitch levels in fact can work the way it does because of the overtone series, it is useful to explain something about overtones to students. It is certainly not necessary to go into all of the scientific details—the physics of the creation of overtones, the reasons for inharmonicity of overtones in certain situations, or even what the notes of the overtone series are, above the first few. However, it is a good idea to review the basics:

1) Almost all musical sounds produced acoustically have many frequencies blended together. (It usually takes a computer to produce a sound at exactly one frequency.)

2) These frequencies are (usually) a) a given frequency and b) other frequencies that are multiples of that first frequency. (Of course we use the lowest frequency to identify the note, as in "A 440.")

3) These multiples produce sounds that are related to the lowest frequency by common musical intervals: octave, octave-and-a-fifth, two octaves, two-octaves-and-a-third, etc.

On most organs it is possible to find individual notes on some stops in which some specific overtones can be heard as separate pitches. These can be used to demonstrate the existence of overtones and the pitch levels of some of them. Gedeckts, flutes, and quintadenas are often the most fruitful for this, and notes in the octave and a half or so below middle c are the most promising, because they are the easiest to hear. Usually it is possible to find a pipe or two in which the twelfth is clear (quiet, perhaps, but clear), others in which the seventeenth is, and others in which the octaves are. To someone who has never tried to listen to overtones before, these sounds are usually hard to hear at first, but then suddenly "come in." The teacher can help with this, first by making sure to zero in on the pipes with the clearest individual overtones, and then by briefly playing, singing, or whistling the actual note corresponding to the overtone that you wish to help the student to hear. This will attune the student's expectation to that pitch, and it will probably only be necessary for the first few notes.

(A further exercise in listening to overtones is this: play a simple melody on one stop. Try to hear and follow the counter-melody created by the clearest and most noticeable overtones. For example, consider the notes of the fugue subject of

Bach's E-flat major fugue:

b-flat – g – c – b-flat –
e-flat – e-flat – d – e-flat

Depending on what the overtones of each pipe happen to be doing, a counter melody could arise that went like this:

d – d – g – d – g – g – f# – g

or that went like this:

f – b – e – f – b-flat –
b-flat – f# – b-flat

or any number of other possibilities. It will be different for each different stop on which you play the melody. The "extra" melody will be quiet, and usually it will range from one to three octaves above the "official" melody. It is quite possible that these inherent counter-melodies are one source of the human invention of counterpoint. This is all a bit of a detour from learning techniques of registration as such, but it is a useful exercise both for learning to listen carefully to sound and for remembering that sounds themselves are complex and interesting, often doing more than we might at first expect.)

Once a student understands the basic concept of overtones (and believes in them!), it is easy for him or her to understand the blending of stops of different pitches: a 4' stop blends with and reinforces the first upper partial of an 8' stop, a 2 2/3' stop the second upper partial, a 2' stop the third, etc. One advantage of going through all of this quite systematically is that it answers the question of how in the world it can make sense to com-

bine stops that don't even produce the same letter-name notes as one another. This is certainly the thing that seems the least intuitive and the most questionable about registration to many of those who are not yet experienced with the organ.

(This can be true especially if someone stops to think about all of the pitches that are present in a thick texture. For example, a G-major 7th chord played on a registration that includes a 2 2/3' stop includes the pitches g, a, b, c, d, f, f#. If you throw in a tierce you add a d#. That this would be acceptable makes a lot more sense if you know that all of those "extra" pitches are present anyway as overtones.)

So the most basic description of the structure of the art of combining organ stops, and the most useful as a starting point, goes something like this: that, as long as you have one or more 8' stops present in your combination of stops, anything and everything higher than 8' pitch has the potential to blend with the 8' sound. In so doing, it will change the nature of the sound by changing the overall balance of the overtones, and by changing the volume, but it will not upset the pitch identification of the notes that you play.

A simple exercise to demonstrate this would be as follows:

- 1) choose a keyboard that has more than one 8' stop and several higher-pitched stops.
- 2) draw the louder (loudest) 8' stop.
- 3) play a simple passage—a chord pro-

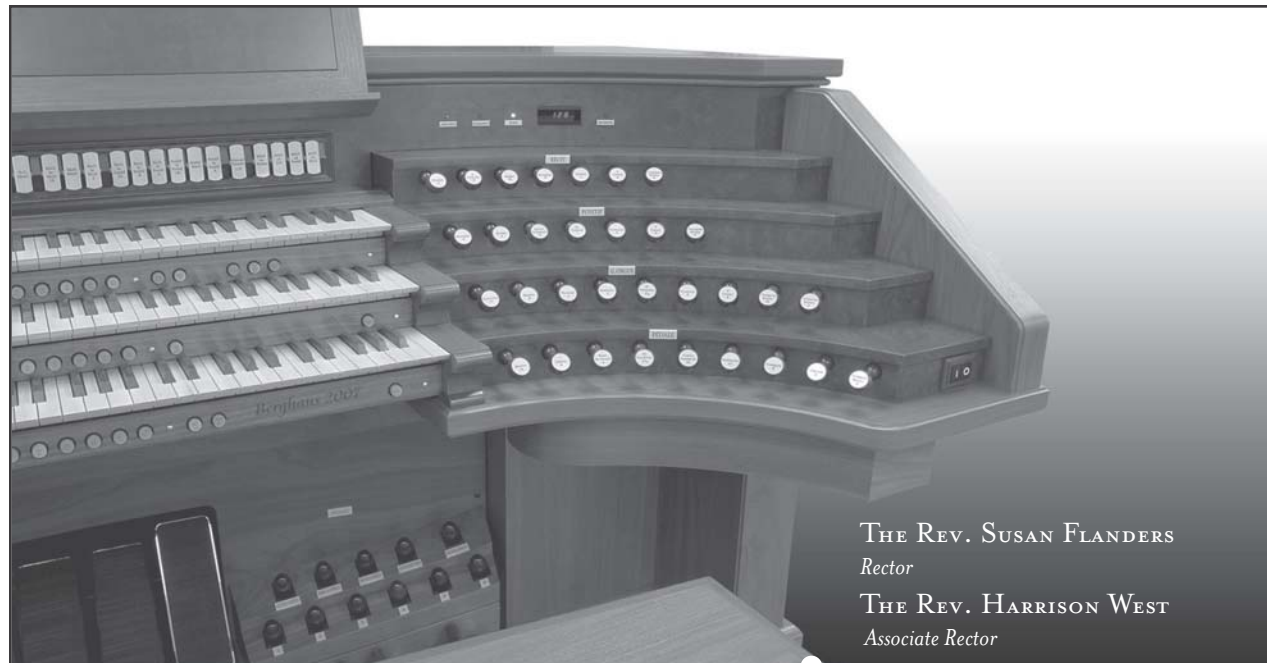
gression or a bit of a hymn is good—adding and taking away various 4' and higher stops at random.

4) after a while, remove the 8' stop. The student will hear the music suddenly jump up in pitch.

5) repeat all of this with a softer 8' stop.

Anyone performing or listening to this exercise will certainly notice that not all of the combinations work equally well. Some of the sounds that could blend in theory will not seem to blend very well in practice, perhaps because a 4' or higher stop is too loud or too bright (or for that matter out of tune) or because a given 8' stop is too thin or weak or has something about its intrinsic overtone development that conflicts with rather than supports the addition of higher-pitched stops. These considerations are extremely important. They are also subjective and in the end belong to the realm of artistic judgment or discretion. A student listening to or trying out this exercise should be encouraged to notice aesthetic aspects of each sound. However, the main point for the moment is that the dropping of the 8' pitch makes a sound that is utterly different in kind from the adding or dropping of any higher-pitched stops.

Of course, it might occur to a student, or a teacher might want to mention for completeness if nothing else, that it is perfectly possible to use sounds that omit 8' stops, for some special reason or in some special way. The simplest of these is the



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use of a 4' or higher sound to play the music at an octave or more higher than the written pitch. Also fairly common is the use of a non-8' registration accompanied by the moving of the hands to a different position on the keyboard to bring the pitch in line with original expectations. These are useful things to bear in mind as a performing organist, but they are special cases that can best be thought about at a slightly later stage in learning, and that should certainly not distract a student from developing the most thorough possible understanding of "normal" stop combination and registration. The same can be said about the use of 16' sound in multi-voiced or chordal manual playing. This, in theory, just transposes the music down an octave, but often doesn't—for some psychoacoustic or just plain acoustic reasons—quite sound like that.

So far we have developed a rather scientific approach—perhaps too scientific for some people's taste—to the teaching or learning of registration. We have asked students to think very clearly about the pitch designations of stops, about overtones, about what overtones imply about the use of different pitches of stops, and about how to make sure that a sound is grounded in unison pitch. We have not yet talked about either how to choose registrations that "sound good" (or "beautiful" or "appropriate" or anything else) or about how to respect composers' wishes or any other way to tailor sounds to pieces. We have also barely mentioned stop names, or even names of important categories of stops, diapasons, flutes, reeds, and so on. Nor have we mentioned any rules or even ideas about how or whether to combine stops of different types, or for that matter of the same type.

Organs have lots and lots of sounds. For example, by my calculations, allowing only for sounds that include 8' pitch and leaving cornets and "céleste" stops out of any ensemble, but taking into account couplers, the Grand Orgue of the Mander organ at St. Ignatius Loyola in New York—a well-known, recent, large but not gargantuan organ—commands 121,889,158,594,564 different sounds. A hypothetical medium-sized organ in which three manuals have 25 to 30 stops would have about 200 million to about a billion 8'-based sounds available in the manual divisions. If the pedal division of such an organ had eight stops, then, assuming normal couplers, the pedals would have a quarter of a trillion different sounds available.

Harpsichords, on the other hand, have rather few sounds. Most large harpsichords have seven to ten different available sonorities all together. Many very fine and versatile harpsichords have only

three. In planning registration for a piece on the harpsichord, it is always possible to use what I consider to be the soundest and most artistically thorough approach: simply trying the piece out on every possible sound, listening carefully and with attention, and deciding which sound you like best.

This approach is almost always impossible on the organ. It is always impossible on any organ but the very smallest. However, it seems to me that it is still—albeit only in an underlying theoretical way—the best approach, and the right concept to have in the back of one's mind when working out registrations. That this is true can, I think, be almost proven logically. If you are using a given registration, whether it comes from an editor, or from your teacher, or from something that you jotted down in your copy years before, or from any other source, but there is in fact a different registration that you would like better if only you heard it, then you should in theory be using that other registration. Therefore, ideally, one would always hear every registration before making a final choice.

(I am not right now dealing with the extra-musical quasi-ethical considerations of authenticity that arise when a specific registration comes from the composer. I will address that at least briefly next month.)

The purpose of taking a student very systematically through what I described above as a scientific approach to the technique of registration—the feet, the overtones, the combinations at different pitch levels—is to allow the student then to feel free to try anything and everything (again, knowing that there won't really be time for everything!) without fear of doing something that really, in some concrete way, doesn't and can't work. This will enable the student to be relatively independent of outside guidelines, and increase the chance that the student will contribute something new and interesting to the world of the organ. It will also almost certainly provide the student with a great measure of out-and-out fun, and keep the job of practicing as interesting as it can be.

Next month I will talk about ways to practice listening to the more subjective, sound-quality-oriented aspects of the blending and combining of stops. I will also talk about helping students to begin to relate sound to other aspects of their concept of a piece of music, and to both structural and historical considerations. ■

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He welcomes feedback by e-mail at <gavinblack@mail.com>. Expanded versions of these columns with references and links can be found at <http://www.pekc.org>.

Music for Voices and Organ

by James McCray

Choir with trumpet

The quality of tone of the trumpet is noble and brilliant; it comports with warlike ideas, with cries of fury and of vengeance, as with songs of triumph; it lends itself to the expression of all energetic and grand sentiments, and to the majority of tragic accents.

—Hector Berlioz (1803–1869)

Berlioz's description quoted above certainly lends itself to use with choirs, although in church situations the trumpet is most often found as a component of a brass ensemble. Easter may be the most frequently consistent use of choir with brass in church services; however, there is a wealth of repertoire available to choral directors that uses the trumpet as a solo instrument. Smaller church choirs often are overpowered by a brass ensemble, so using just the trumpet still gives a noble quality to the choir without sacrificing the voices. A prime example of this may be seen in Dan Locklair's *Remembrance* reviewed below.

In a recommended book by James Ode titled *Brass Instruments in Church Services* (Augsburg Publishing House), the author reminds the reader that "The sounds of the ram's horn in Biblical times, while not producing beautiful tones, did convey definite messages to the people of God and became a traditional part of the worship service." This useful book has three parts to it: I: Brass Instruments in Worship since the Reformation; II: Preparations for Church Performances; III: Scoring for Brass Instruments. The historical background in chapter I is of particular interest, although the appendix contains collections of music suitable for use in church services. Today, with the myriad of publications for choir/brass, the scoring chapter (III) may be of the least interest to most directors.

The trumpet is especially useful in hymn singing. In many of today's churches congregational singing has lost its fervor. The melody is often barely heard rising from the congregation, but if enhanced with a trumpet on some of the verses, it will burst forth regally, especially on hymns having a robust text of praise. Furthermore, adding a trumpet to the introduction of the hymn may inspire the congregation to sing with greater enthusiasm than usual. To save preparation time for the conductor, a C trumpet could be used so that the player could read directly from the hymnal.

Using a trumpet with the weekly anthem and as an addition to the singing of hymns will certainly add spark to the service. As William Rice says in *A Concise History of Church Music*:

Church music is suffering from severe growing pains. Interest in the development of an effective program of church and church-school music was, until recently, limited to a few more or less well-trained musicians, ministers, and even fewer educators. The present trend is toward involving all who are directly or indirectly affected by church music in the exciting and disturbing exploration of the contributions music can make to the total life of the church.

The reviews below feature choir anthems with trumpet. As the church year for the choir winds down this spring following an early Easter, programming a work with trumpet may be inspirational not only to the congregation, but also to the choir.

Remembrance, Dan Locklair. SATB, trumpet in C, and organ, Subito Music, 9148000-445, \$2.25 (M).

Using the famous Matthew 5 text of the Beatitudes, Locklair's sensitive work is a tribute to the memory of his parents. The choir is often divided, with the women and/or men in four parts singing close harmonic chords that unfold diatonically to create the warm, mild dissonances. The trumpet part adds to the serenity of the music with slow, sustained lines of a repeated theme between the textual verses. The organ part, on three staves, includes registrations and is very easy, often doubling the choral parts. This gentle music is filled with repetition, making the music easy to learn and perform. Highly recommended to choirs capable of singing in four parts for both the women and the men.

I Am Forever Who I Am, Kurt von Kampen. SAB or SATB, congregation, trumpet, suspended cymbal, timpani, and organ, Concordia Publishing House, 98-3865, \$1.60 (M-).

This is the choral score; full score and instrumental parts are separate although a reproducible congregational page is on the back cover. There are five verses to the text, with the congregation joining on some of them and always on the refrain. Most of the choral music is in unison or two parts and repeats the basic melody with additional obbligato or harmony lines. The organ part, on two staves, generally doubles the voices.

You Call Us, Lord, William Braun. SATB, trumpet, and organ, Northwestern Publishing House, 28N6073, \$1.60 (E).

This setting also is available for SAB, congregation, brass quartet, and organ. Both have an alternate text, "Our

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Father's God in Years Long Gone." This version is primarily a unison statement with an obbligato line or contrasting bass line for the men. The setting is easy, with limited trumpet music.

Praise We the Lord, Michael Larkin. SATB, trumpet, and keyboard, Concordia Publishing House, 98-3800, \$1.75 (M).

A transposed trumpet part is included on the back cover. The trumpet plays throughout most of the anthem with a simple lyric line that soars above the choir. The keyboard part, on two staves, is a chordal accompaniment that is very easy. With the choral parts on two staves and often in two parts, this anthem will very useful to smaller church choirs, but it is strange that there is no tempo indication in the score.

Nations, Hear the Prophet's Word, arr. Jeffrey Honoré. SAB, trumpet, optional flute, and keyboard, Choristers Guild, CGA 1002, \$1.85 (E).

Subtitled "All Creation Clap Your Hands," this setting has two different texts, one for Advent and one for Epiphany. The choral parts are on two staves with the theme based on "Good King Wenceslas." The flute and trumpet parts are included separately at the end. The music is bouncy, rhythmic and is useful for small choirs. With the pre- and post-Christmas texts it is not only a bargain but will save rehearsal time in those busy weeks surrounding Christmas.

With Songs of Thanksgiving, arr. Douglas Wagner. SATB with trumpet, organ, and congregation, Hope Publishing Co., C 5463, \$1.70 (M-).

The opening is original music, which then merges into a simple setting of the tune "Kremser" ("We Gather Together to Ask the Lord's Blessing"). The trumpet has brief fanfare flourishes interspersed above the choral phrases. There are three verses, each to the same music. The anthem closes with a broad choral setting to "Thanks Be To God." The trumpet music is in a B-flat setting on the back cover and is not difficult. Put this one on your list to order next fall for your Thanksgiving service.

Christ Is Made the Sure Foundation, arr. Joel Raney to music of John Goss. SATB, trumpet, 3-5 octave handbells, 3-5 octave handchimes, percussion, and organ, Hope Publishing Co., C 5500, \$1.60 (M).

A full instrumental packet with conductor's score is available from the publisher (C 5500P, \$30.00). The choral parts are on two staves and open with a set of alleluias that then in unison merge into the famous Goss hymn. There is a section for an optional children's choir. This celebrative setting is not difficult, yet has a majestic mood. The choral score does not indicate where or what the trumpet and handbells play. The music builds to a climactic "alleluia" closing.

Ye Watchers and Ye Holy Ones, Charles Thatcher. SSATB, two trumpets, and organ, with optional congregation, MorningStar Music Publishers, MSM-60-6003, \$1.85 (E).

This setting also has a text for performance under the title "All Creatures of Our God and King," using the same music throughout. Much of the choral work is in unison; the alleluia sections move into four-part block chords. The choral score contains reproducible congregation pages for both versions of the text, and each setting has one verse for choir only with the congregation joining on the other verses. The full score (60-6003-A) and trumpet parts (60-2003-B) are available from the publisher. The organ music, on two staves, is very easy, providing chordal support for the melody.

Come, Christians, Join to Sing, arr. Robert Hobby. SATB, unison children's choir, trumpet, organ, and congregation, Choristers Guild, CGA 1003, \$1.85 (M-).

The opening is for the children's choir, with the adult choir not entering until page 7; at that point the children's choir

sings alternating phrases with the adults. The opening has a trumpet fanfare, which later continues above the choir before an extended, more lyrical solo section with the organ. There is a reproducible page for the congregation; they join the choir on the refrains. The music is not difficult and is a wonderful simple setting that brings children and adults together.

Around the Throne They Stand, Daniel Preus. SATB, trumpet, organ, and congregation, Concordia Publishing House, 98-3684, \$1.60 (M-).

The first three pages are for trumpet/organ, who play a long introduction before the choir enters. The first two verses are for the choir in unison to the same music. The third verse employs the congregation, and the fourth the unaccompanied choir; everyone sings on the fifth verse, which grows to an "alleluia" and "amen." Music for the trumpet and congregation is included on the back cover.

Book Reviews

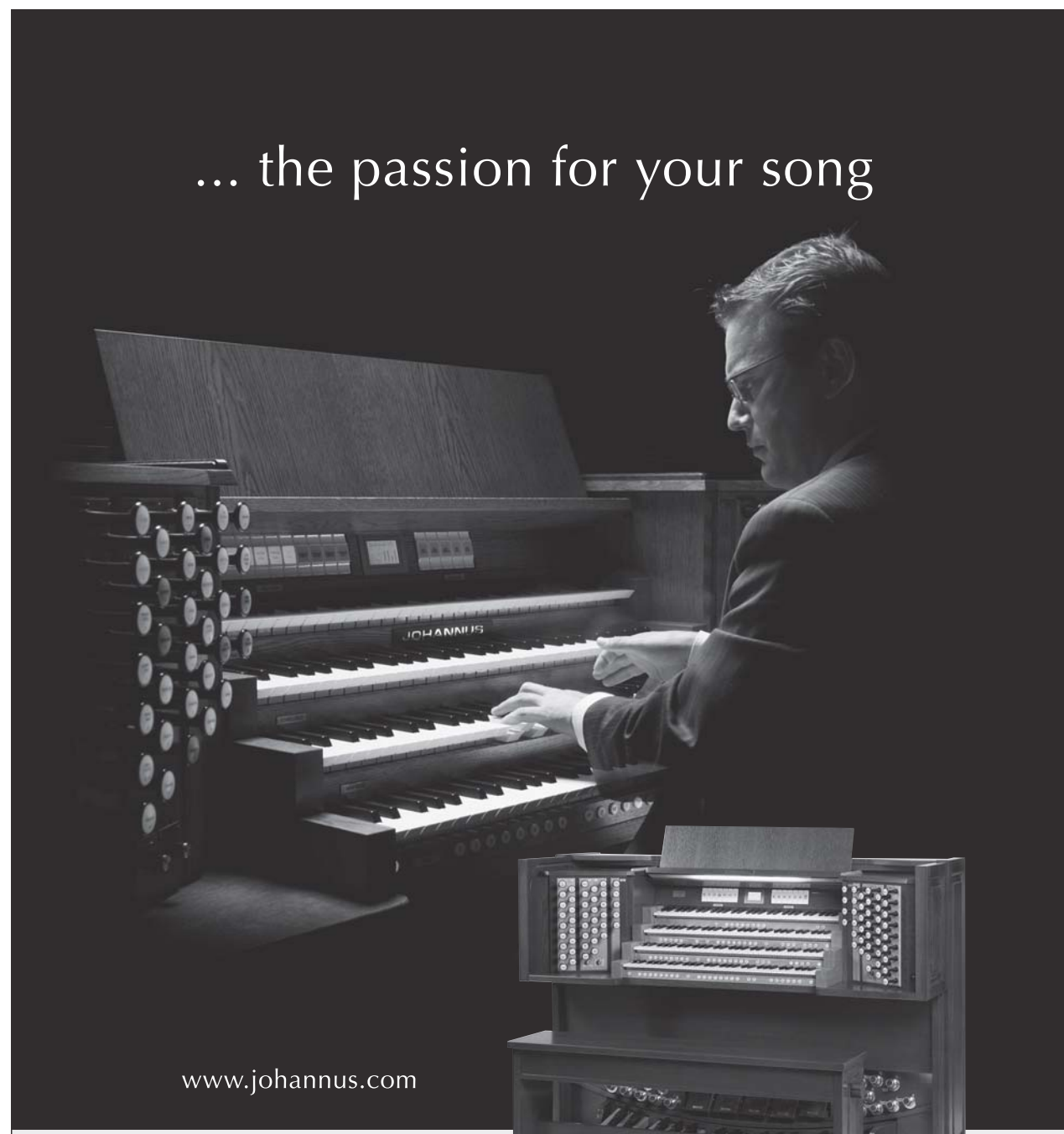
Joyful Noise: A Guide to Music in the Church for Pastors and Musicians, William S. Smith. Providence House Publishers, Franklin, TN, 2007. Paper, \$24.95; <www.providencehouse.com>.

It would be difficult to find a person more qualified than William Smith to write this book. From his doctoral dissertation ("Musical Aspects of the New Testament") through his work as a musical educator and pastor, to his current work as an active member of the Hymn Society of the United States and Canada and chaplain of a chapter of the American Guild of Organists, Smith marshals his years of experience and the depth of his thoughtful consideration to guide the reader through some of today's more perplexing issues regarding music in Christian worship. He is even married to a church organist! I am a retired pastor who—having been guided in these matters over the years by knowledgeable and perceptive music colleagues—never had to face or solve many of the problems he examines. And yet I find myself muttering occasionally, "I wish I'd had this book 30 years ago!"

Smith sets forth his theological position early on: "the most fundamental axiom of music in the church" is that the "role of music in the church is that of servant; its task is functional, diaconal, and pastoral." And lest the word "servant" mislead, he maintains that music is not intended merely to facilitate worship, but rather that the "music of the church's service is itself worship." Given the fact that a worship service is literally for the purpose of worship by all participants, it is critical for Smith that the congrega-

tion participate in the music of that worship and not simply appreciate it as concertgoers might; and yet, inasmuch as he recognizes that any "group noise" requires leadership, he devotes a good deal of space to choirs, soloists, instrumentalists, and even "song leaders." As for matters of taste, "[n]o kind of music is barred from the church's worship as long as it is useful to the congregation." These statements, taken together, point to the sorts of tensions the pastors and musicians, for whom the book is written, increasingly face. Before he gets into the labyrinthine byways of choice facing those who design worship services today, he examines the biblical, historical, and theological perspectives on music as worship. Virtually every page is replete with citations of biblical passages, allusions to historical debates and revolutions in service music, and his theological justifications for his position.

Readers of this book will search for his opinions on some of the larger issues. Is contemporary worship music, with its "praise teams" and rock-and-roll beats, replacing our more traditional music, and if so, to what effect? Is the organ a dying instrument? Are hired professional musicians replacing volunteer choirs in our newer churches? In his examination of each of these—and many, many more—questions Smith provides a useful historical context, from ancient Israeli worship, as reflected in the psalms, through



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the early church and Reformation, to the mid-20th century, before turning to more recent changes, and demonstrates thereby that our current disputes are not so new after all. Obstinate adherents to single positions on any of these questions may be disappointed that Smith usually winds up looking at both sides, pointing out the pros and cons, and taking a middle position. But his conclusions are inexorably determined by the general theological understanding of worship set forth in the early chapters; and such readers may profit from being forced to look at the other side. He avoids being a spokesperson for only the traditional Reformed Protestant styles of worship, and is sensitive to the ways in which music is used in Orthodox, Catholic, and evangelical worship, and even, now and then, takes a look at traditional worship styles on other parts of the globe.

The later chapters are remarkable in their attention to myriad "smaller" but important matters, such as the choice of hymns, the relationship between the pastor and his or her musical colleagues in planning services, the importance of silence in worship, the advantages and disadvantages of screen projection in worship, the design of church bulletins, the procedures and politics of securing a new organ, and even, should any readers of this journal be interested, equitable compensation for church organists, together with more matters than this space will allow, even in outline. Each chapter is followed by a page (or two) of "Useful Resources."

Though a mere 306 pages, and clothed in a paper jacket, *Joyful Noise*, in addition to being a thoughtful discussion of music in the church, would make a handy desk reference for most pastors. I certainly could have used it.

—Rev. Dr. Douglas C. Runnels

The Rev. Dr. Douglas Runnels, retired UCC minister and currently residing in Eureka Springs, Arkansas, was formerly senior minister of the Glenview Community and Park Ridge Community churches, both in suburbs of Chicago.

New Recordings

The Widor Mass, Op. 36: The Grand 19th-Century St. Sulpice Tradition. Daniel Roth, grand orgue; Mark Dwyer & Stephen Tharp, orgue de chœur; Chœur Darius Milhaud, Camille Haedt-Goussu, director. Recorded at Saint Sulpice, Paris, France. JAV Recordings compact disc JAV 158; <www.pipeorgancds.com>.

Carillon; Improvisation on the "Kyrie" from the "Missa Orbis Factor," Roth; Kyrie and Gloria, Widor; Offertoire Improvisation, Roth; Ave Maria, Philippe Bellenot; Sanctus, Widor; Élévation Improvisation, Roth; Benedictus, Widor; Improvised Prelude to the "Agnus Dei," Roth; Agnus Dei, Widor; Communion Improvisation based on the "Agnus Dei" from the "Missa Orbis Factor," Roth; O Salutaris, Lefébure-Wély; Improvised Postlude on "Salve Regina," Roth; Improvisation: Salut du Saint-Sacrement, Roth; Tantum Ergo, Bellenot; Improvisation, Roth; Tu es Petrus, Bellenot; Improvisation, Roth; Ave Maria, Bellenot; Improvisation, Roth; Quam Dilecta, Widor.

As a predominantly choral recording, this compact disc is something of a new departure for Joe Vitacco and JAV Recordings. It is also, of course, unusual to find a recording of Widor's choral music rather than of his more familiar solo organ repertoire—but wait!—this compact disc is not quite what it appears from the title. Rather than being devoted solely to the Widor Mass, it in fact contains a good deal more in the way of interesting music, including other choral works and no fewer than ten improvisations by Daniel Roth on the Cavallé-Coll Grand Orgue at St. Sulpice. In effect, the recording is trying to recapture the musical experience of a complete service at St. Sulpice some time in the period between 1870 and 1933 when Charles-Marie Widor (1844–1937) was the titulaire.

In particular, quite a bit of the choral music found here was performed at a

celebratory mass on November 29, 1926, when the Cavallé-Coll Grand Orgue at St. Sulpice was rededicated after major restoration work. Philippe Bellenot (1860–1928), who is represented by four choral works on this recording, was the organist of the Orgue de Chœur and choir director at St. Sulpice from 1878 to 1922. Thus, for 44 years he worked in tandem with Widor in arranging the music. After Bellenot's death in 1928, Widor commented that he had lost a dear friend and that in nearly half a century of working together there had never passed a cross word between them. Also represented here by one of his choral works is Louis-James-Alfred Lefébure-Wély (1817–1869), Widor's predecessor as titulaire of St. Sulpice.

The recording commences with four-and-a-half minutes of the famous deep-toned bells of St. Sulpice, recorded when they were rung in celebration of the Feast of the Assumption in 2005. This produces an expectant mood and prepares the way admirably for the mass that follows, as does Daniel Roth's very restrained and dignified introductory improvisation based on the Kyrie from the plainsong *Missa Orbis Factor*. This leads almost seamlessly into the Kyrie, the first movement of the Widor Mass itself. The Gloria that follows is stately and majestic. I found something about it vaguely familiar, and was led to wonder if the Widor Mass might have exerted some influence on Francis Poulenc's more famous setting of the same text. After the Gloria comes Daniel Roth's Offertoire improvisation, which is very much in keeping with the period around 1890 when the Widor Mass was first published, though perhaps a little nearer in style to Gigout than to Widor. It is a relatively soft improvisation, making good use of the strings of Cavallé-Coll's masterpiece, with luscious solos on the flutes and reeds, and possessing a certain playful, scherzo-like character.

Philippe Bellenot's Ave Maria for mixed voices is a typical piece of Victorian flotsam of a kind much beloved of early 20th-century congregations. Its quality hardly bears comparison with the compositions of Widor. It does nonetheless give a good impression of the kind of music that would have been sung in many European basilicas in the first half of the 20th century.

The Widor Sanctus that follows is a grandiloquent movement featuring an effective dialogue between the male and female voices of the choir. The style of the end of the Sanctus is continued in Daniel Roth's Elevation improvisation, which leads into the Benedictus qui venit almost as if it were a bridge passage written by Widor himself rather than a separate improvisation. The gentle and rather longer improvised prelude to the Agnus Dei also fits in well after the Benedictus. The Agnus Dei forms something of a contrast in mood with the rest of the Widor Mass, and here I thought I detected some influence from the Fauré Requiem.

Daniel Roth's Communion improvisation that follows is based on the Agnus Dei from the plainsong *Missa Orbis Factor*. This improvisation has more of a modern feel to it than the other improvisations, being in some ways like the quieter compositions of Jehan Alain. Then comes Lefébure-Wély's short motet O Salutaris Hostia, which, as might be expected, is of a more sentimental and Victorian character. This, however, leads into Daniel Roth's very exciting improvised postlude on *Salve Regina*, display-

ing the resources of the Cavallé-Coll organ extremely well. This is the longest movement on the recording and much of it is played on full organ.

A soft, much shorter improvisation, *Salut du Saint-Sacrement*, then sets the mood for Benediction, which follows the Mass. The first choral work in this section is Philippe Bellenot's *Tantum Ergo*, and this is a little disappointing, suggesting that the earlier and equally disappointing *Ave Maria* might have been fairly characteristic of Bellenot's work. Daniel Roth's improvisation that follows is much more exciting and has a certain medieval flavor to it. The next choral work, Bellenot's *Tu es Petrus*, comes as a big surprise after the uninspiring *Ave Maria* and *Tantum Ergo*, since like the preceding improvisation it manages to evoke a certain medieval splendor and causes one to realize that Bellenot may have had his moments as a composer after all.

Another quiet improvisation leads into a second *Ave Maria* by Bellenot, fortunately also rather more inspiring than the first one. Daniel Roth's final improvisation, which has a march-like character, sets the mood for the last piece on the compact disc, Widor's *Quam dilecta* (op. 23, no. 1). This is erroneously ascribed to Bellenot in the notes though correctly attributed to Widor on the back cover. It provides a fitting and climactic conclusion to the recording.

This is a very unusual compact disc. As already noted, it gives a good impression of the kind of music that was played at St. Sulpice on festive occasions in the time of Widor. The Widor Mass itself is quite impressive, although I have heard much better singing in my time, notwithstanding that the acoustics of St. Sulpice are capable of covering a multitude of sins. I wonder how the Widor Mass would sound sung by a good English or American choir. Philippe Bellenot displays himself as a composer whose output was far from being of consistently good quality, though his *Tu es Petrus* is definitely the best piece of the bunch and well worth hearing. Perhaps what makes this compact disc most worthwhile is the fine improvising of Daniel Roth, especially since I have never before heard the St. Sulpice Grand Orgue so well recorded.

—John L. Speller
St. Louis, Missouri

The Wedding Book: Ceremonial Music for Trumpet and Organ. Played by Mary Mozelle, organ, and Chuck Seipp, trumpet. CJ Seipp Music Publications; <www.PipeOrganPro.com>.

J. S. Bach, *Jesu, Joy of Man's Desiring*, *Wachet auf*, *Sheep may safely graze*, and *Bist du bei mir*; Beethoven, *Ode to Joy*; Boyce, *Trumpet Voluntary*; Campra, *Rigaudon*; Charpentier, *Prelude to the Te Deum*; Clarke, *Trumpet Voluntary*; Fischer, *Trumpet Tune*; Franck, *Panis Angelicus*; Handel, "Hornpipe" from *Water Music*, "Air" from *Water Music*, and "Rejoicing" from *Royal Fireworks Music*; Malotte, *The Lord's Prayer*; Marcello, *The Heavens Declare*; Mendelssohn, *Wedding March*; Mouret, *Rondeau*; Purcell, *Trumpet Tune*; Reiche, *Fanfare*; Schubert, *Ave Maria*; Stanley, *Trumpet Voluntary*; Wagner, *Bridal Chorus*; Vaughan Williams, *Rhosymedre*.

Intended for aspiring brides, this recording contains works commonly used for weddings. The CD liner notes provide brief descriptions of the musical portions at such ceremonies. This type of recording could indeed save organists

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Joseph Nolan, presently chapel organist to the Queen and soon to be Organist and Master of the Choristers at St. George's Cathedral, Perth, Australia, played the inaugural performance on the Buckingham Palace Ballroom organ after its renovation in 2002. His program on this recording shows skilled handling of the organ, selections well-suited to the tonal resources of the instrument, and a welcome sense of balance. The opening measures of Bach's Passacaglia should win more than a few converts to nineteenth-century diapasons! After Vaughan Williams, Mendelssohn and Dubois, Noel Rawsthorne provides a spicy set of dance tunes to close. The organ was built in 1818 for the Royal Pavilion at Brighton. When Queen Victoria relinquished the Pavilion as a residence, the organ was moved to the Palace in 1855 by Gray & Davison. Organbuilder William Drake renovated it in 2002. Even though there are fewer than 30 stops, there is all of the weight and grandeur needed for the large and opulent setting, as well as a fine array of lighter sounds.

J. S. BACH: *Passacaglia in c*, BWV 582; VAUGHAN WILLIAMS: *Rhosymedre*; MENDELSSOHN: *Sonata No. 3 in A*; DUBOIS: *Toccata in G*; RAWSTHORNE: *Dance Suite*

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time meeting with brides or recording their own renditions.

These performances feature the large 106-rank Aeolian-Skinner organ at the National Presbyterian Church in Washington, DC. Installed in 1969 and reportedly built in "American Classic" style, the organ is a fine but not remarkable instrument. Its strengths seem aligned with the Romantic: the luscious, string-like accompaniments in the works by Schubert and Franck gently and magically caress the lyrical trumpet melodies. On the more exuberant movements, however, the organ sounds distant in comparison to closer miking that emphasizes the trumpet. The use of upper work on the organ in some movements, such as in Handel's *Rejoicing*, counteracts the indistinct effect created by such distance in a reverberant room. But one rarely gets a sense of the organ's full magnificence.

The use of trumpet on slow *cantus firmi* enhances the chorale preludes on the recording, e.g., Bach's *Wachet auf* and Vaughan Williams's *Rhosymedre*. Likewise, the trumpeter on this recording makes a particularly effective substitute for vocal parts in the works by Malotte, Schubert, and Beethoven. Malotte's *The Lord's Prayer* is especially beautiful with the organ's Romantic undulation—much like a string orchestra. Here, the singing quality of both instruments builds the emotional fervor through intensity of playing and some use of the swell box without any tasteless excess. In Beethoven's *Ode to Joy*, the performers begin simply, and, upon the second verse, the trumpet diverges into progressively more engaging descants to the organ's hymn. Alternate harmonies and fanfare-like passages towards the end are attractive. It is truly joyful.

Alternation between trumpet and organ seems quite effective. Good examples are by Boyce and Mouret. The end of the Stanley voluntary seems to have an uneven musical crescendo at the end.

The use of trumpet is a welcome addition to the old warhorses by Wagner and Mendelssohn. In the Mendelssohn, however, the trumpet awkwardly changes register midway through the melody. Although the professional trumpeter on the recording can do this with some grace, there must be a better solution, such as transposing the work. (Incidentally, organists and churches that forbid these two works would of course probably not provide this recording to brides, as it would seemingly legitimize their desires.)

The fanfare by Reiche, a trumpet solo (without organ), is a nice addition. The flashy opening not only opens the recording well, its commanding character would nicely precede any wedding processional.

The CD liner notes list the performers' biographies and advertise the venue, the National Presbyterian Church. True to the recording's purpose, the notes do not discuss particular works nor the composers; nor do they include technical descriptions of the instrument (no stoplist). Engaged couples can keep their attention to the task at hand. The web links cited in the liner notes do not work.

In sum, brides might find the recording useful for selecting music, while professional organists may find it useful to hear and augment their library with some of the arrangements. The sheet music for these trumpet-and-organ arrangements can be obtained from the author at CJ Seipp Music Publications (<http://members.aol.com/chuckseipp/>).

—Leon W. Couch III, Ph.D., D.M.A.
Converse College

Organ Music & Gregorian Chant, Jennifer Pascual, organ, and men of the choir of the Cathedral of Saint Patrick, New York City. Kilgen organ, 129r. JAV Recordings, JAV 152; <www.pipeorgan.cds.com>.

As the title indicates, all organ works played here are based on Gregorian chant, either sung in advance or alternating with the verses of a particular chant, in the case of the Duruflé *Veni Creator*, Guilmant *Stabat Mater*, and Dupré *Ave Maris Stella*. The disc opens with an exciting performance of Toumemire's *Victimae Paschali Laudes*.

Dr. Pascual, appointed in 2003, is the first woman to hold this distinguished post; her musical playing places her squarely in line with such predecessors as Pietro Yon and the blindingly brilliant Charles Courboin. It is great to hear Bruce Simonds' *Dorian Prelude on "Dies Irae,"* one of his two classic compositions for organ. Lynn Trapp's exciting *Images of the Exultet Chant* and *Concert Study on "Salve Regina"* are beautifully played. Unfortunately, the eleven choir men sing with much the same tonal quality and volume throughout—a far cry from the brilliant organ playing.

I Sing of a Maiden (Motets to the Virgin Mary), Choir of the Basilica of the National Shrine of the Immaculate Conception, Washington D.C.; Leo Nestor, conductor, Robert Grogan and Peter Latona, organists. Schudi organ, 25r. Gothic G 49111; <www.gothicrecords.com>.

These twenty motets to the Virgin Mary vary from early composers such as Palestrina and de Victoria to contemporary composers such as Susa. Five of the pieces are by the Basilica musicians. Particularly beautiful, I thought, is a *Mater Salutaris* (1981) by Martin Dalby, and Nestor's bright *Virgin Great and Glorious*. The winsome carol *A Maiden Most Gentle* by Andrew Carter (b. 1939) would grace any Christmas service.

A helpful touch is the inclusion of

publishers and catalog numbers in the accompanying booklet. A group of seven instrumentalists, the Ars Nova Brass, play in Bruckner's elegant *Tota pulchra es* as well as the concluding number by Jiří Ropek, *Salve Regina*.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania
<chas.heaton@verizon.net>

New Organ Music

Thomas Sanders Dupuis, *Nine Voluntaries Set 1, Nine Voluntaries Set 2, Voluntary in D (1789) and Two Concerto Movements, Eleven Pieces (or Voluntaries Op. 8), A second set of Pieces (or Voluntaries op. 10)*. Edited by David Patrick, and published by him at Fitzjohn Music Publications. Available through <www.impulsemusic.co.uk/fitzjohnmusic.htm>.

One of the less well-known English composers of the post-Stanley and Keeble generation, in part due to the lack of accurate modern editions of his works, Thomas Sanders Dupuis (1733–96) studied with John Travers and became organist of the Chapel Royal in 1779 in succession to William Boyce. His prowess in improvising fugues is said to have been much admired by Haydn. The two sets of *Pieces or Voluntaries*

were published in his lifetime, op. 8 for organ or harpsichord, and op. 10 for organ, pianoforte or harpsichord; but the two sets of *Nine Voluntaries* were published posthumously, with only the organ being mentioned on the title page, and the *Voluntary in D* survives in MS only. In these five volumes, David Patrick has produced a modern edition of the complete surviving music for solo organ, plus two movements from the set of six organ concerti published ca. 1760.

The two sets of *Nine Voluntaries* continue the 18th-century tradition of mainly two-movement works, the first being typically a slow movement for the diapasons with a string of Corellian suspensions over a moving bass, the second being usually either an Italianate concertante movement for a solo stop (with or without its echo and interludes on a contrasting stop) or a fugue. In Set I, voluntaries 1–8 are in two movements, and *Voluntary 9 in A minor and major* has as its second movement a Siciliano, marked Swell in the very rarely used key of F-sharp minor that finishes with a cadence to the dominant; the original contains no instructions, but David Patrick has included a DS at the end and suggests a return to the Cornet movement, which does make musical sense.

However, Dupuis also shows a great awareness of the galant and classical idioms in the first movements, with several examples such as Set I/2 containing pas-

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Bryn Mawr Presbyterian Church Philadelphia, Pennsylvania, USA

Judges: Gillian Weir, John Grew, David Higgs, Peter Sykes, Todd Wilson

Semi-Final and Final Rounds:
September 19-26, 2009

Judges: Gillian Weir, Martin Jean, Marie-Bernadette Dufourcet-Hakim, Tong-Soon Kwak, Jon Laukvik

RiverCenter for the Performing Arts, Columbus, Georgia

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sages marked *p* and *f*, and also full organ (which was occasionally suggested as an alternative to Diapasons by some composers). The second movements of Set I are for Trumpet, although here marked as for Swell, with a 26-bar conclusion for Diapasons in no. 1, fugal (Nos. 2 and 3), for Cornet (Nos. 5–9), of which 3, 5 and 7 have short written-out cadenzas over the 6/4 chords supplied by the editor, which could be used as a model to decorate the 6/4 chord in no. 9. No. 8 ends with ten bars, which, although without registration in the original, were probably intended as a close on the Diapasons, as Jonas Blewitt recommended in his treatise; here the editor has marked them as Swell. In this voluntary, the final chord in the Cornet movement contains a tenor A, which was not available on the 18th-century Cornet, suggesting to me that Dupuis intended the bass to be played on the Great Diapasons in this movement, as the A could not be taken by the LH, a point not commented on by the editor.

No. 6 in the original misses out some of the manual changes, here suggested by the editor in brackets, although he also uses brackets for some of the markings that are in the original, leading to a lack of clarity. No. 4 has a movement in 3/4, with tuneful solo writing for the Swell mainly in one but occasionally in two parts against a bass line, concluding with a written-out cadenza over a dominant pedal. The original contains a whole-note middle E in the second part of the bar, but this is omitted in this modern edition.

The second set contains a greater variety of voluntaries, including no. 1 and 8 in four movements (although the third movement of no. 8 is only a four-bar *Grave* for Diapasons, linking the Cornet movement and the final 3/8 lyrical *andante larghetto*), nos. 3 and 7 in three, and no. 5 in only one; only voluntaries 2, 4, 6, and 9 are in two movements. There is one movement for Trumpet and Echo (1/4), five for Cornet (1/2 for Cornet Swell and Flute, 2/2 marked *Andante*, 6/2 without tempo, and 7/2 and 8/2 both marked *Moderato*). Fugues appear as 1/4, 3/3, 7/3 and 9/2.

The remaining movements include a most expressive *Adagio* for Swell (3/2)—the editor is surely mistaken when, although he keeps the original marking of Swell against the LH, he suggests that the RH be played on the Great—a movement switching between Full Swell, Choir Organ and Full without the Sesquialtera (4/2), and the *Andante larghetto* mentioned above (8/4), in which the two-part RH calls for Swell, Diaps Great Organ and Choir Organ. The LH is marked for Choir Stop Diapason and

Flute, which could well be used throughout apart from where the direction “Diaps” appears between the staves in the original; the original contains the direction “Gr. Organ” at a distance of two bars from “Diaps,” which is retained in the modern edition, but it does not seem to make sense without linking the two; a footnote to this effect may well have been useful in guiding the less-experienced player.

The one-movement *Voluntary No. 5* varies from chordal writing for Full, to indications for Swell and for Choir when *p* is also present against both at their first appearance; in addition there is the use of *p* and *f* without manuals being specified. First movements are also quite varied, with 1/1 and 2/1 being for Diapasons only. No. 3/1 is a bright *Allegro* for Full Organ, with testing 16th-note passages in thirds and interludes on the Swell; 6/1 is marked Full without the Sesquialtera, with LH passages in eighth-note thirds; and 7/1 is an *Adagio* in G minor in 6/8 for Swell in the RH against LH Choir Stop Diapason and Flute, a cadence on the dominant leading to a Cornet movement in B-flat.

Nos. 4/1 and 8/1 alternate passages for the Diapasons with the Swell, while 9/1 contrasts chords on full organ with Swell. Several movements again contain written-out cadenzas, this time from the original print. The MS *Voluntary in D* is dated October 2, 1789—the first movement alternating Swell with Full, the fugal second movement concluding with half-note chords. The very attractive concerto movements included in this volume are the *Gavot* and *Minuet* in C, both with variations, from no. 3, and the *Minuet* with variations in B-flat from no. 6; the latter includes crossed-hands passages in variation 6.

The two volumes entitled *Pieces for the Organ*, opp. 8 and 10, contain separate movements not divided into voluntaries as such, but the keys used allow an arbitrary arrangement to be selected. In op. 8, six of the editor's groupings of the 28 pieces fall into three movements (nos. 1–3, 5, 8 and 10)—the third movement of nos. 1, 3 and 10 being in the dominant—with nos. 2 and 5 being in the tonic major, and no. 8 in the tonic minor. The other five voluntaries comprise a grouping of two movements each. Fugues close all of the pieces except for 5, 7 and 8, each one being in the major. The example in 12/8 that closes no. 11 is marked *Allegro ma non Presto*, a clear warning against taking the piece too quickly.

There are far fewer movements for solo stops, the Cornet being represented in no. 2/3 (marked for Swell, with *p* and *f* dynamics; the moderato tempo is necessary to prevent the 32nd-notes appearing

from bar 7 to be taken too quickly), no. 5/3 in D minor, where the echoing phrases are marked for flute, no. 7/2 in E with triplet 16th-notes, and no. 8/3 in A, both for Echo Cornet. The one movement for Trumpet and Echo is no. 5/2 in D, the instruction Trumpet Bass appearing in bar 47; there is no instruction to revert to the Choir in bar 58 when the Echo reappears, the Trumpet bass probably being used from bar 68 to the end.

The middle movements of nos. 1, 3, 8, and 10 are written for the Swell (in no. 10 the indication is omitted in this edition, although printed clearly in the original) and comprise *cantabile* decorated melodic lines against chords, with written-out cadenzas. In no. 3 *f* and *p* are marked, but there is plenty of scope in the others for judicious use of the swell pedal. The middle movement of no. 8 is a short *Siciliano* also for the Swell. No. 2 is an *Adagio* without registration indication, but could be played on the Choir or possibly with Swell for RH and Choir for LH.

The first movements are as varied as the two sets of nine voluntaries, particularly good being the *Moderato* in C minor in no. 3 and the more chordal no. 5. Nos. 7 and 8 hark back to the older Diapason movements, and the rhythmically varied no. 9 makes a stirring prelude to the fugue. In no. 1 there is a slur covering groups of 16th-notes in arpeggio patterns, with the tail of the first note of each group also being set as a quarter-note—this is also seen in the volumes of pieces by J. Worgan that are described on the title page as being for organ only, and may just imply that a similar treatment for such figures was expected in other pieces of the period.

In op. 10, the editor has arranged the 21 pieces into seven voluntaries, of which nos. 3 and 7 have two movements, nos. 1, 2, and 5 have three movements, and nos. 4 and 6 have four movements. Fugues close each group, nos. 5 and 7 being unexpectedly in the tonic minor. (There is a printing error in the subject of the fugue in no. 7: the 16th-note forming an “extra” alto part should be deleted!) The movements for solo stops are no. 4/2 for the Flute in the RH against the Stop Diapason in the LH—unusual since the treatises tell us that the flute at 4-ft pitch is usually accompanied by itself—followed in 4/3 by a movement for Trumpet, implied Echo (marked *p*) and with the bass also marked Trumpet in places. A further similar movement for Trumpet is no. 6/2, followed by the only movement in Dupuis' works for Vox Humana in the RH over Diapasons. The Cornet and Echo feature in 5/2 with a cadenza in 32nd-notes covering two octaves. Middle movements of nos. 1 and 2 are of the *cantabile* type for the

Swell, with an even greater leaning towards the language of the galant, and the first movements are again richly varied in style—only nos. 3, 5 and 6 are in the older style for Diapasons.

Many of the pieces contain full four-note chords in the bass, and particular care should be exercised that the stops selected are not too thick and muddy in the bottom octaves. There are several passages in thirds that will require careful practicing to ensure a clean performance. A few movements call for a low B, A or G, which was available on the English organ of Dupuis' time; today these notes will have to be supplied on the pedals. The editor has suggested other places where the pedals (normally pull-downs permanently coupled to the Great) could be used.

The total of 37 voluntaries (if we accept the editor's division of the *Pieces* into *Voluntaries*) is greater than any other contemporary composer, and there is much fine music to be discovered within these five volumes, all of which are very clearly printed and are produced in spiral ring binding, which ensures that they lie flat on the music stand. Each contains a short biography and notes on the editorial procedure, with a list of corrections either listed in the introduction or clearly marked in the score with footnotes. Useful comments on registration, particularly the concept of full organ at the time, are included from the treatises by Blewitt and Marsh, but in the two earlier sets of nine voluntaries some of the editorial suggestions are for interpretations on a modern instrument rather than reprinted accurately from the original.

For example, in Set I, No. 2, the opening is marked Diapasons or Full Organ, and the Swell is suggested in brackets for the Diapasons—possibly a closer approximation to the sound required, given that the majority of modern instruments have thick diapasons—with the composer's indication of *p* being suggested as played on the Swell, when the Choir would have been more suitable and historically accurate.

Inaccurate from a historical perspective are the indications in voluntaries 5 and 6 from the first set for the LH to be played on the Swell in the Cornet movement, with the RH Echo passages in no. 5 and the RH Swell passages in no. 6 also suggested as being played on the Swell. The inclusion of the specification of a typical 3-manual organ of the period would have been most helpful as well, so that players could select the stops for the Swell passages in particular from a point of historically informed knowledge. It would also have been helpful if the fact that the Swell descended only to tenor G had been mentioned so that players would realize that if the LH contained notes below this, then it would have to have been played on the Choir.

However, in the other volumes the original instructions (suggestions) regarding stop selection are transcribed accurately. Not included is a commentary on the interpretation of most of the ornaments, a most tricky concept at this later stage, the beat still being played as a four-note ornament as late as the early 19th century; however, the editor's suggestion of how to play the idiosyncratic sign of a turn preceded by a horizontal dash is practical and convincing. Source details are given.

The music is well worth reviving; some of the movements for solo stops show the transition to the galant style in their fluidly decorated writing, and in particular the fugues, with their rhythmic vitality and generally tautly crafted counterpoint, show just why Dupuis was so highly regarded by Haydn. The few adverse comments above notwithstanding, this set of volumes is highly recommended, and can easily be ordered by e-mail direct from the editor. A visit to the website will reveal that David Patrick has done us a great service in making available the output of a number of other volumes of voluntaries by later 18th-century English composers including Blewitt, Garth and Beckwith, which I shall hope to review in later issues of THE DIAPASON.

—John Collins
Sussex, England

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The Clarence Dickinson Festival

William Carey University, Hattiesburg, Mississippi

Gene Winters



Patrick Scott, Kathy Vail, Christopher Ray

In the early 1970s, William Carey College became the new home of the books, manuscript papers, artwork, antique piano, and hymn memorabilia of renowned organist Clarence Dickinson after the death of his second wife, Lois Stice Dickinson. A recent renovation of the room that houses the historic items in the Clarence Dickinson Special Collection has created renewed interest in the collection, in the life of Clarence Dickinson, which it illustrates, and in the art of organ performance. The first Clarence Dickinson Memorial Organ Festival, which was held in January 2007, featured a lecture about the life and work of Clarence Dickinson and his first wife, Helen Adell Dickinson. Stephen Garner, an alumnus of William Carey College and assistant professor of music at Ouachita Baptist University, Arkadelphia, Arkansas, was the featured scholar. Dr. Garner is writing a biography of Dr. Dickinson, and he is utilizing materials from the collection and numerous recordings of personal interviews taken with former students, colleagues, and friends of Dickinson in New York City and elsewhere. In conjunction with that first event, the Dumas L. Smith/I. E. Rouse Library on the William Cary University campus (which houses the collection) hosted an open house to showcase the collection.

The second annual Clarence Dickinson Memorial Organ Festival was held on January 17–19, 2008, at the Winters School of Music on the Hattiesburg campus. The event featured an organ recital and masterclass by Dr. Jeff R. McLelland, organist/choirmaster at Independent Presbyterian Church in Birmingham, Alabama, as well as the event's first organ competition, with divisions for beginners and for advanced players. The beginners were required to play a Bach prelude and fugue or a contrasting piece and a hymn; the advanced players were required to play a Bach prelude and fugue, a contrasting piece, and a hymn/hymn arrangement. Representatives from both divisions participated in the masterclass. Judges for the competition were Jane Butler, organist of Trinity Episcopal Church, Hattiesburg, and Lorenz Maycher, organist/choirmaster at First Trinity Presbyterian Church, Laurel, Mississippi.

Six entrants participated in this initial competition. Playing in the beginner division were Pearl Choi, sophomore music therapy major at WCU from South Korea; David Harrison, high school junior from Ocean Springs, MS; Marissa Hipp, high school junior from Grenada, MS; and Carlena Speed, senior piano performance major at WCU from Seminary, MS. David Harrison was the winner of the beginner's division and received the cash prize and a certificate, and will be



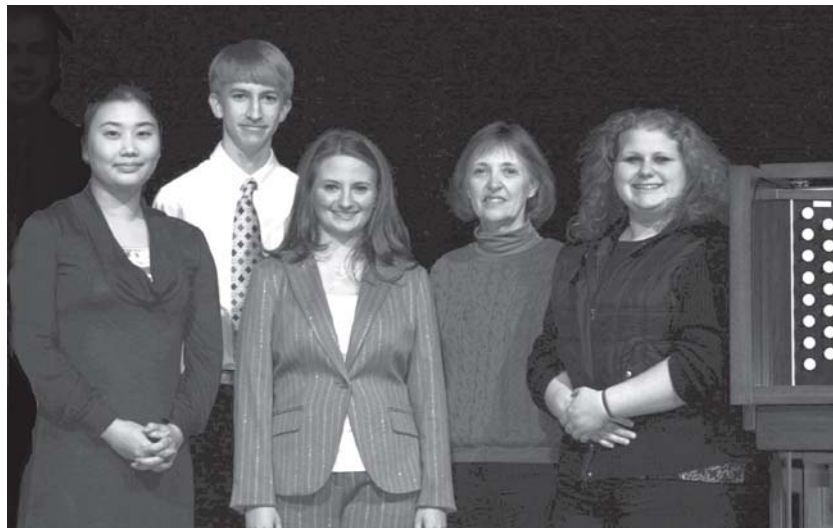
Jeff R. McLelland

presented a Clarence Dickinson medallion for his performance in May.

Playing in the advanced division were Christopher Ray, a freshman music major at Mississippi College, Clinton, MS, and Patrick Scott, a senior organ major at Birmingham Southern College, Birmingham, AL. Scott and Ray, both judged as outstanding entrants, tied for first place in the advanced division, and each received an equal share of the cash prize and a certificate. They, too, will each receive a Clarence Dickinson medallion.

The medallions, which feature Dr. Dickinson's image on one side and the seal of the university on the other, will be presented to the winning competitors in May by one of Dickinson's students and current AGO president, Frederick Swann. Swann will present a lecture/recital on May 2 at 7:30 pm. (Full details are listed in the "Here & There" column of this issue.) All of the winners have been invited to play next season in a joint organ recital as part of the Laurel, MS First Trinity Presbyterian Church's Concert Series.

Coordinating the festival and this event are Kathy Vail, assistant professor of Music, WCU; Patricia Furr, director of libraries, WCU; and Gene Winters, professor of church music and voice, WCU. For further information about future festivals, competitions, and events please contact the Winters School of Music, William Carey University, 498 Tuscan Avenue, Campus Box 14, Hattiesburg, MS 39401. Those interested in next year's competition should write or call (601/318-6175) the Winters School of Music and ask to be added to the competition's mailing list; or e-mail: <gene.winters@wmcarey.edu> or <kathy.vail@wmcarey.edu>. For information about visiting the newly reopened Clarence Dickinson Special Collection at Carey University Libraries, contact director of



Pearl Choi, David Harrison, Carlena Speed, Jane Butler (judge), and Marissa Hipp

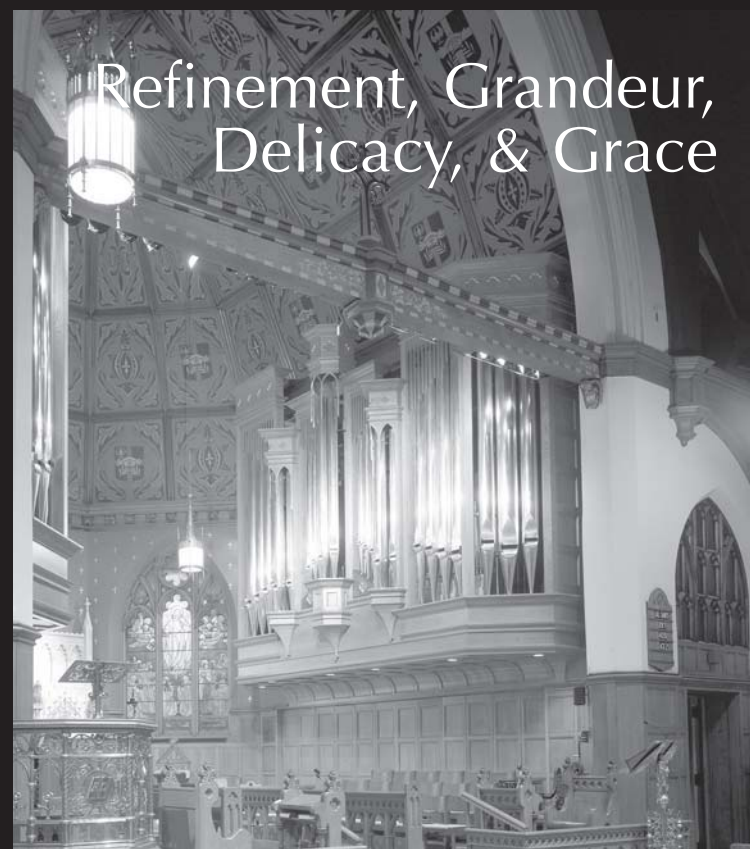
libraries, Patricia Furr at <pfurr@wmcarey.edu>.

Donald E. (Gene) Winters is in his 29th year of teaching at William Carey University, Hattiesburg, MS. He holds the B.M., B.A., and M.M. in church music and music education from William Carey (College) and the Ph.D. in music education from Florida State University. He serves as professor of church music and voice at the university, and his particular association with the Clarence Dickinson Collection stems from the fact that his father and mother, Donald and Frances Winters (founders of the Winters School of Music at WCU), were responsible for the collection being housed at William Carey. Their inquiry to Dr. Dickinson's second wife, Lois Stice Dickinson, after Clarence's death (concerning the possibility of WCU purchasing some of Dickinson's books) met with favorable response from Lois

and long-time family friend, George Litch Knight, a former student of Dickinson. Dr. Knight and Mrs. Dickinson had hoped that the entire collection could be kept intact and serve as a memorial to the Dickinsons' life and work. After Dr. and Mrs. Winters visited Mrs. Dickinson and Dr. Knight in New York, the determination was made that William Carey (College) should house the entire collection.

Dr. Gene Winters has worked behind the scenes to raise monies for the preservation and electronic cataloging of the collection (work recently completed by Dr. Paul Powell, library archivist and preservationist) and for the showcasing of the collection. In addition, he coordinated the fund-raising campaign to purchase an Allen organ for Smith Auditorium, Thomas Fine Arts Center, on the Carey campus.

All of the photos (except that of Dr. McLelland) were taken by Gene Winters.



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Celebrating a milestone birthday: “Guardian Angel”

Oswald Ragatz

Introduction by David K. Lamb

For more than 40 years, Oswald Gleason Ragatz served as chairman of the Organ Department of the Jacobs School of Music at Indiana University. On October 30, 2007, “Ozzie” celebrated his 90th birthday. Witnessing many changes through those years at Indiana University, Dr. Ragatz has also seen many changes in the organ world and in church music practices in the years since his retirement from IU in 1983.

I recently enjoyed the chance to visit with Dr. Ragatz in his home at Meadowood in Bloomington. Full of stories and anecdotes, as always, he was ready to recount his years at IU in full detail. What a joy it was listening to those reflections as Dr. Ragatz revisited the events in his early life that led him to his 40-year teaching position at Indiana University.

“Guardian Angel” is a wonderful exposé by Dr. Ragatz, detailing the sequence of events that made up the path leading him to Indiana University in 1942. In the words of Oswald Ragatz, please prepare to travel with him on this journey to Indiana University.

During my 25-year employment as organist-choirmaster in Presbyterian churches, I never heard the term predestination mentioned from the pulpit. But I understand that belief in predestination is one of the tenets of the Presbyterian faith. My Unitarian and agnostic friends shake their heads in patronizing dismay, when, instead of attributing some event to predestination or to sheer luck, I refer to my “Guardian Angel.” Probably influenced by all those charming angels in Renaissance paintings and those lovely little winged cherubs in the rococo churches in Europe, I personally would rather attribute the chain of events that greatly determined my life to an angel than to luck or to predestination. Luck never did me any good in those very brief encounters with the slots in the casinos in Las Vegas, and of course no serious angel would look after anyone foolish enough to wager hard-earned cash on those automated bandits. And I’m not a Presbyterian. But let me recount those events that directed my life, and the reader or listener can decide, Guardian Angel, Lady Luck, predestination, or whatever.

I guess I must start way back in the midst of the Great Depression and the Democratic landslide of 1932 that brought Franklin Roosevelt into the presidency, and that cleaned out all of the Republican county office holders in Logan County, Colorado, including my dad. The ensuing years found the Ragatz family trying to make a meager living from a small, 40-acre farm at the edge of my hometown, Sterling, Colorado. Farm labor, dust storms, locust plagues, and fundamentalist, straight-laced parents contributed nothing to the wished-for *joie de vivre* of high school student Oswald Ragatz. It must have been about then that Guardian Angel was assigned to look out for this puny kid, whose interests were music and architecture, thus contributing to the general scorn of his macho classmates.

High school days

The angel first appeared in the guise of a high school math teacher, Miss Smith. It was she who set me on the path that would lead to my escape from the dead-end existence of life on the dreary eastern plains of Colorado. It was Miss Smith who asked me to stay after algebra class so that she could talk to me, as she had some very exciting information to impart. My grade average was one-half point above that of one Verda Guenzi, and Verda and I had the highest grade average of our class. I probably should at this point give credit



Dr. Oswald G. Ragatz at the console of the 4/86 Schantz in the I.U. Auditorium at the time of his retirement from the I.U. School of Music in 1983

to the newly hired empathetic gym teacher, who had taken me in hand and had introduced me to gymnastics. This had had a marvelous effect on me. I was no longer the class wimp with C and D grades in gym. I now got an A in gym, which got me that one-half grade point above Verda Guenzi. (Was possibly Mr. Durfee the gym instructor an assistant Guardian Angel? Whatever.)

At any rate, Miss Smith pointed out that the University of Denver gave a four-year, full-tuition scholarship to the graduating senior valedictorian in the six largest high schools in the state. If I maintained a straight A average for the remaining years in Sterling High School, I would be able to go to college at the prestigious university in Denver, a city where there could also be numerous musical opportunities. That put on hold my interest in architecture; the nearest school offering architecture was Kansas U., which of course was out of the question. And anyway, no one was employing architects during the Depression.

My parents were elated by this news, and my mother, who was your basic taskmistress, went into a full cry. For the next two and half years, I became no longer the class wimp but now the class grind, the resident ant being held in some awe by the grasshoppers, my classmates. Verda Guenzi didn’t have a chance, poor girl.

Off to the University of Denver

Now things were getting under way in this chain of events. My dad’s brother lived in Denver and was married to a professional musician, a singer of some note in the city. They suggested that I live with them while attending the University of Denver. Their four sons were grown and out of college. I could pay for my room by accompanying students in my aunt’s studio and eventually accompanying her on singing engagements. There would be other duties—in-house chore boy, chauffeur for Aunt Ruth on occasions, etc.

Sterling, a town of less than 8,000, had a remarkable music program in the schools; the high school band and orchestra perennially won first place in the state competitions. I had begun playing oboe when just out of the sixth grade, and in six years had become quite proficient. In 1938 a symphony orchestra was formed in Sterling to accommodate the sizable number of graduates of the school’s music program who still lived in town and who wanted an outlet for their talent. Though still in high school, I was playing oboe in this symphony that had been organized during my senior year.

Guest conductors were brought in for the three concerts that we played. The most important of these guests was Horace Tureman, director of the Den-

ver Symphony. I don’t remember what we played, but there must have been an important oboe part. At any rate, when I enrolled in music theory the first semester at the university, who should be the teacher but Horace Tureman! And wonder of wonders, he recognized me. After class, he asked to talk to me, saying that he remembered me from the orchestra concert he had conducted in Sterling, and would I like to fill the opening in the Denver Civic Symphony for the second chair oboe? The pay was not great, but it enabled me to pay my uncle for my board. Did my Guardian Angel arrange for all this? But I continue.

I had played piano since I was six years old, my mother being a piano teacher. And I had my first organ lessons the summer after the eighth grade, and became the organist at the Methodist church that fall. During my last year in high school, my parents managed to scrape up enough cash to enable me to drive the 140 miles up to Denver once a month for oboe lessons and organ lessons with the organist-choirmaster of St. John’s Episcopal Cathedral. Now, living in Denver, I hoped to be able to continue organ lessons, although payment for same would be a problem. But not to worry, said my teacher. There was an opening for an organist at Broadway Baptist Church. He told me to try out for the job; I did and got the job. Those four years of playing for First Methodist in Sterling for little more than a Christmas remuneration had prepared me for the paying job in Denver.

So now I had enough monthly income to pay for organ lessons, textbooks, and music. I had been pretty burned out by the tension of making straight A’s during high school, so now I had decided to slack off a bit in college. However, shortly after the first semester had begun, I received a nice letter from the University Chancellor congratulating me on having won the scholarship and indicating that academic excellence would be expected of me. Furthermore, he indicated that since scholarship students were expected to give some services to the university, and in view of my experience as an organist, I would be expected to play the organ for university functions as needed—before lecture in the chapel, for example.

This was OK by me. It gave me unlimited access to the chapel organ for practice and resulted in my being asked by the Dean of Women to furnish background music on the Hammond electric organ in the posh Renaissance room in the library where teas were the style in those days. For each of these events I was paid \$3 and engendered a high profile among the female elite of the student body who were wanting to go to the teas—the girls

of the Pan Hellenic Society, the Associated Women’s Students, etc.

So my fingers (on the ivories) were doing the walking—well, the earning, and my parents did not have to fork over that first dollar for my undergraduate training, just an occasional dressed chicken sent by my mother to Aunt Ruth, but that was it. I felt that I was independent, I was living in a sophisticated environment at my uncle’s, and I no longer felt inhibited by my strict parents’ restrictions—and I had a ball! I was pretty naïve and thoughtless though; things had worked out so well for me, so why worry about the future? Incidentally, I did graduate eighth from the top in my class, due to the chancellor’s veiled admonitions four years earlier. But I must continue.

Clarence who?

I am not quite finished with undergraduate years. The next vignette may seem inconsequential, but keep in mind, it turned out to be very significant. The setting: a picnic in the mountains. Who was there? I don’t remember, just a bunch of college students. What? I was sitting on a big rock eating a hot dog when a blonde girl I didn’t know joined me and initiated conversation. She was quite hep, and shortly had me telling her about my interest in organ playing. At that point, she became very excited and said that I must meet her uncle from New York, Clarence Dickinson, who would be in Denver in a couple of weeks. Her enthusiasm caused me to think that Uncle must be a man of some importance. And indeed the name was familiar to me: Dickinson was the author of the organ method text given to me by my cousin, my first organ teacher, that summer after my eighth grade.

I was only mildly impressed, however, but I did mention this information to my organ teacher at my next lesson. Well, his reaction let me know that Clarence Dickinson was indeed a person of importance, being the head of the School of Sacred Music at Union Theological Seminary in New York City. So, a week later, I was playing two of my biggest pieces at St. John’s Cathedral for Dr. Dickinson, my teacher having somehow made contact with him in Denver. Tall, dignified, with white hair and mustache, Dr. Dickinson was cordial, and, I thought, politely complimentary. But I was still only mildly interested; I was probably preoccupied thinking about the impending fall Pan Hellenic formal. By the way, I never encountered the blonde niece on campus again. Was she my Guardian Angel in disguise? If so, she must have been pretty bored by my lackadaisical lack of enthusiasm. But guardian angels must be patient, and fortunately Guardian Angel didn’t forsake me, as will soon become evident. She just became a bit more devious. So I continue.

Aunt Ruth: gateway to Eastman

I have mentioned my Aunt Ruth previously. There is no doubt that she was my mentor if indeed not my Guardian Angel. She introduced me to the facets of the professional musical world, and she and Uncle Arthur took considerable pains to civilize their shy and unhep nephew from Sterling. By my senior year, Aunt Ruth had sensed my lack of a clear picture of what I was going to do the next year after graduation. My Bachelor’s degree in Social Sciences had presumably prepared me for getting a job in some small-town high school teaching history or social studies. But it was obvious that my interest and talents lay elsewhere—in music, of course.

Aunt Ruth had a former voice student who had gone to the Eastman School of Music in Rochester, New York, and had high praise for the school. It sort of became understood during my senior year



Oswald Ragatz ca. 1940s

that I should go to graduate school the year after graduation from Denver. So I applied to Eastman and was accepted. However, I don't remember now that I was particularly concerned about the financial requirements this expensive school would entail. I guess that I naïvely assumed that it would work out some way. It always had, hadn't it? Of course, if there were sounds of fluttering angel wings, I didn't notice.

I taught some organ students during the summer and played oboe in the Sterling summer band. So I had a little money in my pocket when I started out for New York with my two friends in the model A Ford. We traveled economy class, camping out, cooking our own food, and cheating on entrance fees at places like Mount Vernon. After two weeks of travel and visiting the 1939 World's Fair in New York, we arrived in Rochester. The semester had not yet started, but I went into the Eastman office to see what a student did about housing. There was no men's dormitory, but I was given a sizeable list of rooming houses near the school that catered to Eastman students. The person I talked to about this looked at a register of entering students (probably to see if I were indeed a legitimate entrant), and seeing that I was to be an organ student she immediately told me that an organ job was open and would I like to try out for it?

And OK, yes, a lady had called for an organ student to come to her home and play her pipe organ during tea that she was hosting. It was intimidating that in view of the address this would undoubtedly be in one of the mansions out on East Avenue where the old elite of Rochester held forth. Well, I had brought with me my "tea time" music, thanks to those \$3 gigs I'd played for at the University of Denver—I'd "been there, done that." This gig was indeed in a mansion on East Avenue and was on an Aeolian pipe organ, the instrument of choice in those days for those who could afford such a pipe organ in their home. And needless to say, the pay was considerably more than \$3. And, when I had my audition at Emanuel Lutheran Church, I got that job. So I had money to pay for my room and board—board by eating on \$1 a day at a cafeteria across the street from the school.

Did Guardian Angel arrange it that I got to Eastman several days before the other students arrived, so I had no competition for these jobs and the opportunities to make some money?

By this time things had improved for my parents. Sterling was having a modest oil boom, and new houses were being built. Three blocks of our farm abutted on a subdivision, and it became possible to sell some of our property for city lots. I felt able to ask for tuition money, since I'd cost my parents nothing for my undergraduate education.

Life at Eastman

I found life at Eastman a far cry from my Denver experience. As an undergraduate in Denver, I had played an organ concerto with the Denver Junior Symphony, the Grieg piano concerto with the University Orchestra, and the organ part to the Saint-Saëns *Organ*

Symphony with the Denver Civic Symphony. Big deals!!! Big toad in what I now found out had been a fairly little puddle. My uncle, who was somewhat of a VIP in some circles in the city, reported stiffly one evening at dinner that when he had that day been introduced to someone, he was asked, "By any chance are you related to Oswald Ragatz that young organist?" May I say, that that "made my day." Country nephew, indeed!

But things now were different in Rochester. I was just a new student in one of the top professional music schools in the country. And believe me, there is no place more competitive than a big music school. Nearly all of my fellow graduate students had undergraduate degrees in music, many from Eastman itself. During my time at Eastman I learned discipline, humility, and respect for what the music profession really was like.

My Guardian Angel was no doubt cheering a bit seeing her/his protégé getting his comeuppance. But I was not being crossed off the list that year. Oh no! So I must continue this saga.

About the Lutheran church: it had an organ the likes of which I had not encountered. At that point, the organ world in the United States was just beginning to become aware of a renaissance in organ tonal design that had begun in the middle of the 20th century. The new instruments that were being built by many European builders and by a few *avant garde* builders in the United States were referred to as Baroque organs because the builders were attempting to design their organs on the tonal principles of the great old European organs of the 17th and 18th centuries. The organ at my church was a newly built instrument by the Walter Holtkamp Company, one of the first of these *avant garde* American builders. After a year with this organ at Emanuel Lutheran, I understood how to use it. This experience became very valuable for me, as will be noted later on.

The choir director at church was a talented young man who was the choral person in one of the big Rochester high schools, and his church choir was made up almost entirely of high-school age singers. I was getting some very good experience in choral techniques by observing how Ernie Ahern worked with the choir. I had had no training in choral work up to this point. The second year in Rochester, I actually did some private coaching with Mr. Ahern, and what I learned became the basis of my career as choirmaster through all my life.

One other facet of the Rochester experience must now be mentioned to make clear how the chain of events developed. If one link in the chain had not been there, there would have been no chain. When I obtained the list of rooming houses suitable for an Eastman student, my choice was purely arbitrary (or was Guardian Angel getting into the act again?). The first place I investigated was a big, old, three-story Victorian home, housing a dozen or so men, half of whom were students, the others single professional men. The maiden lady that ran the establishment had a nice vacant room (due, I presume, to the fact that I had gotten there before other students had arrived in the city). It was a congenial bunch of fellows, who all seemed to be on a tight budget, so we frequently ate supper en masse (I could hardly honor the meal as dinner) at the aforementioned cafeteria.

Wilson College

One of the students, a fine violinist, and I became very good friends. It turned out that John's father was the head of the music department of Wilson College, an undergraduate woman's college in Chambersburg, Pennsylvania. When John came back from Christmas holidays, he told me that the organ teacher at Wilson College was going on sabbatical the second semester the next year, and his father, Prof. Golz, thought I might want the job as substitute for a semester. Of course I was most interested, and as a matter of fact I went down to Chambersburg with John during spring break to be interviewed. I played for Prof. Golz, and he seemed pleased and

offered me the job. A real teaching job with a salary—\$850 for the semester as I remember it! But that was 1940, and remember, I was eating on a dollar a day, so that seemed like a gold mine. I was just beginning to cope with the competitive stress of Eastman and the demanding teaching of Harold Gleason, my organ professor, so I was very glad to stay on at Eastman for the summer and fall semesters, which enabled me to get a second major, namely in music theory. Then in January of 1941, I arrived at Wilson College, with its faculty comprising chiefly elderly ladies. Now that was an interesting experience for a 23-year-old kid hardly dry behind the ears. It could furnish material for another different document, but that would have no relevance in this tale, except for two non-Wilson people with whom I made friends.

There was a young lawyer in Chambersburg who was very interested in music, and since there were not many opportunities for social contacts with people in their twenties, he immediately contacted me, and we became lifelong friends. He lived with his mother in Chambersburg, and they were frequently visited by his sister Selma, a music teacher in Baltimore and a graduate of N.Y.U. Selma was about my age, and we became good friends also—we dated in fact.

The semester at Wilson College was all too short, and I was having to face a very uncertain future. World War II was in full cry, and I had registered for the draft while in Rochester. So that dark cloud was hovering over my head. But I had had no word from Uncle Sam, so in the meantime I had to hunt for a job. I registered membership with a teacher's placement agency in Chicago—Clark Brewer. And in May I went to New York to interview with a couple of agencies there. But they wouldn't even take my registration. Colleges were retrenching because of the war and were hiring no new faculty.

That was a very low moment in my life. For the first time I was faced with having no idea what to do next. I was suddenly out in the big world. I started

walking aimlessly up town on Fifth Avenue, my mind swirling. I may even have contemplated how near the Hudson River was and how long would it take one to drown oneself. But maybe I wasn't that far down or that stupid. At any rate, by the time I'd walked from the '40s where the agencies' offices were and reached 59th Street and the beginning of Central Park, my befuddled mind began to remember that Selma, who of course had lived in New York City while attending N.Y.U., had at some point asked me why didn't I look into Union Theological Seminary. That had seemed like a dumb statement. A seminary? I didn't want to be a preacher! Far from it!

Oh, that Clarence

But now my tiny memory began to function, and by the time I got up to the Metropolitan Museum, I thought of the blonde at that picnic in the mountains years ago, and her uncle, Clarence Dickinson, who was the head of the School of Sacred Music at—yes—Union Seminary in New York City. With a quick visit to a phone booth, where wonder of wonders there was a phone directory, I determined that Union Seminary was at 120th Street and Broadway. The next 50 or so blocks were covered with considerable resolution, and crossing over west to Broadway, past the Cathedral of St. John the Divine and Columbia University, I found the Gothic towers of Union Seminary and its quadrangle, which occupied two city blocks.

Hot, tired, still dispirited and thinking that this was totally mad, I entered the main entrance and located the offices of the Music School. When I made it known to the secretary that I might be interested in becoming a student there, things began to move very rapidly. I was ushered into Dr. Dickinson's office, where I was warmly greeted by Dr. Dickinson and then was introduced to Mrs. Dickinson, who, it developed, actually seemed to manage the business end of the school. The introductions were barely over when Dr. Dickinson said he remembered my playing for him in

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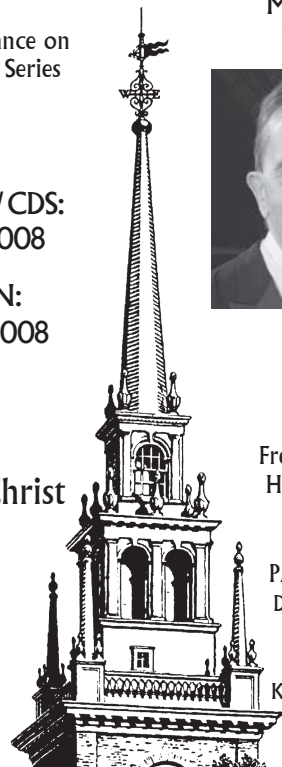
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Oswald Ragatz at the organ in studio MA407

Denver, and that I had played very well. Where had I been since then? Eastman? Teaching at Wilson College? Interesting. Well, of course they would be delighted to accept me as a student working on the two-year curriculum leading to the Master of Sacred Music degree.

I had no money? No problem! The dormitory had two-room suites for students at \$10 a month, and I could work a shift in the refectory for all my meals. And all of their students were placed in churches in Manhattan and in communities around New York City—on Long Island, in Westchester County, in Connecticut or over in New Jersey. Auditions for a job would be set up for me during the next month.

I could hardly believe all this. An hour earlier I was plodding the streets of New York wondering if I should be heading for the Hudson River. And had I listened, I might have heard Guardian Angel wildly flapping wings and snarling, "Oh ye of little faith, you silly twit. Why do you think I had that blonde girl join you on that rock that afternoon in the

Rocky Mountains? And all of that other stuff we went through to get you this far!" Of course I wasn't listening, but I do hope that I had the good grace to think that too many good coincidences were beginning to occur. My parents once had told me that the German name Oswald meant "Chosen of God." What's in a name? Maybe I should have paused to think. But of course, pausing and thinking were two things I'd not yet learned to do.

So I was set for two more years, Uncle Sam willing. I went back to Rochester for the summer to finish my master's thesis. I had enough money saved up from that great salary at Wilson College to pay for a room at the Y, eat at the cheap cafeteria, and pay train fare to New York City twice for auditions.

The second audition was at Hitchcock Memorial Presbyterian Church in Scarsdale, a posh suburb in Westchester County. As it turned out, this was one of the prime jobs the Union students had. I would be replacing Robert Baker, a doctoral candidate at Union, who had just been hired at First Presbyterian in Brooklyn, a real, full-time professional position. I felt the audition went well, but nothing definite was said at the conclusion of my playing and answering questions. I would have a junior choir, a choir of twelve high school girls, and a professional quartet—VERY professional. The soprano had just sung a solo recital at Town Hall and the contralto was singing at the Metropolitan Opera a couple of years later, and several years later I read a rave review of her *Carmen* sung in Vienna.

This would not be the first time I was faced with a task for which I was not really prepared. But I will say, without professing any modesty, that I never ducked. I learned how to conduct from the console by doing it—not that that quartet needed as much conducting as I thought I should be doing. At the end of the interview the chairwoman, an elegant middle-aged lady, said she would like to take me to dinner at the Scarsdale Country Club. That didn't scare me: my aunt and uncle had seen to it that I knew how to behave



Oswald Ragatz with student Kay Greenshaw

at dinner, hold the chair for the lady, use the flatware from the outside in, etc. I seemed to pass muster with my hostess, since she informed me at the conclusion of the evening that I was hired. Eureka! Not only was the salary quite sufficient to pay for the organ lessons (which were outrageously high even for those times), tuition, and incidental living expenses, but even for a concert and opera now and then and a few heady evenings taking a date dancing to big name bands on the Astor roof.

Life in New York City

Guardian Angel now left me for a time as I devoured the life in New York. Our church jobs only required our presence at Sunday morning services, so a number of very compatible friends from Union would rush back to Manhattan by 3 o'clock, meeting at one of the big churches that had afternoon vesper services, oratorios, etc. A typical Sunday afternoon would be St. Bartholomew's on Park Avenue at 3, where the 60-voice choir sang an oratorio every Sunday with a stunning organist on an enormous triple organ—chancel, rear gallery, and dome, playable from a single console in the chancel. Then over to St. Thomas on Fifth Avenue to hear a fine boy's choir sing the 5 o'clock vesper Evensong. Then after a quick snack at our favorite bar, Tops, it was to St. Mary the Virgin Church on 46th Street, where the young avant garde organist, Ernest White, presided over a high-church late Evensong service. When I heard Mr. White play, I knew that I would have to study with him someday—which I did one summer after I had been at I.U. for a couple of years. These experiences taught me more than all the courses at the School of Sacred Music about what music could be in an enlightened church—with money. I HAD A BALL, needless to say.

It was the summer after the first year in New York, and I had had a very lucrative June playing for eight or more fashionable Scarsdale weddings. I was set indefinitely at the Scarsdale church and at Union, and after the M.S.M. degree I could continue working on a doctoral degree at Union, as had my friend, Robert Baker. I had dreams of eventually also moving on to some big Manhattan church. But this had to wait for a few decades for one of my students, who now is at the First Presbyterian Church in New York and is a big name there. Guardian Angel had other plans.

Hoosier holiday

Mail time was always a time of anxiety. Several of my friends had been drafted, but there was no message from the government for me. BUT, there was a letter from Clark Brewer Teachers' Agency in Chicago telling me that there was an opening for an organ teacher at Indiana University. INDIANA? That was just a state to quickly get through when one was en route from Colorado to New York (with the exception of that adventure at Spring Mill Park in 1939). But I could get my expenses paid to Bloomington, and—always on the lookout for a deal—I figured I'd go to Indiana and then on to Colorado to visit my parents. I hadn't

been home for two years. I would go by train and stop off in Rochester to take my orals on my master's thesis. Sneaky, Smart. I wasn't even remotely interested in a job in Indiana.

So that is what I did, and after a night sitting up on a train from Rochester to Indianapolis, and then a bus to this village in the wilderness, I was even less inclined to take it seriously. After a night in a hot room in the Graham Hotel, I wandered out to the campus, past yellow clay around the old business school and the auditorium, both of which had just been completed. With the help of a kind lady who thought I was a new student (my ears were slow to dry), I found the new music building. First I was interviewed by Dean Sanders, a smooth, formidable, sophisticated young man, and then by the chairman of the theory department. Then I was taken up to a small practice room where the only organ on the campus existed. And guess what? The instrument was a Holtkamp almost identical to the one I'd had in Emanuel Lutheran in Rochester. And of course I knew how to handle it. (Did Guardian Angel snicker smugly?)

So I played a couple of big pieces, and because I didn't give a tinker's cuss about the job, I was cool, probably to the point of being arrogant. Consequently, I greatly impressed the interviewers. It was explained to me that there was one organ major who would be a senior. Her organ teacher, who was also a pianist and taught theory, had been drafted. The organ "department" had been set up two years before when one Mary Christena had come over from the main campus wanting to major in organ. An organ curriculum was hastily fabricated, the Holtkamp was promptly purchased, and now they needed a regular organ teacher to get Miss Christena through her senior recital.

I would teach any other organ students that might show up when it was learned that there was an organ teacher (there were nine of them), I would teach two sections of freshman music theory (after observing the chairman of the department teach another section of the same class each day), a music appreciation class for the general student body (there were about 70 enrolled, it turned out), and I would conduct the Choral Union, the only choral group on campus. This would result in my conducting in the auditorium a performance of *Messiah*, with orchestra, just before Christmas. I had never conducted an orchestra, to say nothing of an orchestra with a big chorus of 90 or so singers. But as I said earlier, I was not one to duck. I was new at academia and didn't know that this teaching load was brutal and now would be considered illegal. It was a job, and I intended to be a success at any cost.

But I wasn't offered the job on the spot, which was of no concern to me. I wanted to go back to New York. As a matter of fact, I called my parents and suggested that they come east instead of my going on to Colorado. They would meet me in Chambersburg, where I would go to visit Rudy and Selma Wertime. Did I tell Dean Sanders about this? NO, of course not. (Guardian Angel almost gave

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Dr. and Mrs. Oswald G. Ragatz. Mrs. Ragatz (Mary Christena) was the first organ graduate of the Indiana University School of Music.

up on me at this point.) Three days later, my family and I were at the Werftimes in Chambersburg, when I got this irate call from Dean Sanders wanting to hire me. I don't know how he found me. He probably contacted someone at Union who knew I had a girlfriend in Chambersburg and knew the name. I never asked. Maybe Guardian Angel slipped him a note.

So I was being offered a real job, a permanent job, albeit in the hills of Indiana. Well, I stalled a bit. My parents pushed, Guardian Angel was pushing, I am sure. I thought that surely that draft would get me any day, and a job at Indiana University would look good on my résumé some day, so I gave the dean a reluctant "yes." The Dickinsons called me a day later suggesting that I postpone the appointment for a year, so I could finish the degree, but that was out of the question since Miss Christena would be awaiting her new teacher in September. So after a week in the city with my parents, I was off to Bloomington, Indiana, for an entirely new life, and as it turned out, a wife.

Mary Christena turned out to be a fine organist, and again I was faced with a situation I wasn't quite ready for. But I didn't duck, and she got a performer's certificate with distinction for her senior recital. It was not until after Mary's graduation that the student-teacher relationship segued into a more personal one. After a summer of dating, Mary went to New York to Union Seminary on my recommendation. I wanted her to experience the school, and especially the milieu of New York City and the great church music. However, she spent only one semester at Union, terminated by my going to New York to propose at Christmas. And that event can be subject for another paper—shorter than this one, I assure the reader. We were married June 4, 1944. (I never had trouble remembering that date. The assault on Normandy was to take place that week.)

There is one loose end that must be taken care of in closing: THE DRAFT. During my first Christmas vacation at I.U., I had three recitals scheduled in the East—for the American Guild of Organists Chapter of Baltimore, before the New Year's midnight service at First Baptist Church in Washington, D.C., and in Chambersburg. Of course I had as yet not learned how to cope with the stress of this sort of behavior, and I took sick on the B. & O. train returning from Washington to Indiana. A few days later, my landlords called a doctor, and I was promptly swished off to the hospital in an ambulance with a severe case of pneumonia. (Guardian Angel was taking severe measures!)

I was very ill, and had not the sulfa drugs just come on the market, I might have died. But after three weeks, I was released, only to go back to my room to find THE letter from Uncle Sam telling me to report for induction in Indianapolis. Why had it taken them so long to find me? I had registered in Rochester, giving my address as Sterling, Colorado, but I found out later that my registration had been sent to Sterling, Pennsylvania, wherever that is. And when they finally

found me, it was discovered that I had registered as a conscious objector—and that is another story—so interviews had to be made with all sorts of people in Colorado to see what sort of a jerk I was. (Was Guardian Angel back of all this? Surely not . . .) But now I was going through induction in Indianapolis, then, pale, and suspect. The late January quota for draftees was unusually low that

month, and after the examining doctors took a good look at me and they took a look at my I-A-O classification, I was told that I probably wouldn't do much good for the U.S. Army and to go back to I.U. "and teach them how to sing the Star-Spangled Banner."

So that's how I met my wife. Do I believe in a Guardian Angel? Sometimes I almost think that I do. Maybe everyone has a similar chain of events that direct them through life. They just don't spill the whole tale in a writer's club. I leave it up to you, with apologies for being too forthcoming. ■

What a pleasure it has been to prepare this essay for publication in THE DIAPASON to honor and celebrate the 90th birthday of Dr. Oswald G. Ragatz. This inspirational tale provides a glimpse of the organ and church music scene in New York in the early forties, as well as the documentation of the beginning of the I.U. Organ Department at that same time. When Dr. Ragatz retired in 1983, that organ department that he found in Bloomington in 1942 with the Holtkamp organ in the practice room had grown to a department with a notable historic concert organ in the I.U. Auditorium, two respectable studio organs, and eleven pipe organs in practice rooms for student use. Ragatz built the department to a level where it could take its place along with the other large university organ depart-

ments in the United States. Currently, the organ department of the Jacobs School of Music at Indiana University is one of the largest institutions offering degrees in organ in the United States.

With approximately 400 living IU alumni organists, the former students of Oswald Ragatz can be found all over the U.S. and in several foreign countries. Teaching and playing in both churches and universities, these Indiana University organists carry the Ragatz legacy with them in all of their endeavors. We salute you, Dr. Ragatz. Happy birthday and many happy returns.

—David K. Lamb

Oswald G. Ragatz served as professor of organ and chairman of the organ department at the School of Music at Indiana University from 1942–1983. Sadly, Mrs. Ragatz passed away after a long illness in 1998. When the Positive division was added to the organ at First Christian Church, where Mary so lovingly played for so many years, the Reuter organ was dedicated in her memory. Dr. Ragatz can be reached by contacting him at Meadowood Retirement Center in Bloomington, Indiana.

David K. Lamb is currently the organist/choir director at First United Methodist Church in Columbus, Indiana. Graduating from IU in 1983, the year Ragatz retired, he completed the Doctor of Music degree at Indiana University in 2000. Dr. Lamb was recently appointed the District Convener for the State of Indiana by the American Guild of Organists.

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The Musical Tradition at the Sainte-Clotilde Basilica in Paris, France

Carolyn Shuster Fournier

1. In the beginning

As soon as he was appointed choirmaster at the Sainte-Clotilde church in Paris, France, Franck had the ambition of becoming the titular of the Cavallé-Coll under construction: one of his programs, a concert given on February 22, 1858 in Orléans, attested that "the piano will be played by M. César Franck, the choirmaster and the first organist at the Sainte-Clotilde parish in Paris."¹ During the official inauguration of the church on December 19, 1859, during which he played (as did Lefebvre-Wély), the musical press presented him as the "organiste titulaire de Sainte-Clotilde."²

In his biography of César Franck, Maurice Emmanuel justly reveals:

César Franck was choirmaster at Sainte-Clotilde (1858) where Théodore Dubois accompanied his choir. Imposed upon him by Abbot Hamelin, the parish priest, this choir could be compared to a loose-fitting overcoat whose sleeves hampered him from conducting. Franck was also organist in this same church, where he possessed one of the most beautiful instruments ever constructed by Cavallé-Coll and whose admirable voices gradually aroused his genius as an improviser.³

Franck generously allowed Théodore Dubois to play this instrument occasionally when he conducted the choir, as on April 2, 1861, for the first performance of his three-voice *Mass in A Major*, op. 12 (1860) with orchestra.⁴ As Dubois has confirmed in his *Souvenirs*, it was only in 1863 that Franck was finally named titular of this most poetic instrument.⁵

Although Dubois left Sainte-Clotilde to begin his functions as choirmaster at La Madeleine beginning on November 27, 1868, he remained César Franck's close friend. He strongly supported his nomination in 1871 as organ professor at the Paris Conservatory. He recalled this moment in his short speech given during the inauguration of the monument in César Franck's memory, by Alfred Lenoir, in the square located in front of the Sainte-Clotilde Basilica on October 22, 1904:

When the position as organ professor became vacant following Benoist's death, I went right away to see my master Ambroise Thomas, then director, and I said to him, "There is only one man truly dignified to now occupy this post: it is César Franck"; he responded to me: "This is true." And he named him to this post.⁶

Dubois dedicated to Franck his *Prélude*, the first piece in his *Twelve Pieces for Organ or Piano Pédalier* (Paris, Leduc, 1886).

Among the liturgical works written for ceremonies at Sainte-Clotilde, Franck composed several choral works during

the first decade of his service as choirmaster: in addition to his three-voice *Mass*, op. 12, a dozen offertories, motets and several hymns, his oratorio *The Seven Last Words of Christ on the Cross*, finished on August 14, 1859, and notably his *Dextera Domini*, Offertory for Easter, op. 11, dedicated to the Abbot Pierre Ambroise Hamelin (priest from 1857–1883).⁷ In 1867, Théodore Dubois composed, at Hamelin's request, his version of the *Seven Last Words of Christ* for Good Friday. This work was then traditionally performed each Good Friday at the Madeleine church. Samuel Rousseau, a musician who served this parish between 1870 and 1904, also composed religious music with harmonies openly inspired by Franck, which was used for the ceremonies at Sainte-Clotilde: two collections of his music even indicate this in their titles: *Répertoire de Ste-Clotilde* (Le Beau, 1887; reissued by Pérégally & Parvy, 1893–94) and *Hymne à Sainte-Clotilde* (1897, Pérégally & Parvy), with the text by Abbot Le Droz, which was dedicated to Abbot Gardey, General Vicar of Paris, the main priest at Sainte-Clotilde from 1883–1914.

2. The heritage

The Sainte-Clotilde musical tradition remains unique because it produced a group of musicians whose line of transmission from the professors to their students remains unbroken. The line of students of the titulars at Sainte-Clotilde who belonged to this tradition, listed below, is the most complete one to this day, without however pretending to be exhaustive:

César Franck (his organ students at the Conservatory)⁸

Samuel Rousseau (Nov. 1871; 2nd acc. 1872; 1st acc. 1875; 1st prize, 1877)
Guillaume Couture (Canadian) (1873 to 1875)
Charles Bordes (ca. 1880)
Georges MacMaster (ca. 1880), also a student of Théodore Dubois
Gabriel Pierné (Dec. 1880; 2nd prize, 1881; 1st prize, 1882)
Dynam-Victor Fumet (Dec. 1885)
Charles Tournemire (Dec. 1889; 1st acc., 1890)

Théodore Dubois (his students in harmony at the Conservatory)

Guillaume Couture (1873–1875)
Maurice Emmanuel (1st acc. 1883)
Léon Cazajus (2nd prize 1887)
Jules Meunier (ca. 1895)

Charles Tournemire (private organ and improvisation students)

Ermend Bonnal (beginning in 1904)
Maurice Duruflé (beginning in 1920)
Daniel-Lesur (ca. 1927)
Henriette Puig-Roger (ca. 1930)

Jean Langlais (1931)
Bernard Piché (1938–1939)

Jean Langlais (private organ students or those enrolled at the Schola Cantorum)

Pierre Denis (beginning in 1932)
Pierre Cogen (beginning in 1950)
Marie-Louise Jaquet-Langlais (beginning in 1966)
Jacques Taddei (1980).

The example of Théodore Dubois to Maurice Emmanuel

An example of faithful support of a professor to his students, that of Théodore Dubois to Maurice Emmanuel alone illustrates the quality of their relationship. At the time of Emmanuel's nomination as choirmaster, on October 20, 1904, Dubois wrote him the following letter:

My dear friend,

I am delighted that you have accepted the functions of choirmaster at Ste-Clotilde. You have plenty of ideas, a cultivated spirit; you know how to manage, in these particularly difficult circumstances when we have imposed the "Motu proprio," the departure of some good and of some bad. You will scarcely be the sectarian and uncompromising man from the "Schola Cantorum," and you will neither glide to the side of worldly music, so-called more or less religious or rather more or less poorly written. You must be firm and active. You will have all of that, and in addition you are young. Please accept therefore my congratulations and my most sincere wishes, and you know that I am always affectionately devoted to you.

Théodore Dubois⁹

Two years later, on July 1, 1906, Dubois congratulated him for his actions within this parish:

My dear friend, I would like to express my complete satisfaction with the beautiful performance of my *Mass* in the Palestrinian style this morning at Ste-Clotilde. I congratulate and heartily thank you for your fine artistic interpretation. It is difficult to acquire the necessary suppleness in such a style. You must then encourage the singers of your choir and give them the compliments they deserve.

Congratulations also for the Plain-Chant [*sic*], which, thus sung and phrased, loses all of the cavernous severity that one is in the habit of giving to it, and which too often renders it disagreeable.

Beautiful organ pieces, well-played.

All my respects to Mrs. Emmanuel and affectionately to you,

Th. Dubois¹⁰

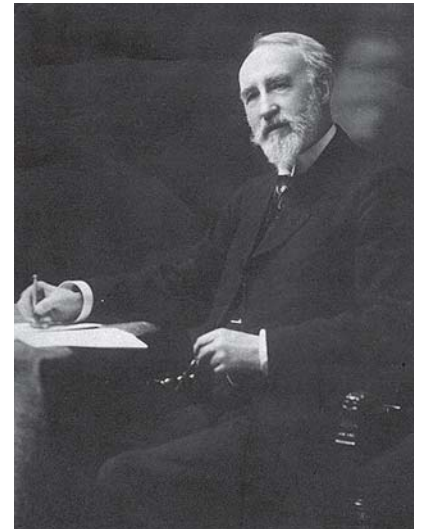
One year later, after Maurice Emmanuel resigned from his position as choirmaster at Sainte-Clotilde, Théodore Dubois wrote to him on April 2, 1907:

My dear Emmanuel,

That which you have told me does not surprise me! My long personal experience in this field where I worked for so many years of my life, has not hardly left me any illusions neither on the goodness, nor on the piety nor on the intelligence of those whom you know!

I was just going to write to you to say that I just learned about your resignation from Mr. Meunier, without a doubt the one whom you refer to with a M.—He just came to visit me, telling me this: "Mr. Emmanuel resigned from Ste-Clotilde, I am most certain; I am not less certain that my candidacy has a chance; I would be grateful if you would support me with a recommendation to the priest." In these conditions, I could not refuse to write him this note, especially since I have known him for quite a long time. I therefore wrote a small letter to the priest conceived more or less in these terms: "I have been informed that Mr. Emmanuel has left his position as choirmaster at Sainte-Clotilde. If this is true, please allow me to etc. . . ."

Since I always tell the truth, I was going to write this to you, really certain that you did not take this solemn decision until after a series of all sorts of disgusting events in which you did not want to tarnish your dignity.



Théodore Dubois (courtesy Francis Dubois)

You remain a Christian and a believer; this is good! Strong souls support without weakness all human iniquities. You are among them!

The last phrase of your letter reminded me of my past. How many times my most sincere efforts remained unknown and were ridiculed and how many times I was treated unjustly and in a biased manner! But like you, I can say that I had "received sympathy from a minor elite, and that a sincere work in view of an elevated art is never entirely lost."

Madame Dubois joins me and hopes that you will share with Mme. Emmanuel the assurance of our most affectionate sympathy.

Théodore Dubois¹¹

The dedications

The dedications of works by composers from the Sainte-Clotilde Tradition to their colleagues demonstrate their mutual esteem and their fraternal relationships. Samuel Rousseau dedicated his *Fantaisie*, op. 73, "to the memory of my dear Master César Franck," the *Cantilena* of his *Fifteen Pieces* (Paris, Leduc, 1892) to Léon Cazajus, and an *Offertoire funèbre* in this same collection to the Abbot Chazot, named second vicar at Sainte-Clotilde in 1889. Maurice Emmanuel dedicated his *Three Organ Pieces* (Paris, Lemoine, 1986) to his assistant Emile Poillot. Ermend Bonnal dedicated his *Prayer and Chorale*, op. 27, to the memory of his friend Samuel Rousseau. Gabriel Pierné dedicated the *Prelude* of his *Three Pieces*, op. 29, to the choirmaster Samuel Rousseau, and the second piece in this collection, the *Cantilène*, to Théodore Dubois, who became titular of the Grand Orgue at La Madeleine. Pierné also composed a *Tombeau de César Franck* for piano (published posthumously), based on one of César Franck's improvisation themes.

Following Samuel Rousseau, Charles Tournemire dedicated his first important organ work to César Franck, his *Triple Choral (Sancta Trinitas)*, op. 41, written in November, 1910 (Lyon, Janin, 1912) "to the memory of my venerated Master César Franck. This work renders homage to my master's musical testament, his *Three Chorals* (1890)." For Tournemire,


the highest expression of organ music is manifest in the choral. The refined style which ensues gives it a special significance. This is not only a question of writing, its significance is higher: it is the result of a special state of the soul. . . . From the instant when the composer enters this temple perfumed with incense, he feels penetrated with dignity: his prayerful soul is filled with light.¹²

Tournemire's *Triple Choral* contains three sources of inspiration:

1st Choral—You are grand, oh Father! You have created the world. You have regulated the grandiose rhythm. You have cre-

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Maurice Emmanuel circa 1920 (courtesy Anne Eichner-Emmanuel)

ated life. We glorify you and we love you.

2nd Choral—The one who regulates the immense rhythm of the world, this power that is beyond all our comprehension, in order to save us took on our humanity, was born in a manger, grew up among men, lived a life in a miserable world, taught with sublime maxims, died on a cross between two thieves. Admire Christ's ineffable sweetness and admire his unfathomable goodness and greatness. Love Christ.

3rd Choral—This grandiose manifestation of the silent march of the stars in space, the sublime act of Christ on the cross, all of these acts beyond our comprehension were dictated by the Holy Spirit.¹³

Charles Tournemire dedicated several of his works to his substitute organists: in 1930, to André Fleury, no. 15 of the op. 56 from *l'Orgue mystique* (Laetare), and to Daniel-Lesur, no. 16. In 1934, he dedicated no. 40 (for the XIVth Sunday after Pentecost) to Emile Poillot as well as no. 41, op. 57, from *l'Orgue mystique* (for the XVth Sunday after Pentecost) to Maurice Duruflé. Duruflé, in turn, reconstituted *Five Improvisations* for or-

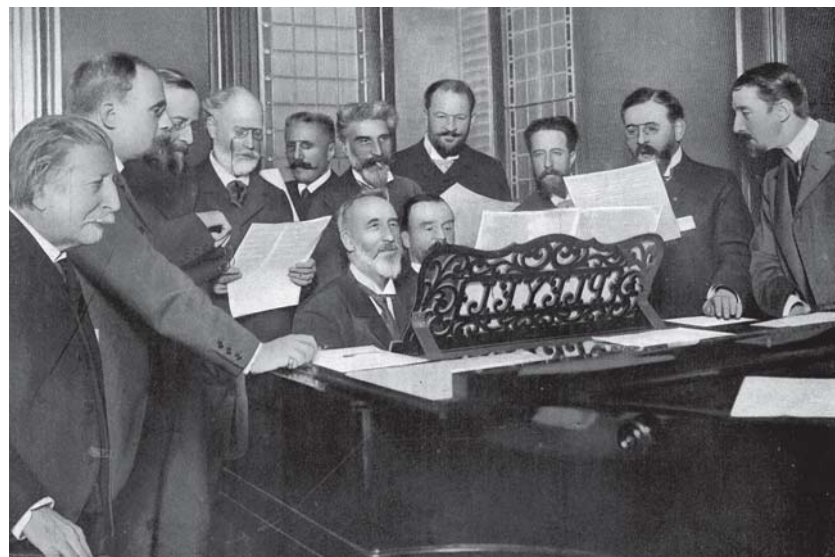
gan, which Tournemire had recorded at the beginning of 1931 for Polydor.

To his former student, substitute, and friend Ermend Bonnal, Tournemire dedicated several of his works: in 1895, *Le Ménétrier* (one of his *Six Pieces for piano*, op. 20—Marseille, Georges Kaufmann, 1900), an *Offertory in G Major*, op. 21, from the *Variae Preces for harmonium* (edited in Lyon by Janin in 1904, along with an *Entrée in B Major*, dedicated to Samuel-Rousseau) and in 1931, the 33rd office of *l'Orgue mystique*, op. 57, for the eighth Sunday after Pentecost (Paris, Heugel, 1931). In turn, Bonnal dedicated to his maître his *Paysage landais* (Paris, A. Durand & Fils, 1904), and to André Fleury, the third piece of his *Paysages pyrénéés*, re-baptized *Paysages euskariens, Cloches dans le ciel*. Bernard Schulé dedicated in memory of Ermend Bonnal his *Icône*, the fifth of his organ pieces entitled *Enluminures*, op. 12 (Rouart Lerolle et Cie., 1946).

Tournemire dedicated his *Fioretti*, op. 60, no. 2 (Paris, Hérelle, 1932) to his friend Jean Langlais. It is moving to read the text written to his student, blind since the age of two:

You judge me well because, to punish me for my deep faults you weakened my eyesight and momentarily I lost my sight! Oh! Am I not only too worthy of these tribulations? And don't I deserve even yet greater ones?¹⁴

Let us recall that it was with much emotion that Jean Langlais played this work at a concert at Sainte-Clotilde in homage to Tournemire on November 16, 1989 (to commemorate the fiftieth anniversary of his death). This was the last time that Pierre Cogen heard Langlais play in this church that he had served as an artist for 43 years. Too weak to go up to the Grand Orgue tribune, Langlais, who strongly wished to perform this work, decided to perform it on the choir organ. Jean Langlais dedicated his *Rhapsodie Grégorienne* (no. 9 of his *Nine Pieces*, op. 40, published in Paris by Bornemann in 1945) to the memory of



Théodore Dubois with colleagues (courtesy Francis Dubois)

his maître Charles Tournemire as well as his *In Memoriam*, op. 231 (Paris, Combre, 1987).

In September, 1986, Langlais dedicated his *Three Antiphons to the Holy Virgin*, op. 242, for solo voice (or for unison choir) and organ (Pro Organo, 1991) to Father Joseph Choné, who had just been named head priest at Sainte-Clotilde, as well as several works to his colleagues: to his former student and substitute organist Pierre Denis, *Homage à Landino* from his *Twenty-Four Pieces for Harmonium or Organ*, op. 10 (Paris, Hérelle, 1939) and his *Suite française*, op. 59 (Paris, Bornemann, 1948); to his disciple and substitute organist Pierre Cogen in 1973, "Oh oui, viens Seigneur, viens Seigneur Jésus," no. 4 from his *Five Meditations on the Apocalypse*, op. 175 (Paris, Bornemann, 1974); and to the choirmaster François Tricot, *Dominica in Palmis*, op. 83 (Paris, Schola Cantorum, 1984). Pierre Cogen dedicated several works to his maître: in 1988, *Offering* (Paris, Combre, 1990) and his *Two Chorales* (Paris, Combre, 1993); in 1980, he dedicated his *Hosanna in exsi-*

lio to François Tricot (the first of his *Two Hosannas on Gregorian texts*; Vienna, Universal, 1985).

To his student and second wife Marie-Louise, Jean Langlais dedicated his "Il était, Il est et Il vient," no. 2 of his *Five Meditations on the Apocalypse*, op. 175, and his "Feux d'artifice," no. 4 of his *Rosace*, op. 211 (Paris, Combre, 1981). In turn, Marie-Louise Jaquet-Langlais wrote a biography on Langlais and his work: *Ombre et Lumière, Jean Langlais, 1907–1991* (Paris, Combre, 1995). To Jacques Taddei, Jean Langlais dedicated, in 1988, "He is Born," no. 6 of his *Christmas Carol Hymn Settings*, op. 243 (H. T. Fitzsimons, 1988).

Improvisation

Improvisation on the Grand Orgue played a primary role in the music at Sainte-Clotilde. As Joël-Marie Fauquet emphasized,

the fame of César Franck as an organist was founded on improvisation. . . . As a composer, he rarely put himself in the forefront. . . . Of the six hours of his class



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each week, the Master devoted at least five of them to improvisation. This says everything. . . . Franck intended to bring it to a level of perfection that had never been achieved, thus transcending the liturgical requirements which motivated this transient art.¹⁵

His two books of improvisation themes, which later belonged to Gabriel Pierné, were used especially at Sainte-Clotilde. This art served as a springboard for his imagination, which he expressed with fluidity, poetry and lyricism. Franck transmitted this art to his students. It is notably Charles Tournemire who understood so well his improvisations and their relationship with specific aspects of the Cavallé-Coll at Sainte-Clotilde. Maurice Emmanuel was a first-hand witness to this transmission:

Please allow me, as one of Charles Tournemire's comrades, to share a past experience during a heroic moment when, at Sainte-Clotilde, we attempted to charm our parishioners with music that was far too austere. Several weeks ago, while listening to the brilliant postlude he improvised, this brought back distant memories of how amazed I was when I listened to Tournemire's musical commentaries during the service; on certain days, during the Postlude, his playing produced furious outbursts from the organ: for this mystic is also a genuine dramatist. If his art voluntarily brings serenity and peacefulness, it can suddenly break forth with energy: and, trembling, he attacks the keyboards, which previously sang meditatively, in response to the liturgical functions.¹⁶

Tournemire transmitted this art to his students; his pupil Jean Langlais relates:

His pedagogy, as admirable as it was, was not lacking in originality. For example, concerning a plan for improvisation: First, create the atmosphere. . . . Secondly, impose it on your listeners, so that the central part is rich. Rise. . . . Rise. . . . then, your public will follow you. . . . They will begin to pant. . . . no longer able to breathe. . . . Then play for them two brief and dissonant chords on the entire organ. . . . Observe a long silence. . . . The audience is dead. . . . Then, open the gates of heaven with a poetic conclusion on a Bourdon 8' and a Voix Céleste. . . .¹⁷

3. In conclusion

All of the musicians who served Sainte-Clotilde during the past 150 years had personalities and religious beliefs that were strongly different. César Franck, who kept Ernest Renan's *The Life of Jesus* on his bedside table, loved the splendor of the worship services,

that which exalts the exemplary and transcending quality of sublime drama, above all human, as the pediment of Sainte-Clotilde shows, where the sculptor represented Christ showing his wounds, according to the sad bent of the piety that it thus affirms.¹⁸

Samuel Rousseau was kind, cordial, obliging and elegant. His compositions were easily accessible to the parishioners. Gabriel Pierné was neither a practicing nor a fundamental Christian, a true contrast to the great mystics Dynam-Victor Fumet, who was closely associated with anarchists and who married into a family

close to the founder of the Theosophical Society, and Charles Tournemire, an emotional eclectic fond of the writings of Ernest Hello, Joseph Péladan and Dom Guéranger. For Tournemire, "all music which is not written to glorify God is useless." This last statement puzzled Jean Langlais who dared to ask his master in 1931: "But what do you do with Debussy, Ravel, Stravinsky, Bartók?" "USELESS," he responded dryly.¹⁹ A firm Christian believer from Brittany, Jean Langlais was attracted at a young age by the ideals of his professor at the Institute for the Blind in Paris, Albert Mahaut, the author of the book, *Le Chrétien: l'homme d'action*.²⁰

In spite of the many difficulties encountered throughout the history of this parish, the musicians of Sainte-Clotilde were able to respond as best they could to the aristocratic parishioners' taste for worldly music, to the various reforms of church music (notably the separation of the church and state in December, 1905, to the restoration of plainchant and Gregorian chants and to Palestrinian music and much later, to Vatican II). They also kept their artistic ideals, in order to strongly adhere to high-quality music. Maurice Emmanuel, who did not succeed in accomplishing his mission within this parish, remains "historically victorious"²¹ because he later did so in other contexts, notably in the circles in Saint-Germain-en-Laye and in his classes at the Paris Conservatory, where he formed an entire school of church musicians, notably Olivier Messiaen. His lucidity concerning César Franck and Charles Tournemire sums up the role of the musicians in the Sainte-Clotilde musical tradition:

If Franck ignored the joys that the least of artists can ever know, he was conscious of their force and of their liberty. The survivors of the time when the Saint-Clotilde organ sounded under the fingers of a master, his happiness in playing, his improvisations that he delivered, was recalled by privileged listeners. . . . In his organ loft, Franck was king. It took several minutes for his power to break forth in all its fullness, and it brought forth an orchestral tumult, in which the master played an imposing prelude. To compel him to intone the triumphal hymn, he seemed to shake the keyboards; suddenly the hymn appeared in a grandiose construction. . . . More than once the horrible bell, rang by the singers' accompanist "to tell the organist to stop playing," announced the end of the offertory and the necessity to conclude. . . . Franck, who had just played a series of evocative arpeggios, then began to proclaim: "I have not yet said anything!" or if indeed he was completely inspired: "What a shame." But he obeyed the bell. During the Vespers, the verses of the Magnificat gave him the opportunity to create brief masterpieces in spite of the clergy's reprimands and the congregation's impatience, totally insensitive to the splendors of this art. It is at the organ that Franck spent his best moments when his energies were renewed, where the disdain of his contemporaries no longer troubled him, where the dignity of his life without intrigues received in the Lord's house its supreme reward.

Art is made of new beginnings, the destiny of artists as well. Franck was not the last of musicians for whom life was sparing

of favors. The most noble ones, with character and talent, those who avoid pushing others around, meditate, and only claim of their works that they be written, remain ignored for too long. César Franck, the service finished, delivered treasures to them. Have the times changed? The parishioners, do they listen to the artist who today (1926) through a close alliance with liturgy and with art, equally respecting the religious and musical functions, constructs an edifice built on the themes taken from the service of the day that is as disciplined in its structure, as those by César Franck, of whom he was one of the last students? His master bequeathed to him the gift of these contemplative and impassioned improvisations, sometimes serene, other times tumultuous, and which are like mystical dramas conceived in the secret corners of the soul. The successor of the master of the Beatitudes also buries himself in the meditation of his work and only emerges to express the thousand voices of his organ with much lyrical rejoicing, which the congregation does not seem to understand. . . .²²

Notes

1. Léon Vallas, *La Véritable Histoire de César Franck, 1822-1890*, Paris, Flammarion, 1955, p. 137.
2. *La France musicale*, December 25, 1859.
3. Maurice Emmanuel, *César Franck*, Paris, Laurens, 1930, p. 15.
4. Vallas, op. cit., pp. 145-146.
5. Théodore Dubois, *Souvenirs de ma vie*, ms. autograph, 1912, BNF Rés. Vmc. Ms. 3.
6. Vallas, op. cit., p. 173.
7. Joël-Marie Fauquet, *César Franck*, Paris, Fayard, 1999, p. 314.
8. *Ibid.*, pp. 960-964. The entire list of the students of the musicians of the Saint-Clotilde church in Paris, France, was established with Denis Havard de la Montagne.
9. Théodore Dubois, "Lettre à Maurice Emmanuel," Paris, October 30, 1904, conserved in the archives l'Association des Amis de Maurice Emmanuel. The author thanks Madame Anne Eichner-Emmanuel, President, and Helga Schauerte for communicating these documents to her.
10. Dubois, *Souvenirs*, op. cit., July 1, 1906.
11. *Ibid.*, April 2, 1907.
12. Charles Tournemire, *César Franck* (Paris, Delegrave, 1931), p. 69.
13. *Ibid.*, p. 69.
14. Joël-Marie Fauquet, *Catalogue de l'œuvre de Charles Tournemire*, Genève, Minkoff, 1979.
15. Fauquet, *César Franck*, p. 480.
16. Maurice Emmanuel, "Les Orgues de Sainte-Clotilde" in *L'orgue et les organistes in Le Monde Musical*, 1933, p. 247.
17. Jean Langlais, cited in Marie-Louise Jaquet-Langlais, *Ombre et Lumière, Jean Langlais, 1907-1991*, Paris, Combre, 1995, p. 60.
18. Fauquet, *César Franck*, p. 314.
19. Langlais, op. cit., p. 60.
20. Albert Mahaut, *Le Chrétien: l'homme d'action*, preface by A. D. Sertillanges, Mulhouse, edition in Braille, 1918.
21. Aurélie Decourt, "Maurice Emmanuel, maître de chapelle à Sainte-Clotilde, de 1904 à 1907: la tentative de réformer la musique religieuse et la question du plain-chant," in *L'Orgue*, June, 2007.
22. Emmanuel, *César Franck*, p. 123.

For more information concerning the musicians of the Saint-Clotilde church in Paris, France, one may contact the following associations:

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A French-American organist and musicologist, Carolyn Shuster Fournier is an international concert artist and titular of the Aristide Cavallé-Coll choir organ at La Trinité Church in Paris, France (cf. www.shusterfournier.com). Her latest CD, "An American in Paris" (Ligia Digital, distribution Harmonia Mundi), recorded at La Madeleine church, features French and American music. Chevalier in the Order of Arts and Letters, Dr. Shuster Fournier has written several articles for *THE DIAPASON*.

Choirmasters and Organists at the Sainte-Clotilde Basilica, Paris

The following list was established with the kind assistance of Denis Havard de la Montagne (substitutes and assistants are indicated in parentheses).¹

Choirmasters

1857-1863: César Franck
1863-Nov 1868: Théodore Dubois
Nov 1868-1869: Edouard Marlois
1869?-1875: Stéphane Gaurion
1876-1882?: Alexandre Georges
1882-1904: Samuel Rousseau
1904-1907: Maurice Emmanuel (Emile Poillot)
1907-1946: Jules Meunier, replaced during the war by Etienne Audray (Pierre Besson and Robert Vincent)
Dec 1946-June 1987: François Tricot
June 1987-Sept 1988: Yves Castagnet
Sept 1988-Aug 31, 1989: Philippe Brandeis
1989-1993: Pierre-Michel Bédard
1993-June 1994: Marcel Bardou

Organist Accompanists

1857-1863: Théodore Dubois
1863?-1869: Stéphane Gaurion
1870-1878: Samuel Rousseau (Guillaume Couture)
1879-1887: ? (Dynam-Victor Fumet, organist of the Catechism Chapel in 1884)
1888?-1890?: Clotaire-Joseph Franck
1891-1923: Léon Cazajus (Emile Poillot)
1923-ca. 1964: Pierre Besson
ca. 1964-June 1987: François Tricot
June 1987-Sept 1988: Yves Castagnet
Sept 1988-Aug 31, 1989: Philippe Brandeis
Sept 1989-1993: Pierre-Michel Bédard
1993-Dec 2003: Sylvie Mallet
2004: Olivier Penin

Titulars of the Grand-Orgue

1863-1890: César Franck, but already in 1859 he played the Grand Orgue (Gabriel Pierné, after 1885)
1890-1898: Gabriel Pierné (Georges MacMaster in 1893-1894)
1898-1939: Charles Tournemire, numerous substitutes:
Ermend Bonnal ca. 1910
Roger Stiegler ca. 1920
Maurice Duruflé 1920-1927
André Fleury ca. 1922-ca. 1930
Daniel-Lesur 1927-1936
Henriette Puig-Roger in 1929
Antoine Reboulot ca. 1935
Bernard Piché in 1938 and 1939
Bernard Schulé 1938-1945
Dec 1941-Aug 1944: Joseph-Ermend Bonnal (Bernard Schulé until 1945)
Nov 4, 1945-Dec 1987: Jean Langlais (Pierre Denis 1945-1972; Pierre Cogen 1972-1975, then titular; Marie-Louise Jaquet-Langlais 1979-Dec 1987)
Jan 1976-June 21, 1994: Pierre Cogen since Easter 1988: Jacques Taddei (Olivier Penin)

1. Cf. Denis Havard de la Montagne and Carolyn Shuster Fournier, "Maîtres de chapelle et organistes de la basilique Sainte-Clotilde," in *L'Orgue*, no. 278-279, pp. 5-6, as well as Denis Havard de la Montagne's website: <www.musimem.com>.

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Hatsudai Catholic Church,
Tokyo, Japan**

Installed in the loft at the back of the nave, the instrument is of 17 stops on two 58-note manual divisions (Grand Orgue and Récit expressif) and a 30-note Pédale division. Only the Grand Orgue is visible from the nave; the Récit expressif is behind the Grand Orgue and the Pédale is situated beneath the Récit on floor level. Some details of its composition and construction, with its oak casework and round towers, suggest a post-classical French inspiration, but our principal guide is really our own mechanical aesthetic. Pipe scales and construction methods are not based on specific historical examples, but are our own; they are a synthesis of our experience as organbuilders and an expression of ourselves.

Some aspects of the instrument, however, are more often associated with the romantic organ. In the treble range, stops were voiced with increasing power and—in the case of the Grand Orgue principals—wider scale. The disposition of both manual divisions on one level favors the blending of the 8' voices. In the Récit expressif, the Salicional 8' and the Principal 4' have tuning slots, which give a penetrating timbre and enough power to project from within the swell box. The Bourdon 8' has a second slider, called Bourdon Céleste, which de-tunes the pipes to create a celeste effect when drawn with the Salicional. The Cornet has been broken down into its component ranks for the sake of flexibility.

Separately, the mutations offer a myriad of colors. Used together, they give the Cornet a meaty quality, rendered more acidic when the Principal 4' replaces the Flûte 4'. The Hautbois 8' is lyrical and blends well with the 8' flue stops. The limited size of the Pédale division places increased importance on the success of each stop. The Principal 8' speaks quickly throughout, punctuating the bass line. Due to the favorable acoustics of the church, the basses did not have to be forced, speaking naturally and gently enough for more subtle registrations and gaining power as more stops are drawn.

—Denis Juget, Stephen Sinclair



Grand Orgue

- 8' Montre
 - 8' Flûte à cheminée
 - 4' Prestant
 - 4' Flûte
 - 2' Doublette
 - Fourniture III
 - 8' Trompette
- Récit expressif**
- 8' Salicional
 - 8' Bourdon
 - 8' Bourdon Céleste (from Bourdon 8')
 - 4' Principal
 - 4' Flûte 4
 - 2½' Nazard
 - 2' Flûte
 - 1½' Tierce
 - 8' Hautbois
 - Tremblant doux

Pédale

- 16' Soubasse
- 8' Principal

Couplers II/I, I/P, II/P
58-note keyboards with boxwood naturals and ebony sharps
30-note flat pedalboard with rosewood sharps
All pipe bodies are thinned at the tops
Suspended key action, self-adjusting on manuals and pedal with pneumatic tensioners
Mechanical stop-action
White oak casework, with mortise and tenon construction, hand-planed and oiled
Hand-carved pipe shades
One cuneiform bellows

Photo credit: Stephen Sinclair



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Cover feature

Redman Pipe Organs, Fort Worth, Texas St. Vincent's Cathedral Church, Bedford, Texas

The first organ for St. Vincent's Episcopal Church in Euless, Texas, was a tracker-action instrument of 18 stops and 23 ranks. It had an entirely mechanical stop action and attached keydesk. I designed the new casework, and we still use it as our logo organ design. The organ was constructed utilizing some recycled windchests and other parts from a Hook & Hastings, originally built for Kavanaugh Methodist Church in Greenville, Texas. The organ had been replaced and broken up for parts. We also utilized some recycled pipes from an 1860 Odell, originally built for Trinity Episcopal Church in New Orleans. Stinkens and Giesecke supplied burnished front pipes of 90% tin and other new pipes. The organ was finished in 1972 and voiced in the neo-baroque manner popular at that time.

While a student at the University of North Texas in Denton, Texas, I had come under the influence of Otto Hofmann of Austin, Texas. Otto had been doing pioneering work in building mechanical-action organs and finished the first permanent installation of this type of instrument in 1956 at Matthews Memorial Presbyterian Church in Albany, Texas.

These were very exciting times in organbuilding, with the rediscovery of tracker-action organbuilding in the USA. After finishing degrees at the University of North Texas and Southern Methodist University, I spent seven years in full-time music ministry. All the while, however, I couldn't leave organbuilding alone and assisted with several projects, including the first new tracker in the Dallas-Fort Worth area at St. Stephen United Methodist Church in Mesquite, Texas. Finally, the opportunity came to build the organ for St. Vincent's, and I became a full-time organbuilder.

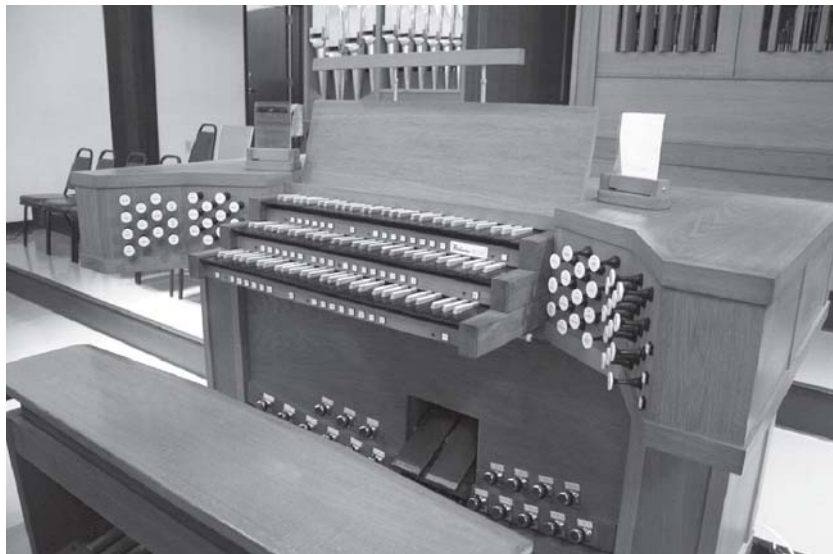
In 1989, St. Vincent's built a splendid new church building in nearby Bedford, Texas. We enlarged the organ with new windchests, a vertical extension of the casework, detached three-manual console, and electric stop action. Frank Friemel designed this reconstruction as our Opus 59 with 22 stops and 29 ranks of pipes. Additions included a Salicional and Vox Coelestis in the Swell. A Schalmey replaced the original Krummhorn Regal, and a pedal Mixture replaced the original 2' Flute. The organ was revoiced for the new room, and the sound was broadened and smoothed from the original concept. Further additions were planned and prepared, including a Rückpositiv of eleven stops.

In 1994, the organ was further expanded with new 16' Pedal towers and an entirely new Pedal division. Giesecke provided new 90% burnished tin principal pipes, and we found that the metal matched the pipes from 1971, which had held their appearance very well. Other additions included the 16' Lieblich Gedeckt, 8' Spitzflute, Cornet, and a new and larger 8' Trompette in the Great. The Swell received a new 16' Fagott, and an Oboe replaced the Schalmey. The Pedal now included a 32' Bourdon and a new and larger 16' Posaune.

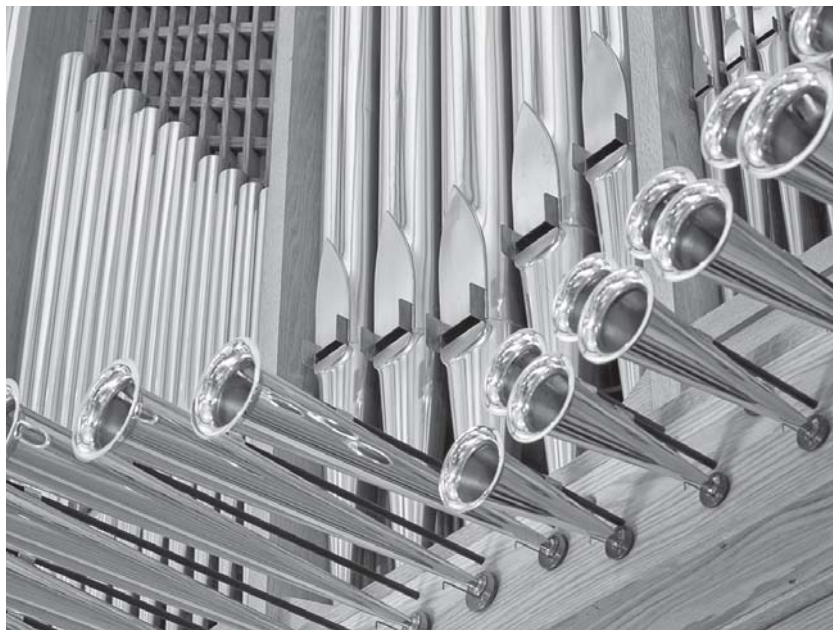
Finally, in 2007, the organ has been completed according to Frank Friemel's design as Opus 87, with the new Rückpositiv and a new Festival Trumpet, provided by Schopp. Its intention is to crown the chorus, but not to obliterate it. I believe it does that very well. The other stops of the Rückpositiv provide a more intimate sound than that from the Great and Swell, since it is nearest the ear. Based on a 4' Principal, they provide contrast and fullness as well. The larger and fuller Krummhorn fills that needed stop in the organ. We also used a single 1½' stop here, instead of a mixture, to provide more registration possibilities along with enough brilliance to the division. The Gemshorn and Celeste are of the classic type, which are flutes with string overtones. They provide a nice



Façade (photo credit: Dan Hatzenbuehler)



Console (photo credit: Ron Turner)



Festival Trumpet (photo credit: Dan Hatzenbuehler)

contrast to the string celeste in the Swell. Swell shades give additional flexibility to the division.

Many have commented that the organ has "grown up" and matured. This has happened because of the desire of the congregation to have the finest organ possible and to implement the changing esthetics in organ building. It is perhaps a study in how an organ can be enlarged and expanded to meet the demands of a different time and place.

Those who worked on this project include Roy Redman, Frank Friemel, Andrew Packard, Wesley Miller, Joel Grey, Carl Fischer, Joseph Watson, Chris Wilson, and Jake Morris.

—Roy Redman
Redman Pipe Organs
816 East Vickery
Fort Worth, Texas 76104
817/332-2953
royredman@redmanpipeorgans.com

A journey and a transformation

When I accepted the position of organist at St. Vincent's Church in 1984, I was already acquainted with the organ. It was only the third mechanical-action instrument in the Dallas-Fort Worth area, and many organists had made a visit.

Roy Redman had designed and built the instrument, which sat on the floor at the rear of the small church, snuggled against the 17-foot ceiling. This ceiling appeared to be made of pressed string, an inexpensive building material not uncommon in the early '60s. No matter how many gallons of paint were applied, it still absorbed sound. In this environment, the organ more or less made itself known, but the choir, seated in a corner next to it, had no chance.

In 1985, St. Vincent's parish committed to build an entirely new campus for the church and school on nearby property in the Fort Worth suburb of



Redman organ, Opus 4, St. Vincent's Episcopal Church, Euless, Texas, April 16, 1972

Bedford. A tall rectangular building in basilica style was designed by architect Jim Bransford. The choir and organ were to go in a rear gallery with enough height for 16' pedal pipes. A portion of the capital campaign fund was set aside to modify the organ for use in the new building. The then-rector, Father Louis Tobola, was eager for the room to be good for music, and agreed with Roy Redman's advice to use hard surfaces throughout, and to use double sheetrock, glued together, for the interior walls and ceiling.

The new church was completed in 1989, and the organ was removed from the old property to the Redman shop. A year and a half later, now with a 4' Principal in the Swell and new windchests for the Great and Swell to allow for additional stops, it was re-installed. There had not been enough money in the original campaign to upgrade the Pedal, so it was a bit "top-heavy."

A second capital campaign raised \$60,000 for the Pedal organ. With that amount, we could build the cases and action and have the beautiful tin 16' Principal, but nothing else. Or we could have the cases and all the other Pedal pipes, but no beautiful façade. In a great leap of faith by the vestry, \$40,000 was taken from reserves to enable us to fill the Pedal towers in 1994. Now with two 16' manual stops, and a 32' in the Pedal, the transformation of the organ has been amazing.

A transformation of the role of the parish was also begun in 1995, when Bishop Jack L. Iker named St. Vincent's as the pro-Cathedral of the Diocese of Fort Worth. At the end of 2007, the standing committee of the diocese made our cathedral status permanent.

Though I never gave up hope for the Rückpositiv division, it was many years in coming. At last, in 2007, an anonymous donor contacted Roy and told him to go forward with its design, and to include an *en-chamade* trumpet on the main case—a stop that many in the choir and congregation had been hoping for. Frank Friemel managed to squeeze ten stops into the Rückpositiv, including swell shades behind the 4' Principal, yet the case is only 38 inches deep; and he made a beautiful arrangement of the horizontal trumpets. The Festival Trumpet stop is commanding, but not overpowering, and, happily, when I play it, it makes people smile.

In its lovely acoustical environment, the organ now possesses great warmth as well as excitement. I feel very fortunate to be on the bench.

—Barbara Burton
Music director and organist
<www.stvc.org>

Cover photo: Dan Hatzenbuehler,
Hatzenbuehler Photography (www.hatzphoto.com)

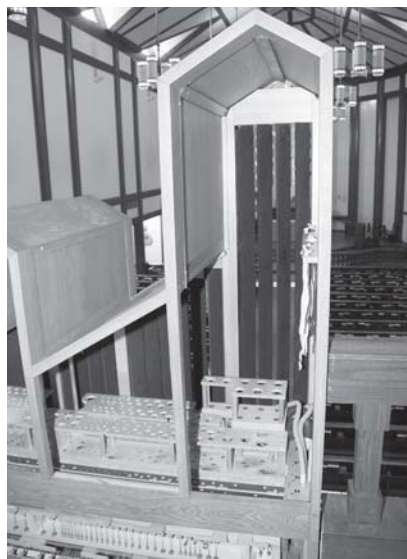
1971 Opus 4	1991 Opus 59	1994 Opus 66	2007 Opus 87
GREAT	GREAT	GREAT	GREAT
8' Principal	8' Principal	16' Lieblich Gedeckt	16' Lieblich Gedeckt
8' Rohrgedeckt	8' Rohrgedeckt	8' Principal	8' Principal
4' Octave	4' Octave	8' Rohrgedeckt	8' Rohrgedeckt
4' Holzflöte	4' Holzflöte	8' Spitzflöte	8' Spitzflöte
2' Blockflöte	2' Blockflöte	4' Octave	4' Octave
1½' Mixture IV	1½' Mixture IV	4' Holzflöte	4' Holzflöte
8' Trompete	8' Trompete	2½' Cornet II	2½' Cornet II (from G2)
Zimbelstern	Tremulant	2' Octave	2' Octave
	Zimbelstern	1½' Mixture IV	1½' Mixture IV
SWELL	SWELL	8' Trompete (new)	8' Trompete
8' Holzgedeckt	8' Holzgedeckt	Tremulant	Tremulant
4' Rohrflöte	8' Salicional	Zimbelstern	Zimbelstern
2' Principal	8' Vox Coelestis	SWELL	SWELL
2½' Sesquialtera II	4' Principal	8' Holzgedeckt	8' Holzgedeckt
1' Zimbel III	4' Rohrflöte	8' Salicional	8' Salicional
8' Krummhorn	2' Spitzflöte	8' Vox Coelestis	8' Vox Coelestis
Tremulant	2½' Sesquialtera II	4' Principal	4' Principal
	1' Scharf III	4' Rohrflöte	4' Rohrflöte
PEDAL	8' Schalmei	2' Spitzflöte	2' Spitzflöte
16' Subbass	Tremulant	2½' Sesquialtera II	2½' Sesquialtera II
8' Principal	PEDAL	1' Scharf III	1' Scharf III (new breaks)
4' Choralbass	16' Subbass	8' Fagott	16' Fagott
2' Flute	8' Principal	8' Oboe	8' Oboe
16' Fagott	4' Choralbass (new)	Tremulant	Tremulant
	2' Mixture III	PEDAL	PEDAL
	16' Posaune	32' Bourdon	32' Bourdon
		16' Principal	16' Principal
		16' Subbass	16' Subbass
		8' Octave	8' Octave
		8' Gedeckt	8' Gedeckt
		4' Choralbass	4' Choralbass
		2' Mixture III	2' Mixture III
		16' Posaune (new)	16' Posaune
		8' Trompete	8' Trompete
		4' Schalmei	4' Schalmei
			RÜCKPOSITIV (enclosed)
			8' Bordun
			8' Gemshorn
			8' Gemshorn Celeste (tenor C)
			4' Principal (unenclosed)
			4' Spillflöte
			2½' Nasat
			2' Flachflöte
			1½' Terz
			1½' Quinte
			8' Krummhorn
			Tremulant
			8' Festival Trumpet (mounted on central tower)



Installation of steel beams to support new Rückpositiv (photo credit: Ron Turner)



Installation of trackers between Rückpositiv and console (photo credit: Ron Turner)



A view of the posterior side of the Rückpositiv (photo credit: Ron Turner)



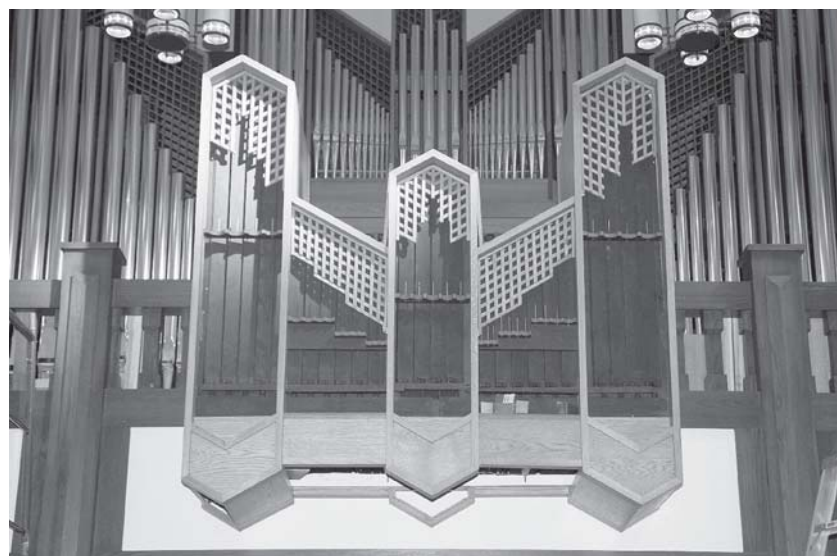
Installation of steel beams to support new Rückpositiv (photo credit: Ron Turner)



Rückpositiv is almost complete. Shutters at the top of each tower allow the organist to better hear the sound coming from the Rückpositiv. (photo credit: Ron Turner)



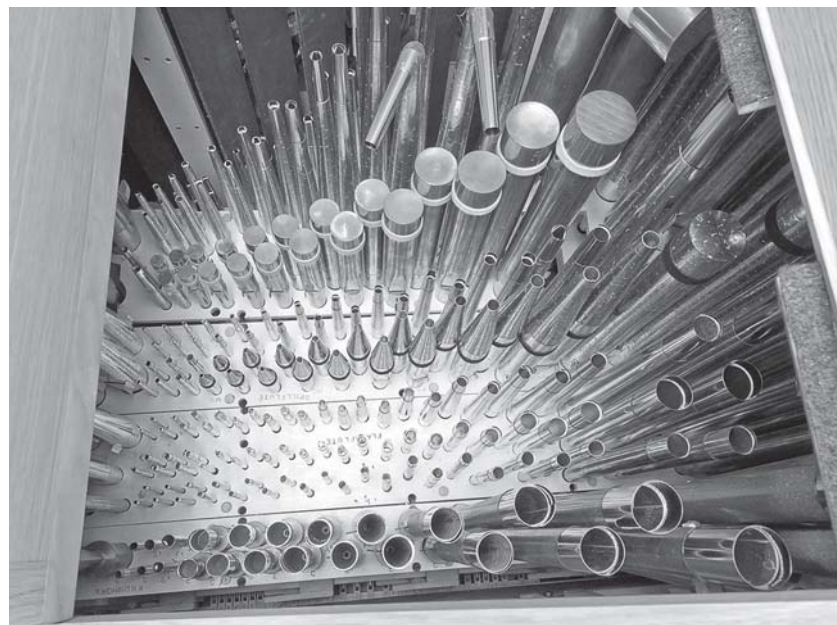
The interior of the Rückpositiv is ready for pipe installation (photo credit: Ron Turner)



Rückpositiv casework is in place and ready for installation of façade pipes (photo credit: Ron Turner)



Roy Redman oversees installation of Rückpositiv casework (photo credit: Ron Turner)



Rückpositiv pipework (photo credit: Dan Hatzenbuehler)

Summer Institutes, Workshops & Conferences

AGO Pipe Organ Encounters
 June 8–14, Waco, TX; June 15–20, Salt Lake City, UT; July 6–11, Holland, MI; July 13–18, Charlotte, NC; July 20–26, Worcester, MA; July 27–31, Seattle, WA.
 Contact: <www.agohq.org/>.

Liturgical Music Conference
 June 9–12, St. John's University, Collegeville, MN.
 "Liturgy, Music, Our Daily Lives—the Sacred Connection." Lectures, demonstrations, studio lessons, music-making; Kim Kasling, Lynn Trapp, others.
 Contact: 320/363-3371; <dguertin@csbsju.edu/>.

Sacred Music 2008
 Chant Intensive, with Scott Turkington, June 9–13, Chicago, IL.
 Colloquium June 16–22, Wilko Brouwers, Horst Buchholz, Scott Turkington, William Mahrt. Loyola University, Chicago, IL.
 Contact: <MusicaSacra.com/>.

Workshop on Harpsichords, Clavichords, and Fortepiano
 June 13–16, Stonington, CT.
 Zuckermann Harpsichords International workshop. Concerts, master classes, demonstrations, and talks on decoration, construction, maintenance, tuning, use of tools, and more; Richard Auber, Carol lei Breckenridge, Ed Kottick, Tatyana Vinina, Peter Watchorn.
 Contact: 888/427-7723; steve@zhi.net.

Berkshire Choral Festival
 June 14–22, Vancouver, BC, Canada; July 6–13, 13–20, 20–27, July 27–August 3, Sheffield, MA; August 10–17, Canterbury, England; September 14–21, Salzburg, Austria.
 Rehearsals, classes, lectures, concerts; Craig Jessop, Kent Tritle, John Alexander, Tom Hall, John Washburn, Joseph Cullen, Heinz Ferlesch.
 Contact: 413/229-8526; <www.choralfest.org/>.

Montreat Conferences on Worship & Music 2008
 June 15–21, 22–28, Montreat Conference Center, Montreat, NC.
 Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies; Michael Burkhardt, Ken Cowan, Bradley Ellingboe, many others.
 Contact: Presbyterian Association of Musicians, 888/728-7228, ext. 5288;
 <pam@ctr.pcusa.org/>,
 <www.pam.pcusa.org/>.

29th International Organ and Church Music Institute
 June 15–17, University of Michigan.
 Music of César Franck & Olivier Messiaen; lectures, masterclasses, concerts.
 Contact: Marilyn Mason, 734/764-2500; <mamstein@umich.edu/>.

Baroque Performance Institute
 June 15–28, Oberlin Conservatory, Oberlin, OH.
 Daily coaching and masterclasses.
 Contact: 440/775-8044; <www.oberlin.edu/summer/bpi/>.

Iowa State University Keyboard Explorations
 June 16–21, Ames, IA.
 Explorations of carillon, harpsichord, pipe organ, and piano; William David, Paula Forrest, Tin-Shi Tam, Lynn Zeigler.
 Contact: 515/294-2027;
 <www.music.iastate.edu/>.

University of Michigan Summer Harpsichord Workshops
 June 16–20, 23–27, Ann Arbor, MI.
 Bach's French Suites (with Suites BWV 818 & 819) and 3-Part Inventions; fundamentals of harpsichord playing and repertoire, with Edward Parmentier.
 Contact: 734/764-2506; <eparment@umich.edu/>.

Organ Masterclass with Ton Koopman
 June 19–22, Freiberg, Germany.
 Bach, Buxtehude, Sweelinck; organ excursions, recitals.
 Contact: <www.organpromotion.org/>.

AGO National Convention
 June 22–26, Minneapolis—St. Paul, MN.
 Contact: <www.ago2008.org/>.

Christian Hymnody in Historical Perspective
 June 23–July 3, Calvin College, Grand Rapids, MI.
 Workshop with Edith Blumhofer.
 Contact: <www.calvin.edu/scs/2008/hymnody/>.

Singing for Fun: Polyphony Camp
 June 23–July 2, Calvin College, Grand Rapids, MI.
 Anne Heider.
 Contact: <www.calvin.edu/scs/2008/heider/>.

Association of Lutheran Church Musicians Regional Conferences
 June 27–30, San Francisco, CA; June 29–July 2, River Forest, IL; June 30–July 3, Worcester, MA; July 13–16, Savannah, GA.
 Concerts, lectures, hymn festivals.
 Contact: <www.alcm.org/>.

NPM Regional Conventions
 June 30–July 3, East Brunswick, NJ; July 8–11, Cleveland, OH; August 5–8, Los Angeles, CA.
 Contact: <www.npm.org/>.

ATOS Annual Convention
 July 4–9, Indianapolis, IN.
 Jelani Eddington, Scott Foppiano, Simon Gledhill, Walt Strony, others.
 Contact: <www.atos.org/>.

PAM Westminster Conference
 July 6–11, Westminster College, New Wilmington, PA.
 John Ferguson, Tom Trenney, Keith Hampton, others.
 Contact: 888/728-7228 x5288; <www.pam.pcusa.org/>.

Oundle International Summer Schools for Young Organists
 July 6–11, 13–19, 24–29, Cambridge, and Oundle, England.
 Programs for ages 14–22; lessons, concerts; Kevin Bowyer, David Goode, John Scott, David Sanger, others.
 Contact: <www.oundlefestival.org.uk/>.

IMPROVfest: Organ Improvisation Workshop
 July 7–11, Eastman School of Music, Rochester, NY.
 Gerre Hancock, Rick Erickson, William Porter, others.
 Contact: <www.rochester.edu/Eastman/summer/>.

Fédération Francophone des Amis de l'Orgue Congress
 July 7–11, Belgium, Low Countries, Germany.
 Jean-Luc Thellin, Anne Froidebise, Bruder Andreas, others.
 Contact: 33-380-77-93-96; <gueritey@ffao.com/> <www.ffao.com/congres.htm/>.

Illinois ACDA Summer Re-Treat
 July 9–11, Illinois Wesleyan, Bloomington, IL.
 Edith Copley, Randal Swiggum, others.
 Contact: <www.il-acda.org/>.

National Association of Pastoral Musicians Summer Institutes
 July 11–13, San Francisco, CA; July 14–18, Erlanger, KY; July 17–19, Hartford, CT; July 18–20, Buffalo, NY; July 22–24, San Antonio, TX; July 28–August 1, Baton Rouge, LA; August 8–10, Baltimore, MD; August 11–15, St. Louis, MO.
 Contact: <www.npm.org/>.

The Chorus of Westerly Choral Symposia
 July 12–18, 19–25, Camp Ogotz, NH.
 David Willcocks, Richard Marlow, others.
 Contact: 401/596-8663;
 <www.chorusofwesterly.org/>.

Hymn Society Conference
 July 13–17, Berkeley, CA.
 Carla de Sola, Sally Ann Morris, Don Sa-liers, Thomas Troeger, others.
 Contact: <www.thehymnsociety.org/>.

Royal Canadian College of Organists National Convention
 July 13–16, Kitchener-Waterloo, ON, Canada.
 Recitals, workshops, worship services, social events, displays; David Briggs, Jan Overduin, Willem Moolenbeek, others.
 Contact: <www.rcco.ca/upcoming_events.htm/>.

Organ Historical Society Convention
 July 14–18, Seattle, WA.
 Contact: <www.organsociety.org/>.

Summer Choral Conducting Symposium
 July 14–18, University of Michigan.
 Masterclasses, rehearsals, score study, reading sessions; Jerry Blackstone, Paul Rardin, Julie Skadsem.
 Contact: 734/764-5429;
 <canom@umich.edu/>.

Association of Anglican Musicians 2008 Conference
 July 15–19, Houston, TX.
 Workshops, liturgies, performances.
 Contact: <www.anglicanmusicians.org/>.

National Association of Church Musicians 70th Anniversary Convention
 July 17–19, Orange, CA.
 Hal Hopson.
 Contact: <www.nacmhq.org/>.

PAM West Worship & Music Conference
 July 17–19, Little Rock, AR.
 Contact: 888/728-7228 x5288; <www.pam.bymusic.org/>.

René Clausen Choral School
 July 19–23, Moorhead, MN.
 Jo-Michael Scheibe, Pearl Shangkuang, René Clausen.
 Contact: 1-888-René-Clausen; <www.reneclausen.com/>.

Mount Royal International Summer School
 July 20–29, Mount Royal College, Calgary, AB, Canada.
 Simon Preston, John Butt, David Higgs, Neil Cockburn; classes, lessons, recitals.
 Contact: 403/440-7769; <www.mtroyal.ca/conservatory/intsumschool.shtml/>.

Association Jehan Alain Cours d'Interpretation d'Orgue
 July 20–August 3, Romainmôtier, Switzerland.
 Courses in improvisation, interpretation, harmonium, Bergamo, Petrali, Alain, Fresco-baldi, and private lessons; Joris Verdin, Marie-Claire Alain, Luigi Ferdinando Tagliavini, Guy Bovet, Tobias Willi, Emmanuel Le Divellec, others.
 Contact: 41 32 721 27 90;
 <bovet.aubert@bluewin.ch/> <www.jehanalain.ch/>.

Long Island Choral Festival
 July 21–26, Garden City, NY.
 Works of Stravinsky, Bernstein, Rutter; Frances Roberts, conductor.
 Contact: <www.lichoralfest.org/>.

IAO Congress 2008
 July 24–29, Cambridge, England.
 Incorporated Association of Organists annual congress; concerts, lectures, visits to churches and cathedrals; Stephen Cleobury, Andrew Reid, John Rutter, others.
 Contact: <www.iao.org.uk/>.

Saessolsheim Organ Academy
 July 24–31, Alsace, France.
 Classes, lessons, recitals; Baroque music, improvisation; Freddy Eichelbeger, Francis Jacob, Benjamin Righetti, Claudé Roser, others.
 <http://perso.wanadoo.fr/asamos/>.

Southern Methodist University Harpsichord Workshop XVIII
 July 27–August 1, Santa Fe, NM.
 Jane Clark, Stephen Dodgson, Larry Palmer, Linda Raney, Glenn Spring, Paul Wolfe; lectures, masterclasses, concert.
 Contact: <lpalmer@smu.edu/>, 214/768-3273.

56. Internationale Orgeltagung 2008
 July 27–August 2, Konstanz, Switzerland.
 Concerts, visits to organs.
 Contact: <www.gdo.de/>.

Baroque Instrumental Program
 July 27–August 8, Vancouver, BC, Canada.
 Harpsichord, fortepiano, harpsichord regulation (August 2) workshops; Jacques Ogg, Ton Amir, others.
 <www.earlymusic.bc.ca/VEMP-BIP.html/>.

Canford Summer School of Music
 July 27–August 17, Sherborne, Dorset, England.
 Concerts, choral and organ courses; Sue Hollingworth, David Lawrence, Julian Wilkins, Nigel Perrin, Margaret Phillips.
 Contact: +44 (0) 20 8660 4766;
 <www.canfordsummerschool.co.uk/>.

The Fellowship of United Methodists in Music & Worship Arts (FUMMWA) Workshop! 2008
 July 30–August 2, Grand Rapids, MI; August 3–6, Wilmington, DE.
 John Yarrington, Greg Scheer, others.
 Contact: <www.fummwa.org/>.

Organ Academy Upper Swabia
 July 31–August 3, South Germany.
 Practice on historic instruments of (among others) Gabler, Riepp and Holzhey in



National Association of Pastoral Musicians Regional Conventions 2008

Gather ♦ Learn ♦ Pray ♦ Sing ♦ Celebrate

June 30–July 3 • East Brunswick, New Jersey

In the Midst of Change . . .
 "Jesus Christ, the Same: Yesterday, Today, and Forever" (Heb 13:8)

July 8–11 • Cleveland, Ohio

"Do Not Let Your Hearts Be Troubled or Afraid!" (John 14:27b)

August 5–8 • Los Angeles, California

"One Body, One Spirit in Christ" (Eucharistic Prayer III)

Organ Workshop Presenters:

David Anderson, Alan Hommerding, James Kosnik, Patricia Lamb, Renee Anne Louprette, Bob McMurray, Nancy Parrella, Paul Skevington, and Lynn Trapp

Featured Organists & Organs

John Miller
 William H. Atwood
 Paul Murray
 Todd Wilson
 Frank Brownstead

Princeton University Chapel
 Kirkpatrick Chapel, New Brunswick
 St. Francis of Assisi Cathedral, Metuchen
 St. John the Evangelist Cathedral,
 Cleveland
 Severance Hall, Cleveland
 Our Lady of the Angels Cathedral,
 Los Angeles
 Walt Disney Concert Hall, Los Angeles
 First Congregational Church, Los Angeles

Details available at www.npm.org

Neresheim, Ochsenhausen, Rot and Otto-beuren. Workshop for professionals and beginners with Franz Raml.

Contact: <www.organpromotion.org>.

Festival Van Vlaanderen, Brugge Musica Antiqua

August 1-9, Bruges, Belgium.

Recitals, exhibitions, and vocal and instrumental competitions.

Contact: <www.musica-antiqua.com>.

International Organ Academy

August 5-12, Porrentruy, Switzerland.

Lessons, concerts on the Ahrend organ in the former Jesuit Church, with Michael Radulescu.

Contact: <www.promusica.ch>.

American Guild of English Handbell Ringers National Seminar 2008

August 8-11, Orlando, FL.

Contact: <www.agehr.org/learning/seminar.asp>.

Corsi di Musica Antica a Magnano

August 14-24, Magnano, Italy.

Clavichord, fortepiano, organ, harpsichord, choral conducting, organ building; Bernard Brauchli, Luca Scandali, Georges Kiss, Giulio Monaco, others.

Contact: <www.musicaanticamagnano.com>.

31st International Organ Week

September 7-14, St. Andreas-Kirche, Korschenbroich, Germany.

Bogdan Narloch, Ignace Michiels, Wolfgang Seifen, Henning Dembski, Amelie Dembski.

Contact: <www.orgelfreundeskreis.de/Orgelwoche/orgelwoche.html>.

Organ Festival

September 24-28, South Germany.

Ewald Kooiman; classes, lessons, recitals; Bach, Couperin, Balbastre.

Contact: <www.organpromotion.org>.

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
Hermann Kotschmar tribute; Portland City Hall, Portland, ME 7:30 pm
Heinrich Christensen; King's Chapel, Boston, MA 12:15 pm
Tony Robertson; St. Paul's Episcopal, Winston-Salem, NC 7 pm
Gillian Weir; First Presbyterian, Newton, NC 7:30 pm
Robert Gant; St. Luke's Chapel, Medical University, Charleston, SC 12:15 pm
Clive Driskill-Smith; St. Luke's Cathedral, Orlando, FL 7:30 pm
Christopher Stroh; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

16 APRIL
Ken Cowan; Church of St. Ignatius Loyola, New York, NY 7 pm
Claudia Dumschat, with choir; Church of the Transfiguration, New York, NY 7:30 pm
Nancianne Parrella, with choir and orchestra; Church of St. Ignatius Loyola, New York, NY 8 pm
Jessica French; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon
Jose Gascho, harpsichord; St. Luke Catholic Church, McLean, VA 1 pm
John Bostron; Old Salem Visitor Center, Winston-Salem, NC 12 noon
Ingrid Pierson; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

17 APRIL
Charles Boyd Tompkins; Furman University, Greenville, SC 8 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5:45 pm
Clive Driskill-Smith; Piedmont College, Demorest, GA 7:30 pm

18 APRIL
Huw Lewis; Westminster Presbyterian, Albany, NY 7:30 pm
Barbara Harbach, with AGO members; Slee Hall, SUNY, Buffalo, NY 8 pm
Alison Luedecke, with Millennia Consort; St. John's Lutheran, Allentown, PA 7:30 pm
Maxine Thevenot; Emmanuel Church, Chestertown, MD 8 pm
Janette Fishell; Christ United Methodist, Greensboro, NC 7:30 pm
Daniel Sullivan; St. Petersburg College, St. Petersburg, FL 7:30 pm
Bach cantatas; Gamble Auditorium, Baldwin-Wallace College, Berea, OH 4 pm
Lars Ulrik Mortensen, harpsichord, with violin and cello; Gamble Auditorium, Baldwin-Wallace College, Berea, OH 8 pm
Dvorak, *Stabat Mater*; First Presbyterian, Birmingham, MI 7:15 pm

Paul Jacobs; St. Paul's Episcopal, Indianapolis, IN 7:30 pm
Bradley Hunter Welch; First Baptist, Chattanooga, TN 7:30 pm

19 APRIL
Paul Bisaccia, piano; Trinity Episcopal, Torrington, CT 7:30 pm
James David Christie, masterclass; First Presbyterian, Rocky Mount, NC 10 am
Cantatas of J. S. Bach, with New Trinity Baroque; Cathedral of St. Philip, Atlanta, GA 7:30 pm
Bach, *St. Matthew Passion*; Gamble Auditorium, Baldwin-Wallace College, Berea, OH Part I, 1:30 pm, Part II, 4 pm
Todd Wilson, workshops; First Presbyterian, Birmingham, MI 9 am, 11 am, and 2 pm
Festival Bell Choir; Lutheran Church of the Redeemer, Birmingham, MI 4 pm

20 APRIL
David Spicer; First Church of Christ, Wethersfield, CT 7 pm
Gail Archer, works of Messiaen; Church of St. Vincent Ferrer, New York, NY 3 pm
Bach, Cantata 229; Holy Trinity Lutheran, New York, NY 5 pm
Andrew Scanlon; St. Thomas Fifth Avenue, New York, NY 5:15 pm
Alison Luedecke, with Millennia Consort; Sacred Heart Cathedral, Newark, NJ 4 pm
Vincent Carr; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
David Hurd; Washington National Cathedral, Washington, DC 5 pm
James David Christie; St. Paul's Episcopal, Greenville, NC 5 pm
Andrew Kotylo; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
Lessons & Carols for Eastertide; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Paul Jacobs; Trinity Episcopal Cathedral, Cleveland, OH 2 pm
Karel Paukert, with viola and cello; St. Paul's Episcopal, Cleveland Heights, OH 3:30 pm
Joan Lippincott, Bach, *Art of Fugue*; United Methodist Church, Berea, OH 2:30 pm
Michael Brittenback, with oboe; St. George's Episcopal, Dayton, OH 4 pm
John Weaver; Mayflower Congregational, Grand Rapids, MI 4 pm
Festival Bell Choir; Lutheran Church of the Redeemer, Birmingham, MI 4 pm
Handbell concert; Glenview Community Church, Glenview, IL 4 pm
John Bryant; Lincoln Park Presbyterian, Chicago, IL 4 pm
Gospel Choir concert; Augustana Chapel, Lutheran School of Theology, Chicago, IL 4 pm

21 APRIL
Bruce Neswick, masterclass; St. James Episcopal, Greenville, SC 7:30 pm
Stephen Cleobury, with chorus; Calvary Episcopal, Cincinnati, OH 7 pm
John Weaver, workshop; Mayflower Congregational, Grand Rapids, MI 8 pm

22 APRIL
Lee Ridgway; King's Chapel, Boston, MA 12:15 pm
Domenico Severin; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

23 APRIL
Donald Meineke; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon
Joby Bell; Old Salem Visitor Center, Winston-Salem, NC 12 noon

25 APRIL
Monteverdi, *Vespers of the Blessed Virgin*; Woolsey Hall, Yale University, New Haven, CT 8 pm

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Park Ridge, IL
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Craig Cramer; Pine Street Presbyterian, Harrisburg, PA 7:30 pm
Alleluia! Ringers; St. Lorenz Lutheran, Frankenmuth, MI 7 pm
David Schrader; Christ Church Cathedral, Indianapolis, IN 4:30 pm
Fauré, Requiem; St. John United Presbyterian, New Albany, IN 8 pm
Choir of St. Thomas Church, New York City; St. John's Episcopal, Memphis, TN 7:30 pm
Mozart, Grand Mass in c, K. 427; Cathedral of St. John the Evangelist, Milwaukee, WI 8 pm

26 APRIL

David Briggs, silent film accompaniment; Ascension Memorial Episcopal, Ipswich, MA 4:30 pm
Victorian Anthems; Christ & St. Stephen's Episcopal, New York, NY 5 pm
John Schwandt, with Saginaw Bay Symphony; Temple Theater, Saginaw, MI 8 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm
Paul Jacobs; Weidner Center for the Performing Arts, Green Bay, WI 7:30 pm

27 APRIL

Three Choirs Festival, works of Vaughan Williams; South Church, New Britain, CT 4 pm
Gerre Hancock; St. Peter's-by-the-Sea Episcopal, Bay Shore, NY 6 pm
Andrew Pester & Enrico Contenti; Cathedral of the Incarnation, Garden City, NY 4 pm
Renée Anne Louprette; Church of St. Ignatius Loyola, New York, NY 4 pm
Frank Crosio; Cathedral of St. Patrick, New York, NY 4:45 pm
Bach, Cantata 108; Holy Trinity Lutheran, New York, NY 5 pm
Joanna Elliott; St. Thomas Fifth Avenue, New York, NY 5:15 pm
Vernon Williams; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
Rachel Laurin; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Children's Chorus of Washington; Old Presbyterian Meeting House, Alexandria, VA 3 pm
Bruce Neswick, hymn festival; St. James Episcopal, Greenville, SC 7 pm
Domenico Severin; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
Bach, Mass in b; Christ Church Cathedral, Indianapolis, IN 4:30 pm
Janette Fishell; Christ Church Cathedral, Nashville, TN 4 pm
Jeremy David Tarrant; Angelica Lutheran, Allen Park, MI 4 pm
Choir of St. Thomas Church, New York City; St. Paul's Episcopal, Mobile, AL 4 pm
Douglas Cleveland; Winnetka Congregational, Winnetka, IL 5 pm
University of Chicago Motet Choir and Alei Gefen Chorus of Tel Aviv; Rockefeller Chapel, Chicago, IL 7:30 pm

28 APRIL

Choir of St. Thomas Church, New York City; Cathedral Church of the Advent, Birmingham, AL 7:30 pm
Margaret Kemper; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 APRIL

Ben van Oosten; Portland City Hall, Portland, ME 7:30 pm
Choir of St. Thomas Church, New York City; Christ Episcopal, Charlotte, NC 7:30 pm
Carolyn Diamond; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

30 APRIL

Aaron Goen; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon
Rozanna Vancil; Old Salem Visitor Center, Winston-Salem, NC 12 noon
Bach, Cantata 113; St. Lorenz Lutheran, Frankenmuth, MI 7 pm
Paul Kosower; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

1 MAY

Choral Evensong; Emmanuel Church, Chestertown, MD 6 pm

2 MAY

Brian Jones; First Religious Society, Carlisle, MA 7:30 pm
John Weaver; First Presbyterian, Elkhart, IN 7:30 pm
Frederick Swann & Mina Belle Packer Wichmann, lecture/recital; Thomas Fine Arts Center, William Carey University, Hattiesburg, MS 7 pm

3 MAY

Solemn Evensong; St. Paul's Church, Doylestown, PA 5 pm
James David Christie, masterclass; St. James's Episcopal, Richmond, VA 10 am
Ken Cowan; Trinity United Methodist, Atlanta, GA 6 pm

4 MAY

Malcolm Halliday; Wesley United Methodist, Worcester, MA 12:15 pm
Brian Jones; St Paul's Episcopal, Dedham, MA 7:30 pm

Evensong for Ascension; Cathedral of the Incarnation, Garden City, NY 4 pm

Stephen Hamilton, Messiaen, *L'Ascension*; St. Thomas Fifth Avenue, New York, NY 5:15 pm
Gail Archer; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

Scott Montgomery; First Presbyterian, Lancaster, PA 4 pm

Alan Morrison; Bomberger Hall, Ursinus College, Collegeville, PA 4 pm
McCullough, Holocaust Cantata; George Washington Masonic National Memorial, Washington, DC 4 pm

Naji Hakim; Washington National Cathedral, Washington, DC 5 pm

Suspicious Cheese Lords; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Paul Skevington; St. Luke Catholic Church, McLean, VA 4 pm

James David Christie; St. James's Episcopal, Richmond, VA 7 pm

Julane Rodgers, harpsichord, with friends; Christ Church, Sarasota, FL 4 pm

Georgia Festival Chorus; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

John Weaver; Zion Lutheran, Fort Wayne, IN 4 pm

Frederick Swann; First-Trinity Presbyterian, Laurel, MS 4 pm

La Crosse Chamber Chorale; Viterbo University Fine Arts Center, LaCrosse, WI 3 pm

6 MAY

Tom Ferry; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

8 MAY

St. Luke's Choir; St. Luke in the Fields, New York, NY 8 pm

Thierry Escaich, with the Philadelphia Orchestra, Escaich, *Organ Concerto No. 1*; Verizon Hall, Philadelphia, PA 8 pm

Aaron David Miller; Queen of All Saints Basilica, Chicago, IL 7:30 pm

9 MAY

Spring choral concert; All Saints, Worcester, MA 7:30 pm

Thierry Escaich, with the Philadelphia Orchestra, Escaich, *Organ Concerto No. 1*; Verizon Hall, Philadelphia, PA 2 pm

Dvorak, Stabat Mater; First Presbyterian, Birmingham, MI 7:30 pm

Roger Stanley; St. Chrysostom's, Chicago, IL 7:30 pm

10 MAY

Thierry Escaich, with the Philadelphia Orchestra, Escaich, *Organ Concerto No. 1*; Verizon Hall, Philadelphia, PA 8 pm, Postlude 10 pm

Judith & Gerre Hancock; Christ Episcopal, Ponte Vedra Beach, FL 7 pm

Bradley Hunter Welch; Clayton State University, Morrow, GA 3 pm

VocalEssence; Trinity Lutheran, Stillwater, MN 8 pm

11 MAY

Lee Dettra; The Reformed Church, Poughkeepsie, NY 3:30 pm

Stephen Hamilton, with narrators and flute; Church of the Holy Trinity (Episcopal), New York, NY 4 pm

Katherine Lordi; Cathedral of St. Patrick, New York, NY 4:45 pm

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

Music for handbells & flute; Church of St. Joseph, Bronxville, NY 3 pm

Christopher Jennings; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

Filippa Duke; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

Bach Society of Dayton; Kettering Seventh-day Adventist Church, Kettering, OH 7:30 pm

Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm

13 MAY

Thierry Escaich, with the Philadelphia Orchestra, Escaich, *Organ Concerto No. 1*; Verizon Hall, Philadelphia, PA 8 pm, Postlude 10 pm

Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 5 pm

Music of the Baroque; Harris Theater, Chicago, IL 7:30 pm

Jeffrey Patry; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

14 MAY

Renée Anne Louprette; Church of St. Ignatius Loyola, New York, NY 7 pm

Monteverdi, Vespers of 1610; Church of St. Ignatius Loyola, New York, NY 8 pm

15 MAY

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5:45 pm

16 MAY

Pierre Pincemaille; Cathedral of St. Joseph, Hartford, CT 7:30 pm

Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

Handel, *Dixit Dominus*; Rockefeller Chapel, Chicago, IL 8 pm
Bradley Hunter Welch; Trinity Evangelical Lutheran, Peoria, IL 7:30 pm

17 MAY
 RSCM Anniversary Celebration; St. Thomas Fifth Avenue, New York, NY
 +**Paul Jacobs**; Christ & St. Stephen's Episcopal, New York, NY 4 pm, 7:30 pm
Marilyn Keiser, workshop; Palma Ceia Presbyterian, Tampa, FL 10 am
John Gouwens, carillon; The Culver Academies, Culver, IN 4 pm
 Handel, *Dixit Dominus*; Rockefeller Chapel, Chicago, IL 3 pm

18 MAY
Paul Bisaccia, piano; Federated Church of Orleans, Cape Cod, MA 4 pm
David Hurd; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 6 pm
 Works of Roberta Bitgood; First Church of Christ, Wethersfield, CT 6 pm
 Evensong for Trinity Sunday; Cathedral of the Incarnation, Garden City, NY 4 pm
Frederick Teardo; St. Thomas Fifth Avenue, New York, NY 5:15 pm
 Mozart, *Requiem*; Church of St. Joseph, Bronxville, NY 3 pm

Jan-Piet Knijff; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
Alan Morrison; St. John's Lutheran, Allentown, PA 4 pm
 Rossini, *Stabat Mater*; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Marilyn Keiser; Palma Ceia Presbyterian, Tampa, FL 3 pm
Bruce Neswick; Cathedral of St. Philip, Atlanta, GA 3:15 pm
 Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
 Westminster Presbyterian Church Choir; Westminster Presbyterian, Dayton, OH 7 pm
Ken Cowan; Central United Methodist, Muskegon, MI 7 pm
 True North Brass; First United Methodist, Birmingham, MI 7:30 pm
 Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm
Aaron David Miller; St. Paul Lutheran, Michigan City, IN 4 pm
 Chicago Early Music Consort; Glenview Community Church, Glenview, IL 4 pm
 Apollo Chorus; Fourth Presbyterian, Chicago, IL 3 pm

19 MAY
James Russell Brown; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

20 MAY
 Youth concert; Portland City Hall, Portland, ME 10:30 am
 Trinity Choir and Rebel Baroque Orchestra; Trinity Wall Street, New York, NY 7:30 pm
Brian Carson; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

21 MAY
John Weaver; Stowe Community Church, Stowe, VT 12 noon
Paul Skevington; St. Luke Catholic Church, McLean, VA 1 pm

23 MAY
David Jonies; Fourth Presbyterian, Chicago, IL 12:10 pm

25 MAY
Paul Skevington, with National Men's Chorus; St. Luke Catholic Church, McLean, VA 5 pm

28 MAY
Jacques Boucher & Anne Robert; Methuen Memorial Music Hall, Methuen, MA 8 pm

29 MAY
Gail Archer; Cathedral of St. Patrick, New York, NY 7 pm

30 MAY
Karen Beaumont; Fourth Presbyterian, Chicago, IL 12:10 pm

31 MAY
 •**Frederick Swann**, with New Jersey Choral Society; Westside Presbyterian, Ridgewood, NY 8 pm
John Gouwens, carillon; The Culver Academies, Culver, IN 7:30 pm

**UNITED STATES
 West of the Mississippi**

18 APRIL
Susan Landale; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 7:30 pm

19 APRIL
 Choral Evensong; St. Paul's Episcopal, Burlingame, CA 5 pm

20 APRIL
Robert Huw Morgan; Cathedral Church of St. John, Albuquerque, NM 4 pm
Clive Driskill-Smith; Grace Cathedral, San Francisco, CA 4 pm
Cj Sambach; First United Methodist, Lompoc, CA 3 pm Informance

21 APRIL
The Chenaults; Central United Methodist, Kansas City, MO 7:30 pm

22 APRIL
 Choir of St. Thomas Church, New York City; Boe Chapel, St. Olaf College, Northfield, MN 7:30 pm

23 APRIL
Lynne Davis, children's concert; Wiedemann Hall, Wichita State University, Wichita, KS 10:30 am

25 APRIL
Frederick Swann; All Saints Episcopal, Fort Worth, TX 8 pm
Maxine Thevenot; St. John's Cathedral, Denver, CO 7:30 pm
 •**John Ferguson**, hymn festival; Bethany Lutheran, Englewood, CO 7:30 pm

27 APRIL
Frederick Swann; First Presbyterian, Fort Smith, AR 4 pm
Peter Richard Conte; First Presbyterian, Tyler, TX 4 pm
Bill Rugg, organ, **Linda Raney**, harpsichord, with instruments; First Presbyterian, Santa Fe, NM 3 pm

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#0815 - **The Organ at Home...**visit the king of instruments ensconced in residences of the rich and (sometimes) famous, including homes of a music teacher, an organ builder, an industrialist, a dentist and a duke!

#0816 - **Going for Baroques...**we trace a trail from before Bach to Bingham and beyond, with a collection of music 'in the manner Baroque'.

#0817 - **Conventional Wisdom...**a preview of some of the performers to be featured in this summer's national convention of the American Guild of Organists (June 21-29, 2008; www.ago2008.org.)

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Choral concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Thomas Foster, with soprano; St. Mark's Cathedral, Seattle, WA 2 pm
Carole Terry; Grace Lutheran, Tacoma, WA 3 pm
Louis Perazza; St. Mary's Cathedral, San Francisco, CA 3:30 pm

28 APRIL
Joseph Adam; Benaroya Hall, Seattle, WA 7:30 pm

2 MAY
Las Cantantes; Cathedral Church of St. John, Albuquerque, NM 7:30 pm
Daniel Sullivan; St. Mark's Cathedral, Seattle, WA 7:30 pm

3 MAY
Las Cantantes; Keller Hall, University of New Mexico, Albuquerque, NM 7:30 pm

4 MAY
The Chenaults; Moody Memorial First United Methodist, Galveston, TX 4 pm
Paul Jacobs; St. Andrew's Episcopal, Amarillo, TX 7 pm
Bach, Cantata 172; Christ the King Lutheran, Houston, TX 5 pm
Horst Buchholz; University of Denver, Denver, CO
Choral Evensong; Cathedral Church of St. John, Albuquerque, NM 4 pm
David Yearsley; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Margherita Sciddurlo, with saxophone; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Michael Messina & George Emblom; Grace Cathedral, San Francisco, CA 4 pm

9 MAY
Thomas Murray; St. John's Episcopal Cathedral, Denver, CO 7:30 pm

11 MAY
David Briggs; Cathedral Church of St. John, Albuquerque, NM 4 pm
Choral Evensong; All Saints' Episcopal, Las Vegas, NV 5:30 pm
St. Dominic's Church Choir; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Benjamin Bachmann; Grace Cathedral, San Francisco, CA 4 pm
Kenneth Mansfield; St. Mark's Episcopal, Berkeley, CA 6:10 pm

Pierre Grandmison; Hollywood United Methodist, Hollywood, CA 4 pm
Pierre Pincemaille; St. James' Episcopal, Los Angeles, CA 6 pm

16 MAY
Jieun Newland; Mercer Island Presbyterian, Mercer Island, WA 7:30 pm
Frederick Swann; First Baptist, Seattle, WA 8 pm
Choral concert; All Saints' Episcopal, Beverly Hills, CA 8 pm

17 MAY
Frederick Swann, workshop; First Baptist, Seattle, WA 9:30 am
James David Christie; St. Mark's Lutheran, San Francisco, CA 7:30 pm
Brian Jones, with Pacific Chorale and Orchestra; Segerstrom Concert Hall, Costa Mesa, CA 8 pm

18 MAY
Les Martin, with baroque violin; Trinity Lutheran, Lynnwood, WA 7 pm
Giorgio Parolini; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Jeffrey Smith; Grace Cathedral, San Francisco, CA 4 pm
Cinnabar Women's Chorus; Knox Presbyterian, Santa Rosa, CA 5 pm
Helena Chan; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Mary Preston; First Congregational, Los Angeles, CA 4 pm

24 MAY
Paul Bisaccia, piano; St. Mark's United Methodist, Sacramento, CA 7 pm

25 MAY
David Ryall; St. Mary's Cathedral, San Francisco, CA 3:30 pm
McNeil Robinson; Grace Cathedral, San Francisco, CA 4 pm
Terry Riley; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

INTERNATIONAL

15 APRIL
Simon Pusey; Marlborough Road Methodist, St. Albans, UK 12:30 pm

16 APRIL
Hansjürgen Scholze; Kathedrale, Dresden, Germany 8 pm
Andrew Reid; Temple Church, London, UK 1:15 pm

17 APRIL
David Coram; St. Matthew's Westminster, London, UK 1:05 pm

20 APRIL
Anthony & Beard; Moscow International Performing Arts Center, Moscow, Russia 7 pm
Beate Kruppke; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm
Frank McFarlane; Union St. Reformed and United Church, Oldham, UK 3 pm

22 APRIL
Jan Hage; Orgelpark, Amsterdam, Netherlands 8:15 pm
Martin Penny; Marlborough Road Methodist, St. Albans, UK 12:30 pm

23 APRIL
Franz Danksagmüller; Kreuzkirche, Dresden, Germany 8 pm
John Kitchen; Temple Church, London, UK 1:15 pm
Arnfinn Tobiassen; St. Marybone Parish Church, London, UK 7 pm

25 APRIL
Benjamin Righetti; Collégiale, Neuchâtel, Switzerland 6:30 pm

26 APRIL
Works of Bach; J. S. Bach-Haus, Bad Hersfeld, Germany 4 pm
Jeroen van Vliet, with trumpet; Orgelpark, Amsterdam, Netherlands 8:15 pm
Philip Scriven; Victoria Hall, Hanley, UK 12 noon
David Goode; St. Peter's Church, St. Albans, UK 5:30 pm
Ashley Grote, works of Messiaen; King's College Chapel, Cambridge, UK 6:30 pm
Adrian Gunning; St. John the Evangelist Roman Catholic Church, Islington, UK 7:30 pm

27 APRIL
Edith Lang, with flute; Temple, Gland, Switzerland 5 pm

29 APRIL
Andrew West; Marlborough Road Methodist, St. Albans, UK 12:30 pm

30 APRIL
Matthias Grünert; Frauenkirche, Dresden, Germany 8 pm
Christopher Robinson; Temple Church, London, UK 1:15 pm

3 MAY
Daniel Hyde, works of Messiaen; King's College Chapel, Cambridge, UK 6:30 pm
Gillian Weir; Mayfield Parish Church, Mayfield, Sussex, UK 7:30 pm

4 MAY
Elisabeth Ullmann; Katholische Pfarrkirche St. Michael, Mühlthal, Germany 5 pm

7 MAY
Klaus Eichhorn; Kathedrale, Dresden, Germany 8 pm

9 MAY
Mario Duella, with violin; Cattedrale di S. Stefano, Biella, Italy 9 pm
Denis Bedard; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

10 MAY
Mario Duella, with violin; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Peter Stevens, works of Messiaen; King's College Chapel, Cambridge, UK 6:30 pm

11 MAY
Jeremy David Tarrant; Cathedrale St. Etienne de Meaux, Meaux, France 4 pm
Gillian Weir, works of Messiaen; Durham Cathedral, Durham, UK 3:30 pm

14 MAY
Holger Gehring; Kreuzkirche, Dresden, Germany 8 pm
Gillian Weir; Liverpool Metropolitan Cathedral, Liverpool, UK 7:45 pm

16 MAY
Bernhard Marx; Cattedrale di S. Stefano, Biella, Italy 9 pm

17 MAY
Bernhard Marx; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm
Tom Kimber, works of Messiaen; King's College Chapel, Cambridge, UK 6:30 pm
Gillian Weir; Christ Church Cathedral, Oxford, UK 8 pm

20 MAY
Jan Hage, with trumpet; Orgelpark, Amsterdam, Netherlands 8:15 pm

21 MAY
Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm
Gillian Weir; Jesuit House, Heverlee, Leuven, Belgium 8 pm

22 MAY
Tom Winpenny, works of Messiaen; King's College Chapel, Cambridge, UK 7:30 pm

24 MAY
Gillian Weir; Newbury Parish Church, Newbury, UK 11:45 am
Emmanuel Hocdé; St. Peter's Church, St. Albans, UK 5:30 pm

25 MAY
Wolfgang Seifen; St. Josef, Neu-Isenburg, Germany 5 pm

28 MAY
Antal Varadi; Kathedrale, Dresden, Germany 8 pm

30 MAY
Esther Lenherr; Collégiale, Neuchâtel, Switzerland 6:30 pm
Douglas Laurence & Elizabeth Anderson; Cattedrale di S. Stefano, Biella, Italy 9 pm
Darryl Nixon, with percussion and viola; Christ Church Cathedral, Vancouver, BC 7:30 pm

31 MAY
Douglas Laurence & Elizabeth Anderson; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

Organ Recitals

ROBERT C. BENNETT, The Church of St. John the Divine, Houston, TX, January 6: *Wie schön leuchtet der Morgenstern*, Drischner; *Lyric Rhapsody*, Wright; *A Suite Concertato on O Morning Star*, Felz.

BYRON L. BLACKMORE, Pinnacle Presbyterian Church, Scottsdale, AZ, December 5: *Improvisation*, op. 150, no. 7, Saint-Saëns; *Nun komm, der Heiden Heiland*, BuxWV 211, Buxtehude; *Prelude and Fugue in c*, BWV 546, Bach; *Rondo in G*, Gherardeschi; *At Compline (The Book of Hours)*, Pinkham; *Acclamations (Suite Médiévale)*, Langlais.

KEN COWAN, Coral Ridge Presbyterian Church, Fort Lauderdale, FL, January 12: *Toccata, Adagio and Fugue in C*, BWV 564, Bach; *Harmonies du Soir*, op. 72, no. 1, *Valse Mignonne*, op. 142, no. 2, Karg-Elert; *Mephisto Waltz No. 1*, Liszt, arr. Cowan; *Salamanca*, Bove; *Reverie*, Still; *Naïades (Pièces de Fantaisie)*, op. 55, Vierne; *Fantasy on the Chorale How Brightly Shines the Morning Star*, op. 40, no. 1, Regér.

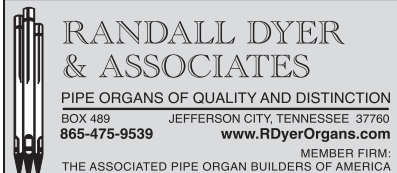
PHILIP CROZIER, Hallgrimschurch, Reykjavik, Iceland, July 28: *Air*; *Gavotte*, Wesley; *Tranquillo*, Allegretto (*Six Interludes*), Bédard; *Praeludium in E*, BuxWV



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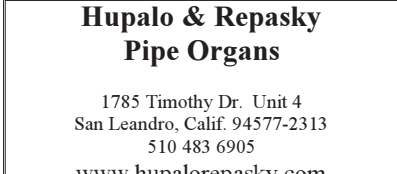
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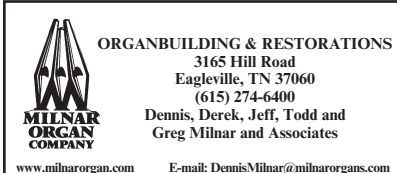
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141, Buxtehude; Remembrance (*Hommage à Jean-Philippe Rameau*), Langlais; *A Festive Volutary*, Eben.

EMMA LOU DIEMER, with Mahlon E. Balderston, carillon, Trinity Episcopal Church, Santa Barbara, CA, December 16: *Break forth, O beauteous light*, Bach; *Awake, awake, for night is flying*, Dinda; *Fantasy on O how shall I receive thee and Come thou long-expected Jesus*, Diemer; *Let all mortal flesh keep silence*, Gell; *Kindle the Taper*, Balderston; *Infant holy, infant lowly, Good Christian friends, rejoice!*, Dixon; *Still, still, still, Variations on How can I keep from singing*, Diemer; improvisation on familiar carols.

STEVEN EGLER, Cenrtal Michigan University, Mount Pleasant, MI, January 20: *Festive Fanfare for Organ*, Leighton; *Three Jazz Organ Preludes*, Michel; *Passacaglia, Carillon on a Ukrainian Bell*, Near; *Symphonie VII in a, op. 42, no. 3*, Widor.

DAVID A. GELL, with Mahlon E. Balderston, carillon, Carol Ann Manzi, soprano, Trinity Episcopal Church, Santa Barbara, CA, December 23: *Chorale and Four Variations on Psalm 42*, Pachelbel; *Quand Jesus naquit a Noël*, Balbastre; *Offertoire sur deux Noëls*, Guilmant; *Magnificat du premier Ton (L'Office Pratique de l'Organiste)*, Tritant; *Virgin's Slumber Song*, Reger; *Fantasie over Psalm 42, verse 3*, Asma; *God Rest Ye Merry, Gentlemen*, Diggle; *Ave Maria*, Bach, arr. Gounod; *Fantasy on Wacht auf*, Diemer; *Sweet Little Jesus Boy*, MacGinsey; *The Little Drummer Boy*, Simeone; *Cantique de Noël*, Adam; *A Christmas Suite on Irby*, Gell.

STEPHEN HAMILTON, with Steve Dock and James Rees, narrators, St. Paul's Episcopal Church, Greenville, NC, January 24: *Le Chemin de la Croix*, Dupré.

THOMAS KOLAR, St. Mary's Church, Massillon, OH, December 2: *Nun komm, der Heiden Heiland*, Bach; *Veni, Redemptor*

Gentium, Egidi; *Nun komm*, A. Mendelssohn; *Moderato*, Herzog; *In dulci jubilo*, BuxWV 197, Buxtehude, BWV 729, Bach, Edmuns-son; *Offertory for Christmas Season*, Barrett; *Croon Carol*, Whitehead; *Es ist ein Ros' entsprungen*, Brahms, Lang; *Weihnachten*, op. 145, no. 3, Reger; *Heilige Nacht*, op. 36, Bartmuss; *Berceuse, Prière*, op. 42, Guilmant; *Noël*, Dubois; *Estrelita*, Ponce, transcr. Nevin; *Paraphrase on a Christmas Hymn*, op. 151, no. 1, Faulkes; *Greensleeves (Four Carol Preludes)*, Purvis; *Deck the Halls*, Pasquet.

DEREK E. NICKELS, First Presbyterian Church, Arlington Heights, IL, January 30: *Concerto del Sigr. Torelli, appropriato all'Organo*, LV 140, Walther; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Adagio in E*, Bridge; *Prelude and Fugue on a Theme of Vittoria*, Britten; *Moto Ostinato (Sunday Music)*, Eben.

MASSIMO NOSETTI, Eglise paroissal, Saint-Tropez, France, September 30: *Trumpet Tune*, Swann; *Concerto en ré mineur*, BWV 596, Bach; *"La Chasse"-Divertimento*, op. 257, Fumagalli; *Ciaccona con Variazioni*, op. 142, no. 7, Karg-Elert; *Matin Provençal*, Bonnet; *Petite Suite*, Giavina; *Mode de FA (Huit Pièces Modales)*, Langlais; *Carillon (Quelques Pages d'Orgue)*, Paponaud.

J. CHRISTOPHER PARDINI, East Liberty Presbyterian Church, Pittsburgh, PA, December 5: *In dulci jubilo*, BWV 729, Bach; *I Wonder as I Wander*, Hebble; *Christmas Rhapsody*, Purvis; *Nun komm der Heiden Heiland*, BWV 659, 661, Bach; *Sussex Carol*, Christmas Is Here (*Wood Works for Christmas*), Wood; *Grand Fantasia on Joy to the World*, Cheban.

BEDE JAMES McK. PARRY, St. Luke's Episcopal Church, Evanston, IL, November 18: *Prelude and Fugue in b*, BWV 544, Bach; *Fugue in C*, BuxWV 174, Buxtehude; *Carillon*, Sowerby; *Litanies*, Alain; *Capriccio on the Notes of the Cuckoo*, Purvis; *Salve Regina*

(*Symphonie II*, op. 13, no. 2), *Toccata (Symphonie V*, op. 42, no. 1), Widor.

DANIEL ROTH, Church of the Holy Trinity, New York, NY, January 29: *Final (7ème Symphonie)*, Widor; *Noël varié en fa majeur*, Lefébure-Wély; *Récits de cromorne et de cornet en dialogue (1st Suite)*, Flûtes (2nd Suite), Cléreambault; *Offerte en fugue et dialogue*, Nivers; *Noël Suisse*, Séjan; *Choral (7ème Symphonie)*, Widor; *Preces (Diptyque liturgique)*, Grunenwald; *Quia fecit, Et misericordia: (Livre d'orgue pour le Magnificat)*, Roth; *Paraphrase on Te Deum*, Dupré; improvisation on a submitted theme.

DAVID ROTHE, California State University, Chico, CA, October 28: *Toccata and Fugue in d*, BWV 565, Bach; *Passacaglia in d*, BuxWV 161, Buxtehude; *Apparition de l'Église Éternelle*, Messiaen; *Funeral March of a Marionette (Jeanne d'Arc)*, Gounod, arr. Best; *Alpine Fantasy and Storm*, Flagler; *Suite Gothique*, op. 25, Boëllmann; *Praeludium in g*, BuxWV 149, Buxtehude.

ANDREW SCANLON, with Michael Aaron Wright, baritone, St. Paul's Within the Walls Anglican Church, Rome, Italy, November 15: *Fugue in E-flat*, BWV 552, Bach; *Master Tallis's Testament*, Howells; *Choral No. 3 in a*, Franck; *Chant de Paix, Hymne d'Actions de Graces-Te Deum, Paraphrase sur Salve Regina*, Langlais; *Confluence*, op. 190, Jenkins; *The Holy City*, Weatherly & Adams; *Of frande*, Cogen; *Final (Symphonie II)*, Widor.

ELIZABETH STEPHENS, with Guy Stephens, oboe, Trinity Episcopal Church, Aurora, IL, November 16: *The Archbishop's Fanfare*, Jackson; *Little Partita on How Shall I Receive Thee*, Post; *Sinfonia to Cantata 106, Sinfonia to Cantata 21*, Bach; *Elegie*, op. 38, Peeters; *Festival Toccata*, Fletcher; *Bible Poems*, Weinberger; *Balm in Gilead, Were You There*, Utterback; *The Grasshopper*, Britten; *Two Aquarelles*, Delius; *Finale Jubilante*, Willan.

J. RICHARD SZEREMANY, East Liberty Presbyterian Church, Pittsburgh, PA, November 17: *Toccata and Fugue in d*, Bach; *Now Thank We All Our God*, Bach; *Now Thank We All Our God*, Bach, arr. Fox; *Largo (Serse)*, Handel; *Largo (New World Symphony)*, Dvorak; *Clair de Lune*, Debussy; *Simple Gifts*, arr. Hebble; *The Star-Spangled Banner*, Key, arr. Hebble; *War March of the Priests (Athalie)*, Mendelssohn; *In the Garden*, Miles, arr. Hebble; *Psalm Prelude Twenty-Three*, Howells; *Scherzetto (Twenty-four Pieces in Free Style)*, Vierne; *Spring Song*, Mendelssohn; *I Love You Truly*, Bond; *Wedding March (A Midsummer Night's Dream)*, Mendelssohn; *Phantom of the Opera*, Music of the Night (*Phantom of the Opera*), Webber; *Toccata (Organ Symphony V)*, Widor.

MAXINE THEVENOT, Cathedral of the Madeleine, Salt Lake City, UT, September 23: *Cortège et Litanie*, Dupré; *Five Liturgical Inventions*, Togni; *Chant de paix*, Nazard, Langlais; *Hommage à Messiaen*, Robinson; *Alleluyas*, Preston; *Symphonie III*, op. 28, Vierne.

CHARLES TALMADGE, with Steven R. O'Connor, carillon, Trinity Episcopal Church, Santa Barbara, CA, December 9: *Bring a Torch, Jeanette Isabella*, Fedak; *Noël Vosgien*, Bouvard; *Noël: Ou s'en vont ces gais bergers*, Balbastre; *Diptych based on Orientis Partibus, Nave based on Divinum Mysterium*, Hebble; *Ein Kind ist geboren*, Bach; *Fantasy on Ein Kind gebor'n*, Hatt; *In dulci jubilo*, Manz, Schroeder, Torrans; *Wie schön leuchtet der Morgenstern*, Reger; *The Holy Boy*, Ireland; *Silent Night, Holy Night*, Wood; *Postlude on Adeste Fideles*, Thiman.

ROBERT E. WOODWORTH JR., Holy Name Cathedral, Chicago, IL, December 16: *Offertoire sur L'Hymne: Creator Alme Siderum*, Guilmant; *Ah, Leave With Us Thy Grace, Rejoice Greatly O My Soul (Choral-Improvisations*, op. 65, vol. 1), Karg-Elert; *Magnificat du Premier Ton*, Tritant.

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Reflections: 1947-1997. The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085.

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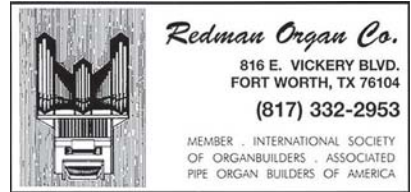
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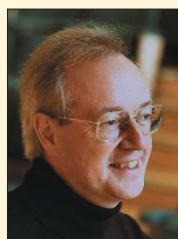
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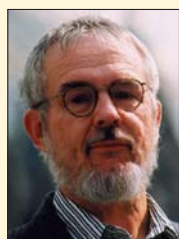
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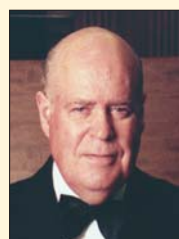
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