

# THE DIAPASON

APRIL, 2009



Cal Turner, Jr. Residence  
Franklin, Tennessee  
Cover feature on pages 26–27



# Isabelle Demers

"Stunning...breathtaking...the young organist performed it in an absolutely grandiose way without ever losing sight of the principal theme. But it was pure madness to add anything to such a dazzle. I therefore left during the small encore because I decided to keep with me the impression left by the Ad nos."  
(*La Presse*, Montreal, 2008)

**"Vehement virtuosity"**

(*La Presse*, Montreal, 2008)

**"Consummate musicianship"**

(*The Diapason*, 2008)

"Demers's technical and musical dexterity proved that the next generation of organists is well capable of carrying the profession forward."  
(*The American Organist*, 2008)

"Daring and fresh...interpreted with infinite poetry... mind-blowing Toccata confirmed her tremendous talent. With her idiomatic style and her solid technique, Isabelle Demers is an artist outside the norms, or dare I say, beyond any competition."  
(*Les Amis de l'orgue*, Quebec City, 2008)

- Featured Artist RCCO national convention 2009
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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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## Editor's Notebook

### Longtime subscribers

I mentioned in February that THE DIAPASON will celebrate its 100th birthday next December, and that we will acknowledge our longtime subscribers and advertisers. I have already received messages from a number of readers who have been subscribing to THE DIAPASON for more than 50 years, including

Rodney Trueblood, Elizabeth City, North Carolina, since September 1944;

Robert Webber, Phoenix, Arizona, 1947;

Christopher King, Danbury, Connecticut, September 1952;

Richard Kichline, Alliance, Ohio, January 1953;

David Peters, St. John's, Newfoundland, Canada, July 1954;

Henry Glass, St. Louis, Missouri, December 1957; and

William H. Murray, Fort Smith, Arkansas, October 1959.

We salute these subscribers for their many faithful years of support. If you have subscribed for more than 50 years, please contact me so we can add your name to our 50+ list.

### New subscribers

This year we are also making a special effort to attract new subscribers in cel-

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## Here & There

**All Saints Church**, Worcester, Massachusetts, concludes its music series: April 9, Good Friday Lessons & Carols; 4/18, Boston Gay Men's Chorus; 4/26, Choral Evensong. For information: [www.allsaintsw.org](http://www.allsaintsw.org).

**Christ Church Grosse Pointe**, Grosse Pointe Farms, Michigan, continues its music series: April 10, Fauré, *Requiem*, Schütz, *Seven Last Words*; June 14, Scott Hanoian; July 23, choral concert; and the series of Choral Evensong continues on April 5, May 3, 17, and June 7. For information: [www.christchurchgp.org](http://www.christchurchgp.org).

**The Cathedral of St. Mary of the Assumption**, San Francisco, California, continues its recital series on Sundays at 3:30 pm: April 12, Angela Kraft Cross; 4/19, David Pickering; 4/26, Christoph Tietze; May 3, Lois Holdridge; 5/10, David Brock; 5/24, June 7, Christoph Tietze; 6/14, Alan Domenicci; 6/21, Duane Subirous; 6/28, Christoph Tietze. For information: [www.stmarycathedralsf.org](http://www.stmarycathedralsf.org).

**The Kotschmar Organ** 2008-09 season at Merrill Auditorium in Portland's City Hall will conclude on April 14 with a Bach Birthday Bash featuring Ray Cornils with DaPonte String Quartet. For information: [www.foko.org](http://www.foko.org).

**St. Luke Catholic Church**, McLean, Virginia, concludes its music series: April 15, harpsichordist Elena Gascho; 4/19, *Messiah* Sing; 4/28, hymn festival; May 15, Washington Symphonic Brass; 5/17, Amadeus Orchestra; 5/20, Paul Skevington; and 5/24, National Men's Chorus. For information: [www.musicinmclean.org](http://www.musicinmclean.org).

**Baldwin-Wallace College**, Berea, Ohio, hosts the 77th Annual Bach Festival April 17-19. The schedule includes performances of Bach's *Christmas Oratorio*, *Art of Fugue*, *Cantata 67*, and chamber works by various composers. Performers include Chatham Baroque, C.O.5, members of the Opera Cleveland Orchestra, Festival Chamber Orchestra, Baldwin-Wallace Motet Choir, College Choir, B-W Singers, Festival Brass Choir, and vocal soloists; Dwight Oltman is festival music director. For information: 440/826-8070; [www.bw.edu/bachfest](http://www.bw.edu/bachfest).

**The Cathedral Church of the Advent**, Birmingham, Alabama, concludes its music series: April 17, Alabama Boychoir and Alabama Girls Chorus; 4/24, A Broadway Cabaret; 4/26, Cathedral Choir with orchestra; May 15, Stephen G. Schaeffer, with Ambassador Brass Quintet. For information: [www.adventbirmingham.org](http://www.adventbirmingham.org).

**Fourth Presbyterian Church**, Chicago, Illinois, continues its music series: April 17, Arlene Moulder, with saxophone; May 3, Interfaith Peace Concert; 5/15, Johan Hermans; 5/22, Robert E. Woodworth; June 26, Joe Marchio. For information: [www.fourthchurch.org](http://www.fourthchurch.org).

**South Church**, New Britain, Connecticut, concludes its music series: April 19, South Church Chamber Society and pianist David Westfall; May 17, Theatre of the Deaf; June 7, Jazz in June. For information: [www.musicseries.org](http://www.musicseries.org).



Lewtak organ, West Baptist Church

**West Baptist Church**, Oswego, New York, will dedicate its new organ by Lewtak Pipe Organ Builders on April 19. The inaugural recital will be played by Hans Davidsson, professor of music at the Eastman School of Music. The new instrument has 27 stops (33 ranks) distributed between two manuals and pedal. Key and stop action is mechanical. For information: [www.lewtak.com](http://www.lewtak.com).



CONCORA

**CONCORA** (Connecticut Choral Artists) presents "A Sonic Spectacular" May 3, 4 pm, at Immanuel Congregational Church, Hartford, Connecticut. Conducted by artistic director Richard Coffey, CONCORA will be joined by the Men of the Hartford Chorale, organist David Westfall, and assisting organist Jason Charneski.

Featured works include three *Messes Solennelles* by Jean Langlais, Charles-Marie Widor, and Louis Vierne. Excerpts of the Widor and Vierne are programmed, whereas the entire *Messe*

*Solennelle* of Langlais will be presented. Each "Solemn Mass" is set for choir and two organs, with the Widor setting adding a separate male chorus.

The program also includes Petr Eben's *Prager Te Deum*, James MacMillan's *A New Song*, Charles Ives's *Psalm 90*, and Franz Biebl's *Ave Maria* for double male choir. Rounding out the program will be Herbert Howells's *Take Him, Earth, for Cherishing*, Howard Hanson's *Psalm 8*, and Colin Mawby's *Ave Verum Corpus*. For information: 860/224-7500; [www.concora.org](http://www.concora.org).

**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, concludes its music series on April 19 with a program by Mark Laubach. For information: <www.thechpc.org>.

**Loyola University**, Chicago, Illinois, continues to celebrate the installation of the new Goulding & Wood organ (Opus 47, three manuals, 53 stops, 70 ranks) in its Madonna della Strada Chapel: April 22, music for orchestra, choir and organ; May 17, Chicago AGO members recital; June 21, David Schrader. For information: <www.luc.edu/chapelorgan>.

**First Presbyterian Church**, Pittsburgh, Pennsylvania, presents its 2009 organ recital series on Thursdays at 12:10 pm: April 23, Carolyn and John Skelton; 4/30, Michael Wayne Smith; May 7, Kola Owolabi; 5/14, Christine Clewell; 5/21 Andrew Scanlon; 5/28, Stephen C. Price.

The church's concert series continues on Sundays at 2 pm: April 26, the Genevans, the student choir of Geneva College; May 31, the Biava Quartet. For information: 412/471-3436 x17; <www.fpcp.org>.

**Emmanuel Church**, Chestertown, Maryland, concludes its music series: April 24, Nathan Laube; May 21, Even-song; 5/31, Ken Cowan, with violinist Lisa Shihoten. For information: <www.emmanuelchesterparish.org>.

**Holy Trinity Lutheran Church**, Akron, Ohio, concludes its music series on April 24 with a program by Barbara MacGregor and the University of Akron Brass Choir. For information: 330/376-5154; <trinity.lutheran-church.org>.

**Culver Academies**, Culver, Indiana, presents a series of carillon recitals featuring John Gouwens: April 25, May 23, June 6, 27, July 4, 11 (guest Timothy Sleep), 18, 25, August 1, and September 5. For information: 574/842-2183; <gouwenj@culver.org>.

**Westminster United Church**, Winnipeg, Manitoba, Canada, concludes its recital series on April 26 with a program by Ken Cowan. For information: <www.westminsterchurchwinnipeg.ca>.

**First United Methodist Church**, Ocala, Florida, concludes its music series: April 26, Maurice Clerc; June 28, pianists Anne Koscielny and Joseph Schwartz. For information: 352/622-3244; <www.fumcocala.org>.

**Trinity Episcopal Church**, Santa Barbara, California, continues its music series: April 26, Kirkin' o' Tartans; May 17, Duos with Kathleen & Tom Hacker & Friends; June 21, bass Samuel de Palma. For information: <www.trinitysb.org>.

**Church Music Association of America** presents its Colloquium 2009, "Sung Extraordinary Form—A Workshop for Priests and Seminarians," April 28–30 at St. John the Evangelist Church, Stamford, Connecticut. Faculty includes Fr. Scott Haynes and Scott Turkington. Participants will learn the Extraordinary Form of the Mass in its normative form: the sung Mass. For information: <www.musicasacra.com>.

**VocalEssence** concludes its 40th anniversary season on May 3 with "Ev-

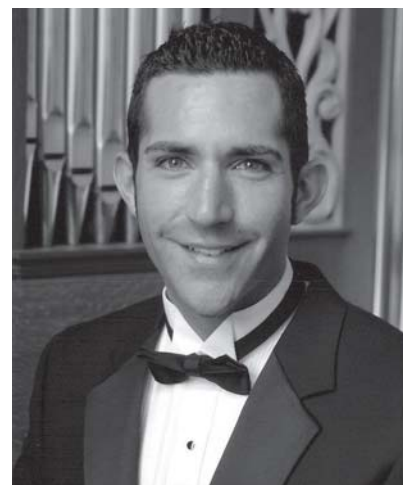
erybody Sing" at Orchestra Hall in Minneapolis. The VocalEssence Chorus and Ensemble Singers will be joined by six Minnesota choirs: Kantorei, Magnum Chorum, Minnesota Chorale, National Lutheran Choir, The Singers, and the Twin Cities Gay Men's Chorus, who will each perform a work premiered or commissioned by VocalEssence during its 40-year history, and also a work of their own choosing. Then, the over 500 voices will join forces for the premiere of *The Choirmaster's Burial* by Domi-

nick Argento. For further information: <www.vocalescence.org>.

**Quire Cleveland**, the new professional chamber choir, concludes its debut season with a program of music by Schubert and Charles Ives: May 5, Fairmount Presbyterian Church, Cleveland Heights; 5/6, St. Vitus Church, Cleveland; 5/7, St. Mary Church, Elyria; 5/8, St. Noel Church, Willoughby Hills; 5/9, Shrine Church of St. Stanislaus, Cleveland; and 5/10, Rocky River United



Joan DeVee Dixon



Scott Montgomery



Henry Fairs



Eugeniusz Wawrzyniak



Artis Wodehouse



Charleston Mendelssohnians Gudger, Homza, Choi, Harlow, Hubbard and Kohlenberg

All of Mendelssohn's op. 37 Preludes and Fugues and the *Six Sonatas*, op. 65, were performed by members of the **Charleston, South Carolina AGO chapter** on the composer's 200th birthday, February 3. The program took place on the Ontko & Young organ at First (Scots) Presbyterian

Church, where music director JeeYoon Choi was host and one of the performers. Robert Glick from Erskine College joined Charlestonians Scott Bennett, William Gudger, Julia Harlow, Gregory Homza, George Hubbard, and Lee Kohlenberg. Birthday cake was served following the concert.

**Concert Artist Cooperative**, beginning its twenty-second year of operation in April, welcomes organist/pianist/recording artist Joan DeVee Dixon, organist Henry Fairs, organist/presenter Scott Montgomery, organist Eugeniusz Wawrzyniak, and pianist/harmoniumist/reed organist/recording artist Artis Wodehouse to its roster of soloists and ensembles from around the world.

**Joan DeVee Dixon** is Professor and Chair at Frostburg State University in Frostburg, Maryland.

**Henry Fairs**, 2007 International Competition Winner, Odense, Denmark, is Head of Organ Studies at the Birmingham Conservatoire, in England.

**Scott Montgomery**, 2006 NYACOP Winner, is Director of Music/Organist at Holy Cross Catholic Church, in Campaign, Illinois.

**Eugeniusz Wawrzyniak** is "Concerto" Association President, Notre Dame de Misericordi Organist, and Piano and Organ Instructor at Atelier Musical de Manage in Charleroi, Belgium.

**Artis Wodehouse** is the Director of Music at the Unitarian Universalist Con-

gregation, in Montclair, New Jersey.

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



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Methodist Church, Rocky River, Ohio. For information: <www.QuireCleveland.org>.

**Carolina Baroque**, Dale Higbee, music director, concludes its series of concerts in the chapel at St. John's Lutheran Church, Salisbury, North Carolina, on May 8, 7:30 pm: "A Baroque Sampler" with music by Gabrieli, Scheidt, Purcell, Couperin, Rameau, Marcello, and Handel. For information: <www.carolinabaroque.org>.

**Early Music America** will sponsor the third EMA Medieval/Renaissance Performance Competition. The winner of the competition will receive a cash prize (the Unicorn Prize) and be guaranteed three concert performances sponsored by EMA and concert presenters in Pittsburgh (Renaissance & Baroque Society), Milwaukee (Early Music Now), and Seattle (Early Music Guild). Applicants must be ensembles (minimum two performers) using voice(s) and/or period instrument(s). Applications will be due

by April 30. All materials should be sent to: EMA Medieval/Renaissance Performance Competition, 2366 Eastlake Ave. E. #429, Seattle, WA 98102. For information: 206/720-6270; <www.earlymusic.org>.



**Nathan and Julie Gunn and Samuel Carabetta**

On Sunday, February 8, **Samuel Carabetta**, organist and choirmaster of

Grace Episcopal Church in The Plains, Virginia and artistic director of the Grace Church Concert Series, presented Nathan Gunn, baritone and Julie Gunn, pianist. The program included Schubert Lieder and a collection of American songs by Benjamin Moore, Tom Waits, Charles Ives, and arrangements of spirituals by Julie Gunn. The concert closed with an encore of "Brother, Can You Spare a Dime?"

Celebrating its tenth anniversary season, the Grace Church Concert Series is supported through the generosity of Jacqueline Mars in memory of her mother, Mrs. Forrest Mars, who was devoted to music and loved Grace Church. The series concludes April 26 with a performance by Peter Schickele, a.k.a. P.D.Q. Bach. Pictured are (left to right) Nathan and Julie Gunn and Samuel Carabetta. For information: <www.gracechurch.net>.

**Emma Lou Diemer's** *Variations on Old One Hundredth for Piano and Organ*, published by Zimbel Press, was

premiered by Betty Oberacker and the composer in November at the Santa Barbara Music Club's concert at the Unitarian Society in January, with subsequent performances by Josephine Brummel and the composer at First United Methodist Church in Santa Barbara, and by Ruth Lee and the composer at Valley of the Flowers United Church of Christ in Lompoc, California.

*Time Pieces for Trumpet and Organ*, written in January for Colby and Carson Cooman, has been published by Zimbel Press. Also published by Zimbel Press: *Verses on the Birth of Christ* for chorus, organ, and bells, commissioned by the Harvard University Choir. *Creation Songs for Narration and Oboe*, commissioned by St. Michael's Lutheran Church, Bloomington, Minnesota, and Joan De-Vec Dixon, was premiered in December 2008 at St. Michael's by Jane Horn, the author of the narration, and oboist Kristen Cooper. Premiered by Philip Ficsor and the composer at the Faulkner Gallery, Santa Barbara, in May 2008, was *Suite for Violin and Piano*, written for

# Concert Artist Cooperative



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



**Cristina Garcia Banegas**  
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Conductor, De Profundis  
Vocal/Instrumental Ensemble  
Director, International Organ Festival  
Montevideo, Uruguay



**Emanuele Cardi**  
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Organ and Soprano with  
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Titular Organist  
St. Maria della Speranza  
Battipaglia, Italy



**Sophie-Véronique Cauchefér-Choplín**  
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Deputy Titular Organist  
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**Shin-Ae Chun**  
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First Congregational Church  
Toledo, Ohio



**Maurice Clerc**  
*Interpreter/Improviser/Recording Artist*  
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**Joan DeVee Dixon**  
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**Henry Fairs**  
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Philip Ficsor and published by Hildegard Music Publishing in January.

Recent recordings of Diemer's music are *A Requiem for Woodwind Quintet and String Quintet*, on the album *Reflections*, by North/South Consonance Recordings; *Poem of Remembrance for Clarinet and Chamber Orchestra*, on the album *St. Petersburg Orchestra*, by John Russo and the St. Petersburg Orchestra; and *Before Spring for Violin and Piano*, on the album *Feminissimol!*, by Laura Kobayashi and Susan Keith Gray.

Other performances include: *Bellsong*, performed by Margo Halsted, carillonneur, on the 61-bell, 5-octave carillon at the University of California, Santa Barbara, March, and also at the University of Sydney by June Catchpoole, February; *Quartet for Trumpet, Horn, Trombone, and Piano*, performed by Colin Jones, Amy Black, Susie Scarr, and Juan Chat-tah, at Agnes Scott College in March; *Homage to Paderewski and Catch-A-Turian Toccata*, performed by Philip Ficsor and the composer at the Santa Barbara Music Club, Faulkner Gallery, November 2008; *Four Psalms for Percussion and Organ*, performed by David Gay, organ, and Homero Cerón and Barbara Freischlad, percussion, at St. Philip's in the Hills Episcopal Church, Tucson, Arizona, November 2008; *Trio for Flute, Cello & Marimba*, performed by the Poné Ensemble at Unison Arts & Learning Center, New Paltz, New York; and *Three Psalm Settings*, performed by John Floreen and the Rutgers University Chorus, December 2008.



**Scott Lamlein**

St. Luke and St. Paul, will feature works by Campra, Bach, Brahms, Sweelinck, Mendelssohn, and Buxtehude.

Piccolo Spoleto, an international, multi-arts festival, was designed and launched in 1979 by the City of Charleston's Office of Cultural Affairs. With its mission to provide access to the Spoleto Festival experience for everyone, Piccolo Spoleto offers 700 events in 17 days (May 23–June 8), including literary and visual arts, classical music, jazz, dance, theatre, poetry, crafts, and film.

Scott Lamlein is represented as a concert artist by Ingrassia Artist Management ([www.ingrassiaartists.com](http://www.ingrassiaartists.com)). For information: [www.scottlamlein.com](mailto:www.scottlamlein.com).

recorded on the organ at St. Asaph Cathedral rebuilt by Wood of Huddersfield (four manuals, 54 stops, 1998), the program includes works by Bruhns, Couperin, Bach, Vaughan Williams, Howells, Mathias, Saint-Saëns, and Eben. For information: [www.regentrecords.com](http://www.regentrecords.com).

**Stephanie Nofar** is featured on a new recording, *Symphony Sonata for Organ*, on the Grotto Productions label (GP-0012). Recorded on the 1930 Skinner Opus 820 organ at the Cathedral of the Holy Rosary, Toledo, Ohio, the CD includes works by Auguste Fauchard (*Symphony No. 1 for Organ*), Lode Van Dessel (*Cyclical Suite*), Richard Felciano (*Sonata for Organ*), and Paul Paray (*Fugue in G Minor*). The Van Dessel, Felciano, and Paray works receive their world premiere recording. For information: 313/372-0762; [www.assumptiongrotto.com](http://www.assumptiongrotto.com).



**Nigel Potts**

**Nigel Potts** has released his latest CD, *British Fantasies & Fanfares*, recorded on the Schoenstein organ of St. Paul's Parish, K Street, Washington, DC. The program includes Cook: *Fanfare*; Howells: *Rhapsody*, op. 17, no 1; Whitlock: *Fantasia Choral No. 1 in D-flat*; York Bowen: *Wedding March for Organ*, *Melody in G minor*, and *Fantasia*, op. 136; Bairstow: *Evening Song*; Spicer: *Saraband for any 3rd October*, *Fanfares & Dances*; Elgar: "Nimrod" (from *Enigma Variations*); Walton: *Orb & Sceptre* (Coronation March 1953).

This is the first recording of the complete works of York Bowen, with the *Wedding March* and the Spicer *Saraband* being world premiere recordings. The CD may be ordered for \$23 (includes shipping) directly from Nigel Potts, 120 W. 69th St., New York, NY 10023. A complete discography is available at [www.nigelpotts.com](http://www.nigelpotts.com).



**Jolanda Zwoferink**

**Jolanda Zwoferink** is featured on a new recording, *Keijzer: L'Integrale des Symphonies IV & V*, on the Prestare label. Recorded on the Cavaillé-Coll organ at La Madeleine, Paris, the program includes symphonies IV and V by Arie J. Keijzer. For information: [www.zwoferinkcd-productions.nl](http://www.zwoferinkcd-productions.nl).

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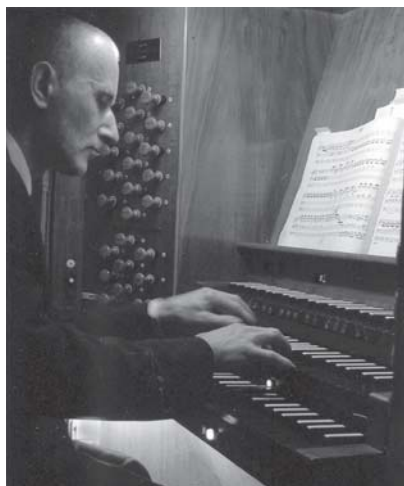
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**Boguslaw Grabowski**

**Boguslaw Grabowski** is featured on a new recording, *Ancient and Modern—Portraits for Organ*, on the MSR Classics label (MS1243). Recorded on the Lewtak organ at St. Joseph's Church, Camillus, New York, the program includes works by Alain, Surzynski, Bach, Siefert, Rohaczewski, Cato, Dlogoraj, Franck, Vieme, and others. For information: [www.msred.com](http://www.msred.com).

Concert organist and recording artist **Scott Lamlein** has been invited to perform at this year's Piccolo Spoleto Festival ([www.piccolospoleto.org](http://www.piccolospoleto.org)) in Charleston, South Carolina. Lamlein's June 3 concert, to be held at the Cathedral of



**Marilyn Mason**

The American Guild of Organists will sponsor a recital and gala benefit reception honoring **Marilyn Mason** on Sunday, April 19, at 3 pm, at the University of Michigan, Ann Arbor. The recital will feature Dr. Mason and students Deborah Friauff, Joseph Galema, Paul Haebig, and Aaron Tan performing at Hill Auditorium. The recital is free and open to the public.

The gala benefit reception will follow at the Michigan League. Tickets for the reception are \$100 (\$75 tax deductible) and may be purchased online at [www.ago.org](http://www.ago.org) or by calling 212/870-2311, ext. 4308. All proceeds will go to the AGO Endowment Fund in Marilyn Mason's honor. The gala is sponsored by the AGO national council, Eileen Guenther, president, and the AGO development committee, Barbara Adler, director.



**Alan McGuinness**

**Alan McGuinness** is featured on a new recording, *Sounds of St Asaph*, on the Regent label (REGCD 287). Re-

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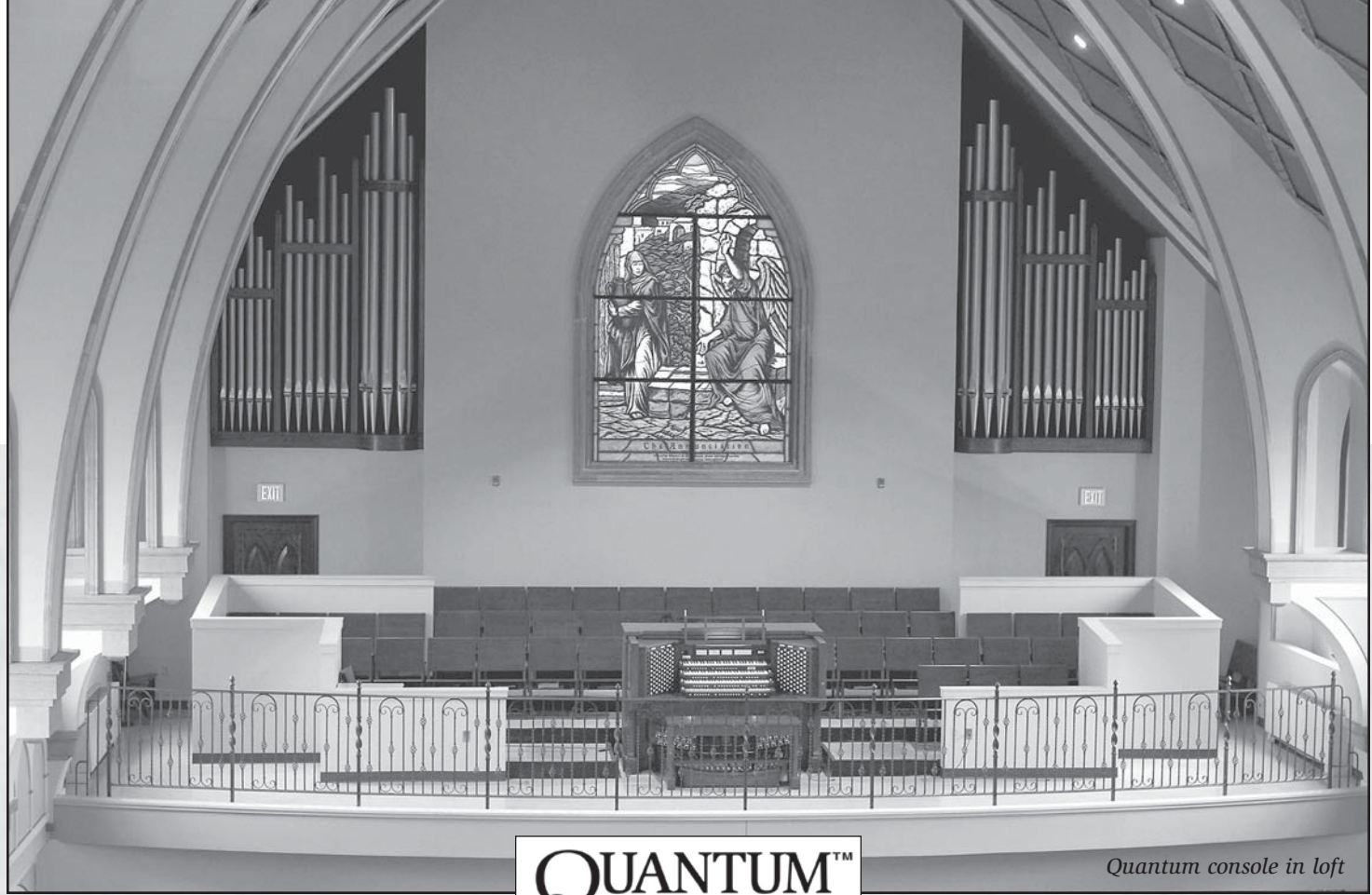
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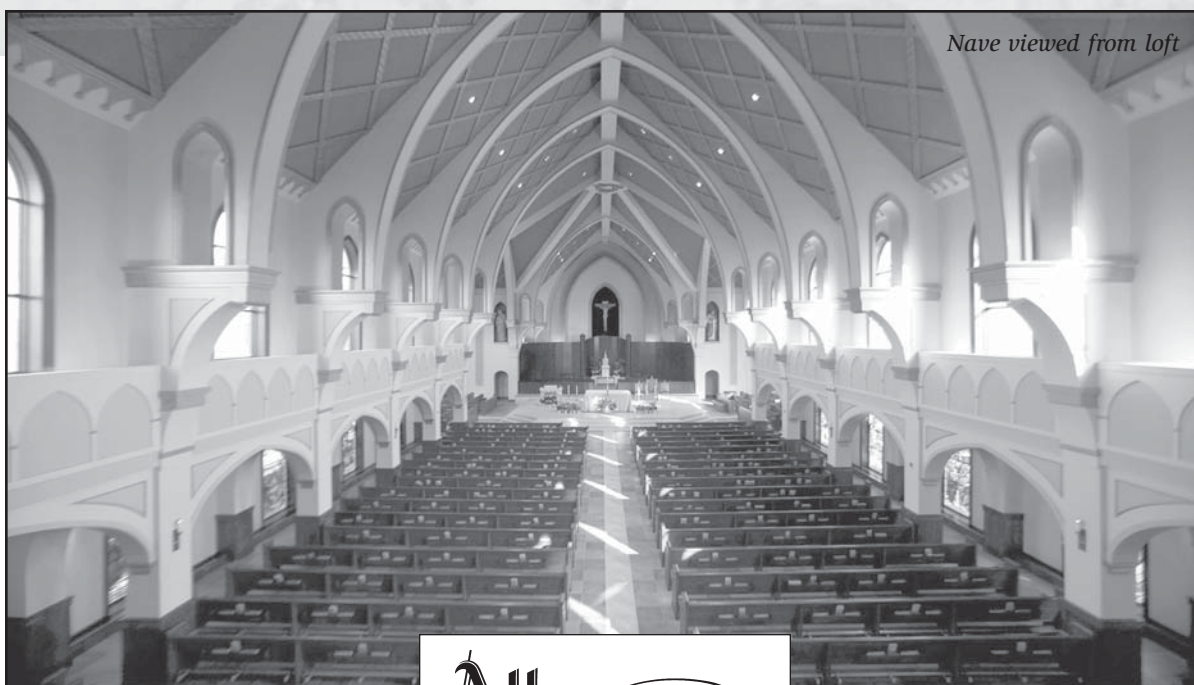
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## Nunc Dimittis

**Lukas Foss**, composer, performer, and teacher, died in New York on February 2. He was 86. German-born, Foss was trained in Germany, in Paris, and at the Curtis Institute in Philadelphia; he had studied composition with Randall Thompson and Paul Hindemith, and conducting with Fritz Reiner and Serge Koussevitzky. Known for composing in different musical styles, he often combined past and present influences and techniques. He served as the pianist of the Boston Symphony Orchestra from 1944–50, and he conducted numerous orchestras including the Brooklyn Philharmonic, the Jerusalem Symphony, and the Milwaukee Symphony. He taught composition and conducting at UCLA from 1953–62 and had served as composer-in-residence at Carnegie-Mellon University, Harvard University, the Manhattan School of Music, Yale University, and Boston University. Foss's compositional output included many orchestral, chamber, and choral works, as well as several works for piano, and two organ compositions, *Four Etudes* (1967) and *War and Peace* (1995). Lukas Foss is survived by his wife Cornelia.

**James Barclay Hartman** died on January 23 at the age of 84. He was predeceased by his wife Pamela in 1983. Born in Winnipeg, Manitoba, Canada on January 12, 1925, he was educated at the University of Manitoba (BA 1948, MA 1951), Brown University, Providence, Rhode Island, and Northwestern University, Evanston, Illinois (Ph.D.). He began a teaching career at Iowa State University, Ames, Iowa, returning to Canada in 1967 to teach at Scarborough College, University of Toronto. In 1974 he was appointed director of development and external affairs at Algoma University College, Laurentian University in Sault Ste. Marie, Ontario, and in 1980 joined the Continuing Education Division at the University of Manitoba as associate professor and director, humanities and professional studies. At the time of his retirement he held the position of senior academic editor.

A skilled photographer, he did commercial photography to help finance his university education. His great passion was music, especially the music of J. S. Bach, and in particular the works for organ and for harpsichord, both of which he played. He served for many years as book reviewer for *THE DIAPASON*, and authored reviews and articles for numerous academic journals. His chief publication was the book *The Organ in Manitoba*, published by the University of Manitoba Press in 1997.

Dr. Hartman's articles published in *THE DIAPASON* include: "The World of the Organ on the Internet" (February 2005); "Alternative Organists" (July 2004); "Seven Outstanding Canadian Organists of the Past" (September 2002); "Families of Professional Organists in Canada" (May 2002); "Organ Recital Repertoire: Now and Then" (Novem-

ber 2001); "Prodigy Organists of the Past" (December 2000); "Canadian Organbuilding" (Part I, May 1999; Part 2, June 1999); "Purcell's Tercentenary in Print: Recent Books" (Part I, November 1997; Part II, December 1997); "The Golden Age of the Organ in Manitoba: 1875–1919" (Part I, May 1997; Part 2, June 1997); "The Organ: An American Journal, 1892–1894" (December 1995); and "The Search for Authenticity in Music—An Elusive Ideal?" (June 1993).



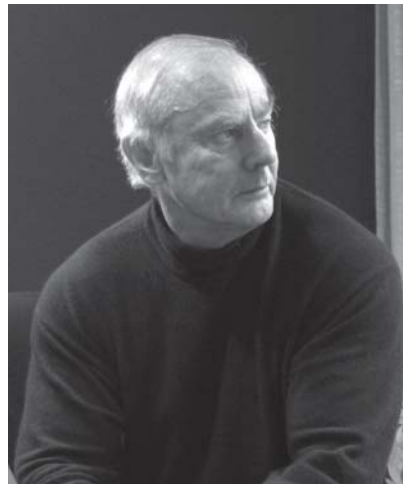
**Thomas A. Klug**

**Thomas A. Klug**, age 61, died suddenly at his home in Minneapolis on January 8. He received his bachelor's degree in music from Lawrence University in Appleton, Wisconsin, and his master's degree from Northwestern University, Evanston, Illinois. An accomplished organist for 44 years, he began his musical career at St. Michael's United Church of Christ in West Chicago, Illinois. He went on to serve the First United Methodist Church in Elgin, Illinois, Olivet Congregational Church in St. Paul, Minnesota, and most recently was the organist for 20 years at St. Michael's Lutheran Church in Roseville, Minnesota. Tom was a member of the American Guild of Organists and the Organ Historical Society, an outdoor enthusiast, gardener, and an accomplished cook. He will be deeply missed by his family and friends. A memorial service was held January 13 at St. Michael's Lutheran Church, Roseville. He is survived by his parents, Armin and Marjorie Klug, brothers Kenneth (Cindy) and James (Diane Donahue), five nieces and nephews, one great-niece, and special friend Doug Erickson.

—Frank Rippl

Dutch organist and musicologist **Ewald Kooiman** died on January 25, on vacation in Egypt. He died in his sleep; the cause was heart failure.

Ewald Kooiman was born on June 14, 1938 in Wormer, just north of Amsterdam. He studied French at the VU University in Amsterdam and at the University of Poitiers, taking the doctorate in 1975 with a dissertation on the *Tombel de Chartrose*, a medieval collection of saints' lives. He then taught Old French at the VU University, where he was ap-



**Ewald Kooiman**

pointed Professor of Organ Art in 1988.

As a teenager, Kooiman studied organ with Klaas Bakker. After passing the State Examination and encouraged by members of the committee to pursue music studies at a higher level, he continued with Piet Kee at the Conservatory of Amsterdam, earning a *Prix d'Excellence*—the equivalent of a doctorate—in 1969. While studying French at Poitiers, he simultaneously studied organ with Jean Langlais at the Paris Schola Cantorum, taking the *Prix de Virtuosité* in 1963.

Kooiman had a long and impressive international career as a concert organist. He twice recorded the complete organ works of Bach—first on LP, then on CD—and was awarded the Prize of German Record Critics in 2003. He was in the midst of recording his third complete Bach set—on SACD, using Silbermann organs in Alsace—which was scheduled to come out in late 2009 or early 2010.

Although Bach was at the heart of his musical activities, Kooiman took an interest in many other parts of the organ repertoire, for example the French Baroque. His study of this repertoire and the relevant treatises was, of course, greatly facilitated by his knowledge of the French language. His interest in the French Baroque organ also led to the construction of the so-called Couperin Organ (Koenig/Fontijn & Gaal, 1973) in the auditorium of the VU University.

But he also loved playing—and teaching—Reger and Reubke; he very much enjoyed learning Widor's *Symphonie gothique* when he was asked to play the work as part of a complete Widor series in Germany; and he admitted to having "a weak spot" for Guilman's *Variations on "Was Gott tut das ist wohlgetan."*

As a scholar, Kooiman edited some 50 volumes of mostly unknown organ music in the series *Incognita Organo* (published by the Dutch publisher Harmonia). Much of the series was devoted to organ music of the second half of the eighteenth and of the early nineteenth century, traditionally considered a low point in history of organ music. He also published widely on eighteenth- and nineteenth-century performance practice, mainly in the Dutch journal *Het Orgel*. His inaugural address as Professor of Organ Art was about the

nineteenth-century roots of the French Bach tradition.

Besides teaching at the famous International Summer Academy for Organists at Haarlem—at first French Baroque repertoire, later Bach—Ewald Kooiman was for many years chairman of the jury for the improvisation competition in the same city. His fluency—besides French—in English and German and his ability to listen critically to the opinions of his colleagues made him the ideal person for such a job.

Although he was never the *titulaire* of one of the major historical Dutch organs, Kooiman served as University Organist of the VU University, playing the Couperin Organ in recitals and for university functions. But he also played organ for the Sunday morning services in the chapel of the university hospital.

In 1986, Kooiman succeeded Piet Kee as Professor of Organ at the Conservatory of Amsterdam, mostly teaching international students at the graduate level. I had the pleasure of studying with him for three years before graduating with a BM in 1989, having previously studied with Piet Kee for two years. Although much time was naturally spent with Bach—I learned at least two trio sonatas with him—he also taught later repertoire very well: Mozart, Mendelssohn, Reubke, Reger, Hindemith, Franck, and Alain come to mind. From time to time, I had to play a little recital, and he personally took care of "organizing" an audience by inviting his family.

As Professor *Ars Organi* at the VU University, Ewald was the adviser for three Ph.D. dissertations, all dealing with organ art at the dawn of Modernism: Hans Fidom's "Diversity in Unity: Discussions on Organ Building in Germany 1880–1918" (2002); David Adams's "Modern Organ Style in Karl Straube's Reger Editions" (2007); and most recently René Verwer's "Cavaillé-Coll and The Netherlands 1875–1924" (2008).

Ewald Kooiman was a Knight in the Order of the Dutch Lion; an honorary member of the Royal Dutch Society of Organists; and a bearer of the Medal of Merit of the City of Haarlem. For his 70th birthday, the VU University organized a conference in his honor and a group of prominent colleagues—including American Bach scholars Christoph Wolff and George Stauffer—offered him a collection of essays entitled *Pro Organo Pleno* (Veenhuizen: Boeijenga, 2008). Piet Kee's contribution was the organ work *Seventy Chords (and Some More) for Ewald*. Earlier, Cor Kee (Piet's father, the famous improviser and improvisation teacher) had dedicated his *Couperin Suite* (1980) as well as several short pieces to Ewald.

Though clearly part of a tradition and full of respect for his teachers, Kooiman was in many ways an individualist. He enjoyed frequent work-outs at the gym, not only because it kept him physically fit and helped him deal with the ergonomic challenges of playing historic organs, but also because he liked talking with "regular" people. Among colleagues—particularly in Germany—he was famous for wearing sneakers instead of more

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orthodox organ shoes. One of his favorite stories about his studies with Langlais was that the latter was keen on teaching him how to improvise a toccata *à la française*, a genre that Kooiman described as “knockabout-at-the-organ”—not exactly his cup of tea. “Non maître, je n’aime pas tellement ça,” he claimed to have answered: “No professor, I don’t like that too much.”

Ewald Kooiman is survived by his wife Truus, their children Peter and Mirjam, and two grandchildren. The funeral service took place at the Westerkerk in Amsterdam on February 4.

—Jan-Piet Knijff

**Joseph F. MacFarland**, 86, died on December 29, 2008, at the Westport Health Care Center in Westport, Connecticut. A native and lifelong resident of Norwalk, Connecticut, he was born on February 14, 1922. He earned bachelor’s and master’s degrees from the Juilliard School in New York, and studied organ with David McK. Williams and Jack Osseward at St. Bartholomew’s Church. For 56 years MacFarland served as organist-choirmaster at the First Congregational Church on the Green in Norwalk. He also was the accompanist for the Wilton Playshop, Staples High School, and Norwalk High School. He was a lifelong member of First United Methodist Church, Norwalk, Connecticut, and a member of the Bridgeport AGO chapter. He was a veteran of World War II, having served in the U.S. Army Air Corps.



**Richard H. Peterson**

**Richard H. (Dick) Peterson** died at age 83 on January 29, fourteen years after suffering a debilitating stroke. Besides spending time with Carol, his devoted wife of 53 years, and with his other family members, Richard’s greatest passion in life was applying modern technology to pipe organ building. His goal was always to make organs better, more affordable, and consequently more available for people to enjoy. During his long and prolific career, he was awarded over 70 U.S. and foreign patents.

Dick Peterson was born on February 26, 1925 in Chicago. He served in the U.S. Army as a radio engineer from 1943 until 1946 and studied electronics

at the City College of New York. While stationed in New York City, he often visited Radio City Music Hall and loved the room-filling sound of the organ there while also being fascinated by the mechanics of pipe organs. It was during that time that he told his parents his goal in life was to “perfect the organ.”

Mr. Peterson soon co-founded the Haygren Church Organ Company in Chicago, which built 50 electronic organs for churches all around the Midwest. Soon thereafter, he founded Peterson Electro-Musical Products, currently in Alsip, Illinois. In 1952, he presented a prototype spinet electronic organ to the Gulbransen Piano Company. Gulbransen’s president was thrilled with the sound of the instrument, and they soon negotiated an arrangement where Richard would help the piano company get into the organ business and, as an independent contractor, he would develop and license technology to be used in building a line of classical and theatre-style home organs for Gulbransen to sell. One particularly notable accomplishment was Gulbransen’s introduction of the world’s first fully transistorized organ at a trade show in 1957. Gulbransen would ultimately sell well over 100,000 organs based on Peterson inventions.

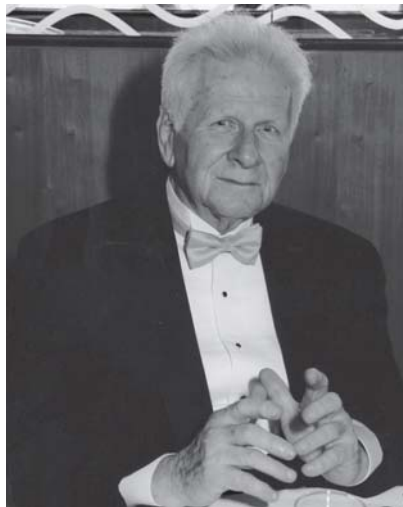
Meanwhile, many of Peterson’s developments for electronic organs evolved into applications for real pipe organs. Especially notable among over 50 of Dick’s innovative products for the pipe organ are the first digital record/playback system; the first widely used modular solid state switching system; the DuoSet solid state combination action; a line of “pedal extension” 16-foot and 32-foot voices; and the first commercially available electronic swell shade operator. Many thousands of pipe organs worldwide utilize control equipment that is the direct result of Richard’s pioneering efforts. Also carrying his name is a family of musical instrument tuners familiar to countless thousands of school band students and widely respected by professional musicians, recording artists, musical instrument manufacturers and technicians.

In the 1950s, Dick Peterson enjoyed learning to fly a Piper Cub airplane, and in more recent times preceding his illness enjoyed ham radio, boating, and restoring and driving his collection of vintage Volkswagens. He was a long-time member of Palos Park Presbyterian Community Church in his home town of Palos Park, Illinois.

Memorial donations may be made to the American Guild of Organists “New Organist Fund,” where a scholarship is being established in Richard Peterson’s name.

—Scott Peterson

**William J. (Bill) Stephens**, 84, of Lawrence, Kansas, died suddenly at home of heart failure on December 19, 2008. Born in Jacksonville, Texas on June 28, 1924, his organ playing career began at the Episcopal Church in Jacksonville while in his early teens. He later studied organ with Roy Perry in Kilgore, Texas, and became interested in organ building at the workshop of William Redmond in



**William Stephens**

Dallas. He graduated from the University of North Texas in 1949 with a bachelor’s degree in organ, where he was a pupil of Helen Hewitt. Stephens served in the Navy during WWII as a gunner’s mate 2nd class in the Pacific theater. He subsequently studied organ at the University of Colorado, Boulder, where he was a teaching assistant in organ and a pupil of Everett Jay Hilty in organ and Cecil Effinger in theory.

Stephens taught public school music in south Texas, was the organist-choirmaster of Trinity Episcopal and Trinity Lutheran Churches in Victoria, Texas, and was south Texas representative for the Reuter Organ Company, Lawrence, Kansas. He married Mary Elizabeth Durett of Memphis, Tennessee, in Denton on November 19, 1946. In 1968 Bill moved his family to Lawrence, Kansas, and installed Reuter pipe organs in all of the 50 states except Alaska. He operated an organ building and maintenance service business, covering most of the Midwest. He was also organist-choirmaster at Grace Episcopal Church, Ottawa, Kansas, for three years.

During his years at Reuter he taught many young men the mechanics, care and feeding of pipe organs and was very proud of their work when they became full-fledged “Organ Men.” For 40 years he was curator of organs at Christ Church Cathedral, Houston, and was proud of the recognition he received upon retiring. He also took special pride in rebuilding the organ at Trinity Episcopal Church, Aurora, Illinois. It had been water-soaked and inoperable for 25 years. Kristopher Harris assisted, and Christopher Hathaway played the dedication recital November 11, 2001.

Bill Stephens was a member of the Organ Historical Society. He is survived by his wife, Mary Elizabeth Durett Stephens, five children, four grandchildren, and two great-grandchildren.

—Rumsey-Yost Funeral Home  
Lawrence, Kansas

**Marguerite Long Thal** died December 5, 2008, in Sylvania, Ohio. She was 73. Born January 27, 1935, in Quinter, Kansas, she studied organ with Marilyn Mason at the University of Michigan,

where she earned bachelor’s and master’s degrees in music. After graduation, she received a Fulbright grant to study in Paris, France for two years, where she attended the American University and studied with Jean Langlais and Nadia Boulanger. Returning to the U.S., she was appointed minister of music at the First Congregational Church in Toledo, Ohio, and taught organ at Bowling Green State University. In 1961, she married Roy Thal Jr., and they moved to Sylvania, where they remained for more than 40 years.

Active in the AGO, Mrs. Thal was a past dean of the Toledo chapter and served as Ohio district convener. She served as minister of music at Sylvania United Church of Christ for 18 years, gave many solo performances, and appeared with Prinzpal VI, a group of six organists who performed regionally. She is survived by her husband, Norman, two daughters, and three grandchildren.

## Here & There

**The Institute of British Organ Building** has released volume eight of its annual journal, *Organ Building*. The 102-page issue contains numerous illustrated articles featuring new organs and restoration projects (in Britain and overseas) by British organ builders; technical subjects such as the construction of a new Barker lever machine and an analysis of the research on “blower flutter”; a survey of English keyboards by Martin Goetze; and the Review of the Year that summarizes work completed by British organ builders throughout 2007. A regular constituent of *Organ Building* is the definite IBO Register of Accredited Business Members, which features a map, explanations of the criteria for each category of accreditation, and specific details about each accredited organ building company and supplier. The volume is available through the IBO web-store at <www.ibo.co.uk>.

**The Organ Historical Society** announces the release of *Historic Organs of Indiana*, a recording of highlights from the 2007 OHS convention. The 4-CD set includes five hours of convention highlights—performances by Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, and many others, on organs by Aeolian-Skinner, E. M. Skinner, Erben, Felgemaker, Hook & Hastings, Kilgen, Kimball and more. The recording features 31 pipe organs, built from 1851 to 2004, all heard in live performances featuring a wide variety of Baroque, Romantic, and contemporary music. The 4-CD set also includes several selections of enthusiastic hymn-singing, always a highlight of OHS conventions, plus a deluxe 40-page booklet with photos, stoplists, and historical information. Price: \$34.95; OHS members: \$31.95; <www.ohscatalog.org>.

**Pro-Motion Music** announces the release of *From Sea to Shining Sea* in DVD

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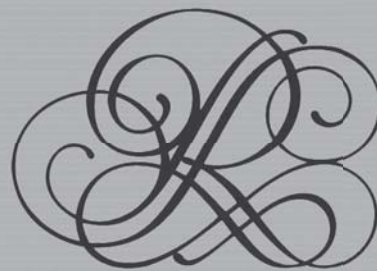
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Jeannine Jordan

format. The recording takes the viewer on a narrated musical and historical journey of the first 200 years of the organ in the colonies and United States with anecdotes, American organ compositions, and visuals. Jeannine Jordan is recorded on historic organs on the East and West Coasts; narratives are presented on location and visuals are by David Jordan. Compositions range from the well-known Dudley Buck arrangement of *The Star Spangled Banner* to compositions by lesser-known composers Jennie Alätt, Manuel Emilio, and Albert Barnes. Several of the compositions played on the DVD are available in the recently re-released volume *Early American Organ Solos*, edited and compiled by Dr. Jordan. The *From Sea to Shining Sea* DVD, *Early American Organ Solos*, and other CDs and organ music collections can be ordered directly from Pro-Motion Music at <www.promotionmusic.org>.

**The Royal School of Church Music (RSCM)** announces the publication of *Season by Season*, a photocopiable volume of anthems for much of the church year. This sequel follows *The Carol Book*, also published by the RSCM. The new volume contains music for Lent, Easter, Pentecost, Harvest and Remembrance, as well as other occasions such as weddings, funerals and confirmations. All items can be photocopied, so a choir will need to purchase only one copy. There are 100 items, including new pieces and popular works from composers such as Bach, Stanford, Haydn and Handel. The accompanying CD-ROM includes audio recordings of 11 pieces, and other features such as texts of all items for copying into orders of service. For information: <www.rscm.com/publications/new.php#SeasonByS>.

**Fabry Inc.**, Antioch, Illinois, has ended 2008 with successful projects

and a newly redesigned website: <www.fabryinc.com>. The site features several pictures of the first of three generations of Fabry pipe organ builders, Gustav F. C. Fabry, and is changing almost every week with more pictures, more projects, maintenance hints for organists, pictures and personnel profiles of employees, and more. Some of the larger projects completed during 2008:

1. A total rebuild project for the First Presbyterian Church in Lincoln, Illinois; 2 manuals, 19 ranks.

2. A total rebuild, with tonal additions, for Calvary Lutheran Church in New Windsor, Illinois; 2 manuals, 10 ranks.

3. A solid state relay conversion, both in console and chamber, and some re-leathering at the First Presbyterian Church in Racine, Wisconsin.

4. A tonal addition of an 8' Doppel Flute for Culver Military Academy, Culver, Indiana.

Some of the larger projects commissioned for 2009 include:

1. A new 8-rank Great main pipe chest and tonal additions for Trinity Lutheran Church, Galesburg, Illinois.

2. A solid state conversion of the 2-manual console and chamber relay systems for Trinity Reformed Church, Fulton, Illinois.

3. A complete rebuild of the 2-manual, 10-rank organ with minor additions at the Lutheran church in Altona, Illinois.

4. The First United Methodist Church in Libertyville, Illinois will receive a solid state conversion of the 3-manual console and chamber relay systems with the addition of a MIDI module package.

5. Immanuel Presbyterian Church, Milwaukee, Wisconsin is receiving a total re-leathering of the 3-manual, 67-rank instrument and the tonal addition of a 8' Cor d'Amour.

6. To complete the solid state conversion started several years ago with a console rebuild, an all-new solid state chamber relay system will be added at both the Reformed Church of Munster, Indiana, and at St. Scholastica Academy in Chicago, Illinois.

7. Due to a severe lightning strike to the existing system, First Lutheran Church, Rockford, Illinois is having an all new solid state chamber relay system installed.

On January 26, 2009 David G. Fabry and Phil Spessart gave a voicing demonstration for the St. Joseph Valley chapter of the AGO. In order to give the members a good idea how this comes about, the team brought their newly constructed voicing jack for help in this demonstration. AGO chapter dean John Gouvens organized the event.

**Goulding & Wood, Inc.**, Indianapolis, Indiana, has released the winter 2009 edition of their newsletter, *The Coupler*. The newsletter includes an article on the firm's Opus 47 (III/69), installed last year in Madonna della Strada Chapel of Loyola University, Chicago, and dedicated on October 24 by Tom Trenney; an update on Opus 48 (III/59) for Vineville United Methodist Church, Macon, Georgia, with installation scheduled for this summer; profiles of "New Faces in the Workshop" (Tyler MacDonald, Robert Segner, and David Sims) and new office manager Phil Lehman, and other news items. For information: 800/814-9690; <www.gouldingandwood.com>.

**Top Rung Tower Chime & Organ Service, LLC**, of Manhattan, Kansas, announces the repair of the 16-note Deagan tower chime system at the Presbyterian Church in Brookville, Pennsylvania. Installed in 1928, the system had been silent for more than 30 years. Top Rung has specialized in the repair and restoration of Deagan tower chime systems since 1987. For information: P.O. Box 858, Manhattan, KS 66505-0858; 785/587-9500.

## Looking Back

### 10 years ago in the April 1999 issue of THE DIAPASON

THE DIAPASON featured its first ever color cover, with Opus 19 from John-Paul Buzard Pipe Organ Builders for St. George's Episcopal Church, Belleville, Illinois

Letters to the editor continue to discuss R. E. Coleberd's article, "The Economics of Pipe Organ Building" (January 1999)

Iain Quinn appointed director of music and organist, Trinity Episcopal Church, Hartford, Connecticut

Heinz Wunderlich 80th birthday tribute by David Burton Brown

Feature articles: "A Performer's Guide to Schoenberg's Opus 40, Part 2," by Ronald J. Swedlund; "21st annual Organ Conference, University of Nebraska-Lincoln," by Marcia Van Oyen

### 25 years ago, April 1984

A remembrance of Charles Brenton Fisk (1925-1983) by Robert Schuneman

"Food References in the Short Chorales of Clavierübung III," by Gale Kramer

Martin Neary appointed Artist-in-Residence at University of California at Davis for fall semester 1984

New organs by Bedient, Fowler, W. Zimmer & Sons

### 50 years ago, April 1959

News of Ronald Arnatt, Elise Cambron, Richard Ellsasser, Lady Susi Jeans, Jean Langlais, Staf Nees, Robert Noehren, Stella Roberts, and Carl Weinrich

Organs by Aeolian-Skinner, Austin, Casavant, Fouser, Möller, Reuter, Schantz, Stanke, Stoll, Wicks

### 75 years ago, April 1934

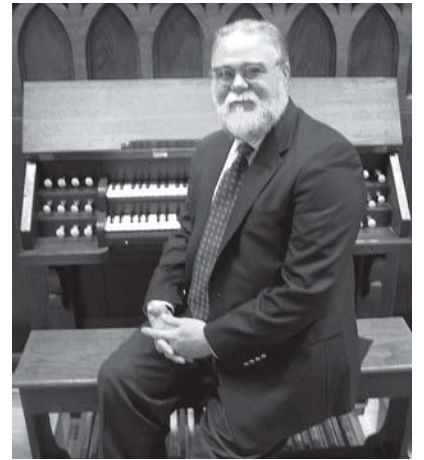
News of Palmer Christian, Marion Clayton, Virgil Fox, Ralph Harris, Edith Lang, Hugh McAmis, Willard Nevins, John Peasall, Hugh Porter, Günther Rammin, Firmin Swinnen, Florentine White, and Pietro Yon

Article on Charles-Marie Widor by Albert Riemenschneider

Organs by Aeolian-Skinner, Austin, Casavant, Hillgreen, Lane & Co., Kilgen, Kimball, Pilcher, Reuter, Wicks

## In the wind . . .

by John Bishop



### User friendly

We call it *Classical Music*. It may be Renaissance Music, Baroque Music, Contemporary Music, or Romantic Music—but we call it *Classical Music*. And *Classical Music* has a bad rap. It's perceived by many as pricey, snooty, exclusionary, and snobbish. We could say that *Classical Music* has earned its bad rap, and I think we might be the culprits.

In the early 1970s I was a teenager learning to be serious about music. Around the corner from our house was a Congregational church with a new Fisk organ where I had my lessons on Friday afternoons and where I practiced most days after school. My father was rector of the Episcopal church (home of another Fisk organ). His invariable routine was to close himself in the living room on Saturday night with a card table and a black manual typewriter. He tuned the KLH hi-fi to WCRB, Boston's only commercial *Classical Music* station, and wrote the sermon for the next morning, accompanied by the live broadcasts of the Boston Symphony Orchestra.

For decades, Richard L. Kaye was the announcer for those broadcasts. I listened to many of them on my own (far superior) hi-fi gear in my upstairs bedroom and became devoted to the show that followed the broadcasts, *WCRB Saturday Night*. Also hosted by Richard L. Kaye, this was an erudite mix of music and humor that I think may have had something to do with my musical formation. Richard Kaye was a connoisseur of music-based humor. He played parodies by Spike Milligan and Allen Sherman. He was the first in Boston to broadcast *Monty Python's Flying Circus*, even before they "went video." Victor Borge was a perennial favorite, and I know that I heard the King's Singers first on his program, giving London weather forecasts to Anglican chant.

I'm afraid I was a pretty serious teenager, very sure (way too sure) of myself when it came to the *Praeludia* of Buxtehude, dead sure that an organ recital should open with a suite from Classic (read *Baroque*) French music, and horrified if some unwitting devotee would presume to applaud after the Prelude and before the Fugue during one of my (perhaps too frequent) recitals.

Richard Kaye ran semi-annual fund raisers on WCRB for the Boston Symphony dubbed *Boston Symphony Marathons*. His obituary in *The Boston Globe* (December 23, 2006) credited him with

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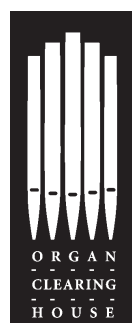
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raising more than three million dollars for the orchestra. I loved listening to the marathons because they were peppered with interviews of the orchestra's players, conductors, and guest artists—and I was fascinated to hear those luminaries talk about their musical lives. One marathon included a contest for musical puns with prizes that included concert tickets, back stage visits, tee-shirts, the whole nine yards. My entry: "Of Korsakov only between movements." No tee-shirt.

While I thought that was the height of musical humor, it was also an early sign of musical snobbism. I was intimately familiar with the polite shuffle heard over the radio as patrons shifted themselves in their seats and gave the little "symphony coughs" that they had been stifling for the previous eight minutes. And I knew personally the agony of sitting in the hall with my glottis clamped shut, wishing that for once they wouldn't take all the repeats. It was unthinkable to me to be the boor who dared interrupt the musicians' flow.

Several years after graduating from Oberlin, I had an impromptu reunion with a conservatory classmate who had become principal trumpet for a regional symphony orchestra. He told of an evening when during a performance there was a commotion in the balcony and the (unpopular) music director stopped the orchestra and whirled around indignantly to berate the audience. The heart-attack victim survived—the conductor didn't.

§

**applaud** *v* – *intr.* 1. To express approval, especially by the clapping of hands. 2. To commend highly; praise. (from Latin, *applaudere*, to strike upon, clap.)<sup>1</sup>

The ancient Romans were early developers of organized applause. There was a hierarchy of expression, starting with the snapping of fingers, moving through rhythmic clapping of hands, to the hair-raising waving of the flaps of togas. The emperor Aurelian suggested substituting the waving of handkerchiefs for the flapping of togas, certainly more appropriate

for organ recitals and other events of immense dignity.<sup>2</sup> Although as I write, I'm imagining a hilarious scene involving togas that might well take place at an organists' convention.

Pittsburgh sportscaster Myron Cope (perhaps unwittingly) took up the tradition instituted by Aurelian when he invited fans of the National Football League's Pittsburgh Steelers to bring yellow dish towels to the stadium for use as applause props during a championship game with the Baltimore Colts in 1975. Nearly 30 years later, Steelers' fans are famous for the yellow *Terrible Towel*, available officially in various forms from the Pittsburgh Steelers at <http://news.steelers.com/catalog/TerribleStuff/> for about \$7.95, or from Amazon.com (new for \$5.79, used for \$9.99). (I suppose you'd choose a used one to take to a concert of which you didn't expect much.)

To help with your decision of which to buy, I offer words from Aurelian's applauded successor, Myron Cope himself:

The Terrible Towel is not an instrument of witchcraft . . . It is not a hex upon the enemy. THE TOWEL is a positive force that lifts the Steelers to magnificent heights—and poses mysterious difficulties for the Steelers' opponents only if need be. Many have told me that THE TERRIBLE TOWEL brought them good fortune, but I can't guarantee that sort of thing because the Steelers, after all, are THE TOWELS' primary concern. Still, at the least, the symbol of THE TERRIBLE TOWEL will serve as a memento of your having been part of the Steelers' Dynasty and if it causes good things to happen to you, so much the better.

I realize that Pittsburgh's Three Rivers Stadium (replaced in 2001 by Heinz Field Stadium) is a long way from Symphony Hall in Boston, and that the events typically presented in those venues bear little in common. But I wonder how much good the stuffy applause etiquette practiced at serious concerts does for the future of good music. Edward Elgar's First Symphony was premiered in Manchester, England in 1908. His wife

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Caroline wrote, "after 3rd movement E. had to go up on platform & whole Orch. & nos. of audience stood up—Wonderful scene." It's hard to picture that scene today. Who would give the "first clap" after the first movement? One concert musician wrote that she liked it when a few uninitiated people started to clap between movements because it meant there was someone new there.

I read an interesting article by Henry Fogel in the online *Arts Journal* <[http://www.artsjournal.com/onthe-record/2007/03/the\\_applause\\_issue.html](http://www.artsjournal.com/onthe-record/2007/03/the_applause_issue.html)>. (That's where I got the quote from Elgar's wife.) The article ended with a lengthy set of blogging responses. One was from a woman named Ashley, who had taken her ten-year-old son to a performance of Beethoven's Ninth Symphony. She wrote,

Everyone had their nose so far up in the air that they could barely see my son walking in front of them—the last straw was when several people on the lower level began applauding so my son followed suit and the people around us were FREAKING OUT, making rude comments, and shushing them . . . my son and I felt like idiots (and I hadn't even clapped). We will NEVER attend again . . . I have enough stress in my life—I don't need to be made to feel like a 2nd class citizen and a complete idiot while trying to enjoy some culture with my son . . .

Are we alienating our future public by trying to prove how much we know? After all, you really show that you know the piece well if you dare applaud loudly the second a piece is finished. Conversely, when you're hearing a world premiere performance, are you going to be the first to applaud? The audience sits nervously, glancing around, clappers poised, not daring to budge until the conductor asks the orchestra to stand . . .

Concert pianist Emmanuel Ax is challenging tradition. He has written in his website blog <[www.emmanuelax.wordpress.com/2008](http://www.emmanuelax.wordpress.com/2008)>: "All of us love applause, and so we should—it means that the listener LIKES us! So we should welcome applause whenever it comes. And

yet, we seem to have set up some very arcane rules as to when it is actually OK to applaud." I was made aware of this "Ax of evil" in an article by Sam Allis in *The Boston Sunday Globe*, January 16, 2009, "Make a joyful noise; Classical audiences should loosen up and applaud at will." He begins, "Manny Ax is my new hero." (This is a local joke on Manny Ramirez, of late the left fielder of the Boston Red Sox, and an extraordinary hitter, who is perhaps best known for his arrogance and poor attitude on the field.)

In his article, Sam Allis cites Mark Volpe, distinguished general manager of the Boston Symphony Orchestra:

Mark Volpe . . . agrees that there is a snobbism attached to the vow of silence, and stands firmly with Ax on the applause issue. Volpe also recognizes that an orchestra's goal, particularly in these brutal economic times, must be to expand the classical audience, not terrify newcomers out of the hall.

§

### They loved me in Milan, they loved me in New York

There may be no more formal concert venue in America than the Metropolitan Opera of New York. If you think it takes a lot of money to run a symphony orchestra or a pipe organ, consider the Met. It has a symphony orchestra plus a chorus, a battery of high-end singers, a dance company, countless stagehands, designers, choreographers, storage facilities, transportation departments, and lighting technicians. The patrons of the Met are assumed to be the wealthy and elite. But—the Met offers 15-dollar seats, admittedly not very close to the stage, and if you hear something you like you can applaud. In fact, it's customary for the audience to applaud vigorously after a well-sung aria.

On Monday, April 21, 2008, a singer sang an encore of an aria during a Met performance for the first time since 1994. Tenor Juan Diego Flórez was singing the role of Tonio in Donizetti's romp, *La Fille du Régiment* (*The Daughter of*

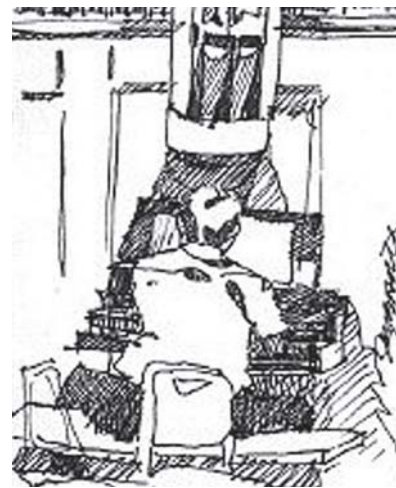
*the Regiment*). The highpoint of this role is the aria, *Ah! mes amis*, in which Tonio shares that he has joined the regiment as a soldier because of his love for Marie (the title role), sung magnificently and hilariously by Natalie Dessay. (We saw the production on HD simulcast the following Saturday, and I've got to tell you, she's a virtuoso with a steam iron, an absolute laugh-riot. Plus, she can sing.)

The tenor's aria includes nine high Cs, eight of which are reached by octave leaps, *allegro*. Luciano Pavarotti's fame was established in large part by this aria, earning him the sobriquet, *King of the High Cs*. (Aaargh!) Two days after the encore, Robert Siegel of National Public Radio interviewed Peter Gelb, the innovative general manager of the Metropolitan Opera on *All Things Considered*. Mr. Gelb told us that Juan Diego Flórez had recently sung an encore of that aria at La Scala in Milan, and when the tenor arrived in New York for rehearsals with the Met, Mr. Gelb asked him if he would like to plan for an encore if the audience response warranted one. Mr. Gelb has a box seat in the Metropolitan Opera House with a hotline to the stage manager. Forty-five seconds into the roar of applause following the aria, Mr. Gelb made the call, the stage manager pressed a button to turn on a light on conductor James Levine's music stand, the conductor and the singer made eye contact, and they were off to the races.

Siegel asked if, now that the ice has been broken again, more singers would be invited to sing encores. Gelb's response, "We should only have that problem."

You can hear Siegel's eight-minute interview of Peter Gelb, including the high Cs, on <[www.npr.org](http://www.npr.org)>. Here's the address—it's worth it, tell them I sent you: <[www.npr.org/templates/story/story.php?storyId=89884693](http://www.npr.org/templates/story/story.php?storyId=89884693)>.

Why can't we do that at an organ recital? If people like the music, let 'em roar! In fact, plan your programs and present your performances so they feel invited. You'd rather have them come back, even if they don't know the difference between the Prelude and the Fugue. (Are there really such people?) ■



with it, I have probably learned more from the experiences of my students and from my own experience in helping them with their church work.

Second, I especially love hymns as pieces of music. They resonate, as I think anyone's favorite music often does, with strong early memories: of time spent as a schoolboy in England, when we sang hymns in assembly every morning; of a couple of years spent as a boy soprano in the choir of Trinity Church on the Green in New Haven in the late 1960s; of travels through Europe, especially Germany, where I looked in on many church services for the purpose of hearing the music. This early exposure was fairly eclectic, and so is my own taste in hymns.

The playing of hymns in church—that is, when you as organist are accompanying people who are singing the hymns but who are there for the whole experience of the church service—is one of the (for me) rather few performance situations in which someone other than the performer has a legitimate interest in questions of what the playing is like, even, in fact, a right to help determine what the performance is like. A listener at a concert might prefer that a piece be louder, softer, faster, slower, registered differently, phrased differently, etc. That is fine: that listener's perspective might constitute interesting feedback for the performer. If the performer genuinely finds that feedback useful, then he or she should take it into account next time. On the other hand, the performer has every right indeed to ignore that listener's perspective, and the listener has every right not to come to the next concert! However, in church the pastor, members of the choir, members of the congregation, members of the music committee, perhaps even visitors, all have the right to care about how the hymns are played and to try to influence that playing.

(Bach was involved in a famous conflict about his hymn-playing style, in which he was criticized by the authorities for harmonizations that were too dissonant and too rhythmically complex for members of the congregation to follow. Although we all quite rightly venerate Bach, I myself would not like to try to sing to the few surviving hymn accompaniments from his pen. They are indeed dissonant, in a way that undermines the strong harmonic drive of the chorales, and there are virtuoso flourishes interrupting the rhythmic momentum not just between verses, but between phrases! Bach also got into conflict with church authorities because he wanted to choose the hymns himself, and the clergy wanted to do so.)

It is difficult to predict in any general

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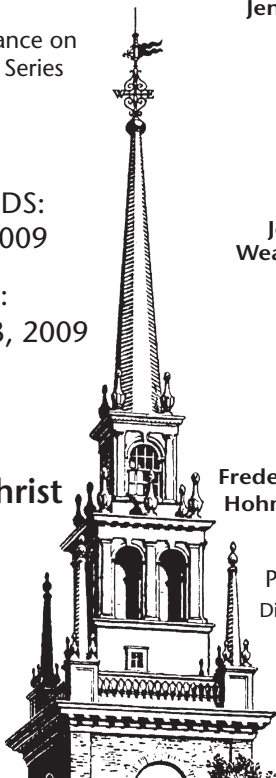
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### Notes

1. *American Heritage Dictionary*, Houghton Mifflin Company, 2000
2. <<http://en.wikipedia.org/wiki/Applause>> (mea maxima culpa)
3. <<http://news.steelers.com/catalog/TerribleStuff/>>

## On Teaching

by Gavin Black

### Playing hymns, part 1

This month and next I want to share a few thoughts about hymns and the teaching of hymn playing. There are a few special factors that influence my thinking about hymns and how to learn and teach them. First, I have been a church organist for a smaller proportion of my career than many colleagues—for about six years all together, less than many of my students and many or most readers of this column. I have engaged in the act of accompanying a congregation in singing a hymn probably about eleven- or twelve-hundred times. Many organists have done ten times that much. Although I believe that I have learned a lot about hymn playing from my own experience

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way what stylistic or performance qualities a particular church will favor, request or require. It is also by no means true that a church organist must always agree to do things in the way that the pastor or music committee or a particular member of the congregation wants. In fact those might well differ from one another within any church situation: an organist can easily get caught in the middle. An organist must, however, be prepared to treat any opinions or suggestions with respect and consider how best to accommodate tastes, habits, and traditions that are found in a given church. It seems to me to make sense for an organist or aspiring organist to do the following: learn to play hymns so well that any stylistic or interpretive approach that that organist favors and wants to suggest will be presented as convincingly as possible, and thus have the best chance of being accepted by the others involved. And, at the same time, learn to play the hymns so securely that the act of changing some aspects of the playing—tempo, articulation, timing between verses, etc.—in such a way as to fit in comfortably with what the church wants will not be onerous.

Fortunately these two things are in fact the same. So how should a student work on learning to play hymns?

As pieces of music to learn on the organ, hymns have certain characteristics. They are essentially written to be sung. Therefore the writing is not necessarily idiomatic or comfortable keyboard writing. Hymns *should* be “easy” compared to all but the easiest repertoire, in that they have limited range, limited velocity, very limited rhythmic variation, little or no need to try for independence of line of the sort needed for playing counterpoint. However, they often seem, especially for relative beginners, harder than “hard” pieces. Pieces written as organ repertoire are usually written with at least half an eye on the question of what is physically, technically idiomatic to the instrument, so that even hard pieces are often natural and comfortable. This cannot usually be a concern in writing or setting a hymn when the setting is meant to be sung in four parts. (While in many or most situations hymns are not in fact sung in parts, traditional hymn settings are designed as four-voice harmony.) Of course hymns are fully learnable. The point of recognizing that they are sometimes surprisingly difficult is to avoid getting discouraged if they indeed seem that way, and, also, to make a note that it is worth working on them carefully.

Hymns typically have a top voice that is a charismatic or attractive melody—the hymn tune itself—and a bass line that is shaped by the need to provide unambiguous harmonic foundation. Since in turn these voices have to be singable by non-trained singers, they can be neither too high nor too low. This is what causes the inner voices to be (usually) confined within a strikingly small range. This confinement results in inner voices of hymns being characteristically boring (to put it bluntly) as melodies. This can lead to frustration on the part of choir or congregation members who feel that they are supposed to sing those parts, thus missing out on the attractive melody. It also leads those lines, often, to have a remarkably high proportion of repeated notes. This is a well-known issue in playing hymns, one that I will discuss a little bit below and more next month.

There are many ways to arrange the four voices of a typical hymn on the organ. The most common and, I think, indeed most useful is to play the bass voice in the pedals and the other three voices together on one manual. (This is also clearly the best starting place for students working on hymn playing.) It is also possible to play all four voices on one manual (no pedals), or to play the bass in the pedal, the alto and tenor on one, presumably somewhat quiet, manual, and the soprano on a louder manual. Another way of thus “soloing out” the hymn tune itself is to play it (the soprano voice) on the pedals with an appropriately high-pitched stop, and to play the three remaining voices in the hands. Although all of these ways of arranging a hymn on the organ are useful, and although it is

never a good idea to rule out anything that might provide greater variety of effect in any kind of music-making, I think that the traditional way of playing hymns offers these advantages: the use of pedal and 16’ sound in the bass emphasizes the harmony in a way that helps keep singers together rhythmically and on pitch (it also makes the sound less directional and helps it to fill the room well); the hymn melody itself will, by virtue of being on the top of the texture, be heard clearly in any case, while the inner voices will—if not relegated to a softer sound—help to enrich the texture, again helping to project harmony and rhythm forcefully.

A student learning his or her first hymns should approach them as if they were pieces of organ repertoire, and challenging ones at that. This means several things:

1) First, the student should **learn the pedal part** (the bass voice, let us assume for now). This involves, of course, working out a pedaling and then practicing it carefully, by itself, perhaps one foot at a time (see *THE DIAPASON*, December 2007), slowly and without looking. Pedaling choices at this early stage should be based on what the student is used to and finds comfortable, with a slight bias in favor of pedalings that do not rule out legato, but with a willingness to locate non-legato pedalings (such as the same toes playing two successive notes) in places where the rhythm and meter

suggest that subtle breaks will be unobtrusive. Since we are talking about the early stages of learning something new, it should be considered OK if the results are not musically perfect in this respect. Technical, physical comfort at this stage will lead to more secure and flexible hymn-playing in the long run.

2) Second, the student should **learn the tenor voice in the left hand**. This is often a task that seems trivially easy: the line is essentially sight-readable for even not very advanced players. However, the point is to learn it extremely well, to get it so nearly memorized that it is impossible to imagine not playing it correctly. Also, by working on this one line carefully, it is possible to learn to play it (musically) really well. This involves, among other things, treating the repeated notes in the way that I discussed in this column in January 2009, that is, changing fingers and executing the repetitions smoothly with natural-sounding articulation.

3) When the pedal line and the left hand are really well learned, the next step is to **practice the two together**. This is the most important step in learning a hymn, and doing this systematically in learning many hymns is the most important technical step in learning to play hymns securely. This is because (even for experienced organists who happen not to have yet delved into hymn playing, but especially for anyone new to the organ) there is a strong tendency for the bass/

pedal line and the tenor/left hand line to interfere with each other. This can take the form of the tenor line getting lost in the shuffle and becoming inaccurate or unclear. It also can take the form of the left hand reaching for and playing some notes of the bass line instead of or in addition to the notes of the tenor line. This latter is extremely damaging to the development of an aspiring organist, not just as to hymn playing. Even though it may not hurt the sound of a given hymn (if the manual sound is coupled to the pedal it may be literally inaudible), it can damage or destroy a player’s ability to execute an independent pedal line in any kind of music. Practicing hymns as described here, however, will enhance a player’s overall independence of hands and feet in any kind of music.

4) Meanwhile, the right hand part, consisting of **the two upper voices, should be practiced**. It is trickier in this case to finger all of the repeated notes in the best possible way, because the hand is responsible for two voices at all times. It is a good idea to come as close as possible to this, again without insisting on perfection.

5) Once steps 3) and 4) are complete—step 3) having been done *really* thoroughly, no compromise—then it is time to **put all four voices together**. The experience of most students is that if the pedal and left hand have been prepared really well, and the right hand basically

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learned, then putting it all together is not only easy but more-or-less automatic. If this stage does not feel easy, then the student should revisit the previous two steps and/or slow the tempo down.

Once a student has worked on a number of hymns this way—six, eight, ten maybe—he or she will be able to learn the next hymn noticeably more quickly. First, this procedure itself will start to take less and less time. Then it will no longer be necessary: the student will be able to learn new hymns simply by reading through them slowly enough, with all the parts, and working them up to tempo gradually. Trying to do that prematurely—that is, without having taken enough hymns apart and worked on them in the way described here—will derail the learning process, but the process should in due course make itself obsolete.

Next month I will discuss various other aspects of hymn playing: rhythm, articulation, repeated notes, registration, accompanying part-singing, accompanying unison singing, “soloing out” lines, and more. ■

*Gavin Black is the director of the Princeton Early Keyboard Center in Princeton, New Jersey. He was organist and Senior Choir director of the Hillsborough Reformed Church in the Borough of Millstone, New Jersey from 1988 to 1994. He can be reached by e-mail at <gavinblack@mail.com>.*

## Music for Voices and organ

by James McCray

### The road to Pentecost

Because the road is rough and long,  
Shall we despise the skylark's song?  
Emily Bronte (1820–49)  
*Years of Life*

In 2009, the culmination of the 50 days after Easter called Pentecost occurs on May 31, which in many churches will signal the end of the official church

choir season. While not all groups stop singing regularly during the summer months, many members have a more casual approach to attendance, and the quality of the choir is often lessened. In many churches there is a complete summer break, and soloists provide special music. Clearly, the volunteer choir has earned some relief from their weekly duties. They have forfeited the opportunity to worship with their families throughout the year, which is especially difficult during holidays such as Christmas.

Today it is common for the choir to return on a few selected Sundays from June to August, and to sing some of the favorite general anthems from the past year. In these cases the choir gathers for a brief rehearsal prior to the service to “dust off” these settings that are generically inserted into summer services.

The end of the church choir season is further complicated by the fact that in the U.S., Memorial Day will be commemorated on May 25, a week before Pentecost, and that usually means that people are gone for the three-day holiday weekend. Yet national recognitions are a part of the church culture; May 10 is Mother's Day, and while that may not need musical consideration in the service, choir members may be diverted from their weekly chores on that Sunday. Other conflicting events in May are school graduations; though not scheduled during church services, there are many adjunct parts of graduation that may occur during rehearsal times. Finally, spring weather can be an intoxicating obstruction to attendance at rehearsals and Sunday commitments.

Choir directors are entering a period when attendance in their groups is challenged. The “Merry Month of May” may not be so for church choir directors. While it is hoped that the end of the church choir season will be a great climax, my experience has found it to be a disappointing fizzle. Looking ahead to Pentecost (a birthday of the church through the arrival of the Holy Spirit), directors may want to choose music that is appropriate yet simple. To that end, the reviews below may be a lifeline.

**Pentecost Sequence, Richard Proulx. Two-part mixed, handbells, and percussion, GIA Publications, Inc., G-4578, \$1.00 (E).**

Twelve bells are used, and they only play open fifths/fourths in sustained notes. The percussion is a small drum that has limited use to add to the basic pulse. There are ten short verses in various combinations (SA, SA/TB, TB). Very easy music that has a hollow, open medieval sound—this haunting music closes with a quiet Amen.

**Living Spirit, Holy Fire, Lori True. SA/TB, C instrument, keyboard, and assembly, GIA Publications, Inc., G-7146, \$1.60 (E).**

The back cover has separate music for the C instrument and a reproducible part for the congregation. There are four verses with three in unison; the fourth verse has an added harmony part in treble clef that could be sung by the men and altos; it is optional and consists of a counter-melody on the Latin text “Veni Sancte Spiritus.” Very easy music for choir and keyboard.

**Come, Holy Ghost, Jody W. Lindh. SATB, piano with optional handbells and bass, Abingdon Press (Theodore Presser 712-40249), No. 034523, \$1.25 (M-).**

Handbells have very limited use, playing only a three-part chord occasionally; the music for the bass merely doubles some of the piano part, so neither is really needed. Almost all the music is in unison or two parts, with the four-part texture used only in a short section. The text is by Charles Wesley. The accompaniment has flowing eighth-notes that offer contrast to the simple melody.

**Come Down, O Love Divine, Mark Burrows. Unison treble (optional two-part) and piano, Abingdon Press, 0687051754, \$1.40 (E).**

The translated words are from the 15th century. Two of the four verses have an optional part. The sweet, legato music is tuneful and gently flows above a busy left-hand accompaniment of arpeggios. For choirs with limited men, this might be an alternative to that end-of-year disappearance of singers, since it is easy enough for just a few women.

**Prayer to the Holy Spirit, Alice Jordan. Mixed choir in unison and organ, Randall M. Egan Publisher, #EC-342, \$1.60 (E).**

Using a St. Augustine text, this is a sophisticated unison setting. There are some chromatic passages and an interesting accompaniment. It is slow and expressive with lots of freedom. Alternate options for men or women to sing selected phrases in dramatic rubato statements add to the interest. Highly recommended as an easy work for Pentecost or Communion.

**Catch the Vision! Share the Glory!, Richard Jeffrey. SATB, keyboard, and optional flute, Logia of Concordia Press, 98-3702, \$1.75 (M-).**

The obbligato flute has solo-like passages, usually while the choir is holding long notes or between choral phrases. After a short instrumental introduction, there are two unison verses to the same music; then, following a modulation, the choir is in four parts for the last two verses. The flute part is on the back cover separately. This is comfortable music that has good style.

**Spirit of God, Descend Upon My Heart, Richard Lakey. SSAATB unaccompanied, Paraclete Press, PPM 0311, \$1.60 (M+).**

This quiet setting is syllabic with quarter-note pulsations that slowly evolve into changing chords. The women sing divisi much of time, with only momentary divisi in the men's music. The warm harmonies gently paint the George Croly text.

**Spirit, Come, Jim Lucas. SAB and piano, Thomas House Publications, 0340104, \$1.95 (M).**

Although the front cover says SATB and the heading on the inside says SAT,

this is really a work for SAB since the men's part is in the bass clef and generally in the middle of their range. The piano part is rhythmic yet slow. The first section is a choral unison that is sung twice and flows into the other sections that are in three parts. The work is very sectional with many diverse ideas, but it is very singable, with the accompaniment more difficult than the music for the choir. The 14-page work has many repeated passages.

**Send Forth Your Spirit, Marty Haugen. Unison, assembly, keyboard, guitar with treble and bass C instruments, GIA Publications, G-6939, \$1.60 (E).**

Based on Psalm 104, this easy work has six verses with a refrain that is sung with the assembly; there are an additional six verses if needed. The instrumental parts and assembly part for reproduction are included at the end of the choral score. Haugen also provides an optional accompaniment if the music is to be sung as a canon. Very easy music.

## Book Reviews

**The Registration of J. S. Bach's Organ Works, Quentin Faulkner. Wayne Leupold Editions WL800029; <www.wayneleupold.com>.**

The registration of Bach's organ works has exercised a fascination for many decades, with many different solutions being proposed—very few of which, in the light of ongoing research, can be validated by historically authenticated documents. Forkel's comment that Bach combined the stops in a most individual manner offers no practical help and cannot be regarded as a prescription for anything good.

A brief preface reminds us that although Bach left registration indications in several of his works, he left no comprehensive treatment of this subject. It discusses the two main periods of Bach's composition of organ music—at the beginning of his professional career and in his later Leipzig years—and the fact that in the intervening years there were immense changes in both organ building and musical styles. Recent research by Siegbert Rampe and Ibo Ortgies into the function of the organist in this period suggests that written-down compositions were intended primarily to provide models for improvisation and played on pedal clavichord. Only in the later 18th century did auditions allow the performance of a previously composed work.

The two chapters of part A of this book contain comments from Bach himself and specifications of a few instruments, including Halle Cathedral of 1851, showing how conservative middle German organbuilding remained in the century after Bach's death. By far the largest, and most important, part of the book is the three chapters in part B. Chapter III gives sources providing general principles of registration or comments thereon by Andreas Werckmeister (1687/98), Friedrich Niedt and Johann Mattheson (1706/10 and 1721), Johann Adolph Scheibe (1739), and Jacob Adlung (1768). Werckmeister's *Orgelprobe* was probably known to Bach, and the source material considered here would have reflected ideas current in the preceding generation. Scheibe was a Bach pupil who dared to criticize his teacher's music! He is best considered as a proponent of the new galant style, and mentions that improvised preludes and fugues tended to be played on the full organ. The short excerpts from pp. 482–506 of Adlung's *Anleitung zu der musikalischen Gelährtheit* of 1758 and the much longer excerpt from his other work, the *Musica mechanica organoedi*, started 1720–30 but unfinished at the time of his death in 1762, gain vital credibility through the editorial role of Agricola, a Bach pupil who even added a set of footnotes invoking Bach as a support.

Chapter IV, which covers almost half of the book, provides us with no fewer than nine detailed considerations of in-



dividual stops and specific stop combinations culled from Christian Boxberg's description of the new organ at Görlitz (1704), Bach's own comments on the renovation of St. Blasius, Mühlhausen (1708), a complete translation of J. F. Walther's significant text on the new Wagner organ in the Royal Garrison Church, Berlin (1726), registrations for the Castle church at Lahm (1732), excerpts from Mattheson's *Der vollkommene Capellmeister* of 1739, and Gottfried Silbermann's own suggestions for registration on his organs at Grosshartmannsdorf and Fraureuth. F. W. Marburg's comments on registrations for different compositional genres show a pronounced French influence, although no organs built in the French style would have been known to him and his readers. However, it is clear that Bach was aware of the French prescriptions through his copying of De Grigny. Agricola's own information on organs and stops included here was also published by Marburg, and finally there is some valuable material by C. G. Schröter about recommended stops to be used in figured bass accompaniment.

Chapter V includes much valuable material gleaned from sources that provide registration instructions for individual pieces. First, there is a list of the indications, including manual changes, found in works by Bach himself and Johann Gottfried Walther, who left a major corpus of chorale preludes, many of which are multi-verse settings, as well as arrangements of chamber concerti and a few free pieces. The most comprehensive list of registrations prescribed for individual pieces covers the large number of chorale preludes by Georg Kaufmann (1679–1735), organist at Merseburg, about fifteen miles from Leipzig, where his preludes were published in installments between 1733–36; it is a great pity that the modern edition omits the indications for several of these pieces. Finally, the registrations found in four variation sets of chorale preludes by Daniel Gronau (1700–47) of Danzig are given; these reflect many of the tendencies of middle-German sources.

Part C opens with a discussion on changing manuals, particularly in free works and fugues, which remains a point of major contention today. George Stauffer has argued since the 1980s against manual changes on a number of grounds, analyzing those non-chorale-based works that do have such indications. The possibility of echo sections or passages requiring a second manual is mentioned in the light of the one example known, the *Praeludium in E minor* by Bruhns, as is the notion that registration indications were omitted because "composed" works were intended for the pedal clavichord. Preludes are discussed broadly, as is the evidence of Heinrich Knecht and Friedrich Marburg for manual changes in free works.

Most interesting is the requirement by Agricola in 1773 that during an audition for a post a candidate should improvise a free fantasy over three manuals; the possibility that this was then applied by later performers to Bach's existing works is placed in context. An ample exploration of the concept of fugal registration up to Mendelssohn also makes for illuminating reading, especially when the latter's dynamic indications in his excellent piano fugues are examined.

Also reproduced in *extenso* are the prefaces to Griepenkerl's edition of Bach's collected organ works and a discussion of where they differ from 18th-century treatises already cited in this book. A wide-ranging bibliography gives details not only of contemporary sources but also of recent publications of Bach scholarship; this is followed by a well-organized alphabetic key to information in the sources, making it easy to look up any references from a keyword.

What this short monograph does *not* do is to put forward dogmatic statements from the author; rather, its immense value lies in bringing together source material from Bach's contemporaries, his pupils and their contemporaries, and leaving the player to make a decision for him/herself based on these comments, several of which are contradictory—for example, whether to use

the reeds or not in the plenum! It also discusses the possible transmission of the works prior to the printed editions of the mid-19th century—maybe far fewer players than we would think actually had access to the pieces via MSS—no Internet downloads or photocopiers in the 18th century!

All texts quoted are provided in the original German, together with an excellent translation into English. One major problem for us today is the almost total absence of organs outside of Germany with characteristics corresponding to those familiar to Bach. However, this thoughtful and thought-provoking book goes a long way to help us make an informed decision based on the material collected together when registering the master's works on the instrument on which we wish to play, and is highly recommended.

—John Collins  
Sussex, England

## New Recordings

**Charles Tournemire, Complete Recordings. Cavallé-Coll organ of Sainte-Clotilde, Paris, 1930–1931. Arbiter 156, P.O. Box 541336, Linden Hill Station, NY 11354. Available from the Organ Historical Society, CDARB156, \$15.98, <www.ohscatalog.org>.**

As evidence of the playing of Tournemire, these recordings, issued complete for the first time, are historically invaluable. Organ history buffs will realize also that they were recorded before the 1933 changes that enlarged the instrument.

Five of Franck's compositions are played: *Pastorale, Cantabile, Choral No. 3 in a minor* and two selections from *L'Organiste*. Tournemire studied with Franck and Widor, succeeding Gabriel Pierné at Ste. Clotilde in 1898 (chosen from thirty candidates), and remained there until his death in 1939. One would suppose this playing is as close as one can get in our lifetime to the playing of

Franck himself. The sound by current standards is of course inadequate; nonetheless, we hear surprisingly frequent changes of registration and articulation, considerable use of the tremolo, and what Tournemire referred to as "... the surge and ebb of the Expression Box."

Tournemire's own compositions include "Andantino" and "Paraphrase-Carillon" from the fifty-one (!) volumes of *L'Orgue Mystique* and five breath-taking improvisations. For whatever reason, reproduction of the exciting "Paraphrase-Carillon" is clearer, with considerably less surface noise. Duruflé referred to "those inspired improvisations whose secrets he alone possessed . . . It was miraculous." Here is a priceless opportunity to hear five of them. Don't miss it.

A splendid twenty-page booklet accompanies the CD with great pictures and details. Kudos to Dr. Ralph Kneeream, the author, for this, and to the engineers who restored this miracle to us.

**A Wanamaker Christmas, Barron Smith, Charles M. Courboin and Paul Mickelson, organists. Available from the Organ Historical Society, CDWANAXMAS, \$15.98, <www.ohscatalog.org>.**

The title of this recording is somewhat misleading. It includes sixteen brief arrangements of Christmas carols played (and presumably arranged) by Barron Smith, *Ave Maria* performed by Dr. Courboin, and Paul Mickelson plays six transcriptions of totally non-Christmas music (Liszt, *Liebestraum No. 3*; Kreisler, *Caprice Viennois*; Mendelssohn, "War March of the Priests" from *Athalie*; Godard, "Berceuse" from *Jocelyne*; Wagner, "To the Evening Star" from *Tannhauser*; and Schumann, *Träumerei*, op. 15, no. 7). Other than citing these as "vintage recordings," we are not given dates. I would guess they were recorded in the late fifties or early sixties.

The eight-page booklet gives quite a bit of history of the instrument itself, but only two or three sentences about the performers and nothing about the arrangements of the music. Barron Smith's



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playing of the carols is cheery enough, often in theatre organ style, giving us a chance to hear many cute little effects.

When I was in New York in the early 1950s, I heard Charles Courboin play twice in St. Patrick's Cathedral. I thought then, and think now, it was some of the most beautiful organ playing I had ever heard. The *Ave Maria*, however, is a startlingly robust performance, beginning with a loud solo reed that is far too prominent for the accompaniment. This cheesy performance will do his reputation no good, and I am sorry it was included.

Mickelson's non-Christmas pieces, again presumably arranged by him, have considerable interest. Registrations are imaginative, although articulation is occasionally somewhat uneven, as with the triplets in the "War March of the Priests" (Mendelssohn), for example.

**Exultate—Organ music of Daniel E. Gawthrop. Mary Mozelle, organist. Princeton University Chapel, Skinner/Aeolian-Skinner/Mander organ, 137 ranks. MSR Classics, MS 1185, \$14.98; <<http://www.msrd.com/1185/1185.html>>.**

Those who know Daniel E. Gawthrop's extensive output as a choral composer may be pleasantly surprised to learn of a wide range of important music for organ. He cooperated with Mary Mozelle both on the interpretations of the music and on the program notes.

Many of the works are the result of important commissions, such as *Sketchbook Three* commissioned by the National City Christian Church of Washington, DC in honor of the 35-year tenure of Lawrence P. Schreiber as organist-choirmaster. Gawthrop is himself an organist and clearly understands the instrument. He has an ideal protagonist in Mary Mozelle, whose clear playing shows each piece to advantage. A lovely *Nocturne* would be accessible to any capable player, while the better-known *Toccata Brevis*, we are informed, is "much easier to play than it sounds"—just what is often needed!

There are twenty-one individual compositions, counting sections of larger works. All would be suitable for recital, and many for service music. Ms. Mozelle has done us a large favor in presenting this splendid music.

**Visions of Eternity. Marcia Van Oyen, organist, Glenview Community Church, Glenview, Illinois. Buzard organ, 1999, 69 ranks. Raven OAR 570, \$14.98; <[www.ravencd.com](http://www.ravencd.com)>.**

This CD has the stated concept of presenting "Organ music evoking themes of resurrection and eternal life," and begins with Langlais' well-known *Te Deum*. The

photos in the booklet show that the instrument is ideally located in the front, facing the congregation, although from the sound in the recording the reverberation time seems to be short. Dr. Van Oyen's good sense of registration and style is evidenced by the performances of Franck's *Prière* and two compositions by Herbert Howells. His *Rhapsody in C-sharp Minor* in particular demands an imaginative use of color.

A curious statement occurs in John-Paul Buzard's essay about the design of the organ: "The organ had to be able to shake the floor while playing softly . . ." One wonders why; perhaps to keep the choir members awake and a bit edgy?

Unusual music includes a fourteen-minute *Visions of Eternity* by Frank Ferko, which was composed for the dedication recital. Brief passages alternately depict the imperfection of the human condition with the perfection of heaven. This is an important work. Other contemporary music includes George Shearing's imaginative and sympathetic treatment of "Amazing Grace."

Concluding selections are Simon Preston's great *Alleluys* and the Duruflé transcription of Tournemire's improvisation on *Victimae paschali laudes*, all well played by Van Oyen. She makes the most of the exciting conclusion of the Tournemire.

—Charles Huddleston Heaton  
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## New Organ Music

**Ein Siegesgesang Israels: Lobet den Herren mit Pauken und Zimbeln schön (A Victory Song of Israel: Praise the Lord with Beautiful [melodious] Timpani and Cymbal), op. 101, no. 5 by Sigfrid Karg-Elert, as transcribed by Dennis Janzer. Wayne Leupold Editions, catalog no. WL 700045; 8510 Triad Dr., Colfax, NC 27235; phone and fax: 336/996-8445; <[www.wayneleupold.com](http://www.wayneleupold.com)>.**

Karg-Elert was born in 1877 and studied at the Leipzig Conservatory, where he was later appointed to teach piano, theory and composition in 1919. A prolific composer and a performer, he toured throughout Europe with the *Kunstharmonium*. This was a two-manual free-reed instrument that allowed for sudden and rapid crescendos and decrescendos made possible through the change in pressure, much in the same way that an accordion player is able to express dynamics by his controlling the bellows on his or her instrument.

Karg-Elert made only one tour of the

United States and was not well received; he was not comfortable with American organs, and his playing during this tour left much to be desired, according to the critics of the day. It was from that point that his music in America began to fall out of favor. His music enjoyed somewhat of a revival in the late 1960s and early 1970s, but it is not played very often today, except for one setting of "Now Thank We All Our God," which appears in various wedding publications. However, one does note a renewed interest recently, with the ongoing series of recordings by Elke Voelker of Karg-Elert's complete organ works and the presence of the Karg-Elert "archive" website <[www.karg-elert-archive.org.uk](http://www.karg-elert-archive.org.uk)>.

Opus 101, from which this work is taken, is subtitled "Portraits," and its thirty-three short compositions are all in the style of a different composer ranging from Palestrina to Schoenberg! This marvelous transcription is the work of Dennis Janzer, an award-winning composer with a DMA in composition from the University of Miami, who also holds other degrees as diverse as a Master of Science in bio-medical engineering from Marquette University.

*Ein Siegesgesang Israels* is in the style of Handel, but possesses orchestral features of a later time. Keeping in mind the *Kunstharmonium*, Karg-Elert asks for extremes in dynamics ranging from *piano* to *triple-forte* interspersed with a multitude of *sforzando* markings, hardly something that would be found in music of the Baroque era.

No organ manual changes were indicated in the original, but Janzer has made numerous and very careful manual change indications that are most logical and very musical. This work could be expanded and played in a grand symphonic manner if a large three- or even four-manual instrument were available with lots of registrational colors at the player's disposal.

Otherwise, all original markings are by the composer, including the accents, staccatos and numerous articulations. Those markings that are not by the composer are included in square brackets, so the player can see what was original and what has been added.

Further, the editor mentions that certain chords have been "thinned out" in order to express an independent pedal part. Not having to play a bass line in octaves frees up the left hand to assist with inner-voice part writing. Thus, redistributing the material makes the transcription more suitable to the organ rather than the more "pianistic" *Kunstharmonium*. Also handy in this edition is a complete translation of all terms used by Karg-Elert and their English equivalent, presented in an easy-to-read chart form.

Karg-Elert's organ legacy includes chorale improvisations, chorale preludes and postludes, and numerous original works in different styles. With this transcription from op. 101 for the *Kunstharmonium*, another of his musical treasures is available to organists. This work is easy to moderate in difficulty and is well within the reach of almost all organists. Highly recommended and fun to play!

—David Wagner  
Madonna University  
Livonia, Michigan

**In Nomine: Gloria Tibi Trinitas for String Quartet or Brass Quartet with Optional Voices, John Taverner, arr. William Tortolano. GIA Publications G-5271, \$15.00, <[www.giamusic.com](http://www.giamusic.com)>.**

A full score is included, along with individual parts for strings and brass; the cantor/choir part for the antiphon and psalm tone are provided in both Latin and English. Based on verses from Psalm 110, the work may be performed as an instrumental presentation or may include voices. The text is appropriate for Feast of the Trinity. This work was originally a recorder piece titled "In Nomine" and was based on the Gregorian chant. John Taverner, a 16th-century composer who wrote mostly choral music for the Anglican church, was influenced by chant and polyphony. He was the first Organist and Master of the Choristers at Christ Church, Oxford, appointed in 1526.

**Angel Tears and Earth Prayers for Organ and Trumpet in C (or other instruments in either C or B-flat, or soprano vocalise may be substituted), Augusta Read Thomas. G. Schirmer, Inc., \$10.95, <[www.schirmer.com](http://www.schirmer.com)>.**

Born in 1964, Augusta Read Thomas had the honor of being composer-in-residence with the Chicago Symphony Orchestra from 1997–2006. She has written a number of works for orchestra, chamber ensembles, and choirs. *Angel Tears and Earth Prayers*, composed for liturgical purposes, is a two-movement work. To make it practical for use, a number of B-flat instruments or C instruments could easily perform the work, or it could be sung by a soprano vocalist (according to the note in the score; although there is a high C).

The piece was commissioned by and written for the American Guild of Organists convention in 2006. Thomas writes with a broad range of dynamics here. The music will require an organ with swell shades, and would be most effective with a three-manual instrument (or a good registrant!) to provide the wide dynamic contrasts indicated over the course of a few measures. Both movements are quite organic, with doubling of parts, until the instrumental part rises out of the organ's harmonies. Although there are a number of meter changes, they primarily serve the flow of the music. Should the piece be performed by a trumpeter, it would require someone with great breath control, who can sustain upper notes easily. A string player or flutist would have an easier time with the tessitura.

**Fantasy on Veni Creator Spiritus for alto saxophone and organ, Richard Proulx. GIA Publications G-6433, \$12.00, <[www.giamusic.com](http://www.giamusic.com)>.**

This work by Proulx includes alternate parts for B-flat and C instruments, if you do not have an alto sax player. The piece begins with the organ, the sax enters, and a dialogue ensues with chromatic runs. After the halfway point, the mood becomes quiet, and the organ provides an undulating part based on the chant; the sax presents the chant above it while the organist's right hand plays nearly in canon. This is an effective piece and will have the potential to create some new tonal colors for your congregation.

—Sharon L. Hettlinger  
Lawrence, Kansas

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# Heinz Wunderlich at 90<sup>1</sup>

Jay Zoller

Old age for most people means a slowing down and a loss of the abilities they once had. If they are among the few who live to their ninth decade, they usually live a very limited existence.

If they are among the very few, often very gifted, artists who are sustained by their art and who, by force of will, work at their art, they continue to be productive in their chosen field. One thinks of the painter Andrew Wyeth who remained active in his work until he died, and was nourished by his deep roots in Pennsylvania and rural coastal Maine. As a young man, after determining what he was about, he remained true to his calling throughout his life, undeterred by different trends that swirled around him.

Heinz Wunderlich has also been sustained by his roots, which reach back to the music of Max Reger, transmitted to him by his teacher Karl Straube. And, like Wyeth, Professor Wunderlich has remained true to his calling, digging deep into the music of Reger and Bach and carrying that tradition into the 21st century with his own works, despite trends that have gone off in all directions.



Heinz Wunderlich at 85th birthday celebration after his Bach concert

## Hamburg celebrations in 2009

On April 25, 2009, Heinz Wunderlich will turn 90. As happens every five years for Wunderlich's birthday, all Hamburg turns out for a festival of recitals. This year is no different.

The first concert is to be at St. Petri on Saturday, April 25, and is an organ recital of Wunderlich's works played by former students: Dörte Maria Packeiser (Heidenheim), Eva-Maris Sachs (Erlangen), Sirka Schwartz-Uppendieck (Fürth), Izumi Ikeda (Japan), Jay Zoller (USA), and Andreas Rondthaler (Hamburg).

Sunday morning, April 26, Wunderlich's *Ökumenische Messe* (2006) under the direction of former student and Director of Music at St. Petri, Thomas Dahl, will receive its premiere. On Tuesday, April 28, Heinz Wunderlich will play a recital at Hauptkirche St. Jacobi where the famous Arp Schnitger organ resides. Wednesday the 29th, back at St. Petri, there will be a concert for chorus, organ, and orchestra that will include the *Concerto for Organ and Orchestra on the name of BACH* by Heinz Wunderlich. The generous acoustics of both St. Petri and St. Jacobi and the high caliber of the artists involved will make each of these concerts an event to remember.

I have always come away from these concerts in the past with a feeling for the great respect and love that Professor Wunderlich's former students and his Hamburg audiences have for him. His late wife, the violinist Nelly Söregi-Wunderlich, once told me that when he plays in Hamburg the church is always full. I have found that to be true in the concerts I have attended.

At 90, Heinz Wunderlich continues to compose, play concerts, and prepare his earlier compositions for publication. Retirement for him has only meant a change of emphasis from teaching and church work to writing, recording, and publishing.

## Early life

Paul Arthur Heinz Wunderlich was born in Leipzig on April 25, 1919. At the time of his birth, the First World War had just ended and the Paris Peace Conference was meeting to decide the fate of Europe. Indeed, the Treaty of Versailles was signed a mere two months after his birth. The social upheavals that occurred during the next twenty years before World War II did not radically interrupt his childhood, which was very quiet. However, inflation worsened and by 1929 had affected the whole world economy. There was fear and uncertainty as Hitler made his bid for power. In May 1936, the 17-year-old Wunderlich

witnessed the destruction of the Mendelssohn Memorial in front of the Gewandhaus and the loss of jobs that many musicians suffered.

As a young child of five, Wunderlich was traveling on the train with his parents when a faulty door latch let the child fall out of the moving train onto the tracks between two moving trains. His father pulled the brake to stop the train and a doctor who happened to be on board administered to the child until they reached the hospital in Leipzig. The train company was found negligent and made monthly payments to the family.

Wunderlich's family was musical. On his father's side were pianists, all the way back to his great-grandfather.

I began taking piano lessons from my father when I was ten. I made progress and one year later began studying piano and composition with Joachim Voigt who was the organist at our church. I grew interested in the organ, and when I was fifteen began studying organ with Mr. Voigt as well. I studied the flute for awhile and, for a little time, the violin also, but I cannot play either now.

My father wanted to study piano at the Hochschule, but couldn't because he had no money for that. His father was a piano teacher and his father, my great-grandfather, as well as his father, my great, great-grandfather, were all piano teachers. I also had an uncle who was a very good cellist, but he died very young.<sup>2</sup>

On his mother's side of the family were musicians also.

My mother played the piano a little bit. She played some with me. My mother's cousin was a conductor in Prague and my grand aunt from the same family as my mother was a singer. She sang in opera and also got her start in Leipzig.

## Musical training

At the age of sixteen, Heinz was accepted into the Academy of Music in Leipzig, earning the distinction of being the youngest student at the famous school. It was there that he began organ study with Karl Straube, who had been a friend and colleague of Max Reger. At sixteen he began his study of and lifelong interest in the music of Max Reger.

We were three, four, five students in one four-hour class with Straube. And so we listened to all of the other students as they played and I played too. We played chorales, preludes, music of Bach, the music of Franck, French music, and also Reger. It was at this time that I began studying Reger. It was required of us. Reger had been a teacher in Leipzig and all of the great organists had come to Leipzig to study with Straube and before with Reger.



In the early 1960s at the Schnitger console

Reger had been the older generation. He died in 1916 before I was born. But, Reger was required study and his compositions were very important.

Wunderlich also began his study of composition and choral conducting with Johann Nepomuk David. The rigorous training he got from this famous composer has stayed with him.

David was a very famous composer. In my last year, I had to write fugues based on the fugues from the *Art of Fugue* by Bach. They are complicated fugues with their own themes and we had to write our own themes and double and triple fugues. We began our study with fugues of Palestrina and studied all the old techniques and later on we came to modern music. It was very thorough.

When I asked Wunderlich if he remembered his very first compositions he said, smiling, "Yes, it was before this time, when I was 14 or 15 years old. But, I lost them!"

Another part of his musical training was orchestral conducting with Max Hochkoffler. Hochkoffler was Germany's most famous conductor at the time and had many students.

In 1937, at the age of 18, Heinz accepted his first organist position, becoming the second organist at the Petri Church in Leipzig. The organist of this church was the second director of the Music Academy. It was great experience for the young man because he played services and pieces with orchestra. It was during this time, in 1938, that he wrote the *Kontrapunktische Chaconne g-Moll*.

Wunderlich completed his music degree in 1940, but continued to study with Straube through 1941. His examination was the finest testimonial earned up to that time at the academy: "with distinction in masterly organ performance and improvisation." It was during these student days that he became widely known, not only for his many recitals, but also as an improviser. Wunderlich was the first student that Straube ever let play the Reger *Phantasy*, op. 57, in public.

## Military service

After his additional year of study with Straube he was appointed Church Music Director at the Moritzkirche in Halle in 1941, a position once held by Samuel Scheidt. The German army drafted him, however, and his job had to wait. It was

not a desirable time to be enlisted in the army, but because he had had typhoid as a child, he had problems with his heart. So, he was only fit for home duty. The military was also stationed in Halle and so in the evenings when the other soldiers went to drink beer, he could go to church and practice. He was discharged from the military in 1943.

During his time in the military, though, he studied with Heinrich Fleischer, a good organ teacher, who had also been a student of Straube. Wunderlich wrote the *Fuga Variata* in 1942 while he was a soldier.

## Civilian life in East Germany

Upon completion of his military duties in 1943, Wunderlich began teaching organ and harpsichord at the Church Music School in Halle. It was here at his church where bombs fell just ten days before the end of the war. He was hiding in a basement with some other people, and after one of the bombs exploded on the other side of the wall, they were fortunate to be able to escape through the rubble. When they emerged, everything had been destroyed.

A week after the war ended, Wunderlich played a recital in his church, which had apparently been spared. Since there were no newspapers, they had to put up small handwritten notices. At the recital there were 1,000 people crowded into the church, many of whom could not sit down. It was a very emotional experience for all of them.

The Americans were in Halle until August of 1946, and then, because of Potsdam, it was given to the Russians. An American captain who had attended the recital in Halle later arranged a recital in Washington, D.C. in 1962 or '63. That same captain was by then a professor of music history in Washington.

In 1946 a drunk Russian soldier stuck his pistol in Wunderlich's face and demanded his papers, which he then said were forged. Wunderlich was ordered to accompany him, and they met yet another drunken soldier. Fortunately for Wunderlich, a Russian officer happened to see them and ordered the soldiers to go with him. Heinz was able, then, to make his escape.

Wunderlich met his first wife, Charlotte, in about 1943 while he was in Halle, and they married in 1946. It was for her that the *Partita on "Macht hoch*

die Tür" was written in honor of their first Christmas together. They had twin daughters, Uta and Christina, born in 1949, and a third daughter, Ulrike, born in 1951.

In 1948 he wrote the *Mixolydische Toccata* and, just two years later, for the 200th anniversary of the death of Bach, played the complete organ works of Bach in a series of twenty-one concerts. It was also at this time that he became Overseer of Sacred Music and Organ for churches in the area.

There were 150 churches and I had to teach the organists, some of whom were not very advanced; many were not proficient at all. The organs were in need of repair after the war and I advised on what the organs needed by way of repairs and maintenance. Some needed pipes, it included almost anything. It was interesting.

### Escape from East Germany

Wunderlich remained in Halle until 1958. One aspect of life under the communist government was that his career could not advance as rapidly as that of his contemporaries in other countries. He had received a number of offers to teach in the West, but as a church musician he was regarded as an enemy of the state. Although he had played concerts in the West including some at St. Jacobi in Hamburg, he could not get permission to leave the East and would have to do so illegally. The officials in Hamburg had expressed an interest in him, but without permission he could not leave. It was a difficult time for his young family. He had three young daughters, two who were nine and one who was seven. They had to go through Berlin before the wall was put up, and although you could go from east to west all the time, to avoid suspicion they could not travel together. So, Heinz went first; his wife and children came on a later train. Then, they met in West Germany much to the relief of all.

Heinz had sent his music and his books all out of the East the previous year to many different people in the West for safekeeping. And in that way, he was able to save much of the more important things. However, he had an organ and a piano in Halle that had to be left behind.

### Professional life in the West

I had the possibility of two positions, one in Dortmund and one in Hamburg. We went first to friends in Dortmund, but after a week I thought, no, this is not the right place for me. It was an academy of music, but I had no organ to practice so it was a problem for me. So then, we went to Hamburg where there were organs and one month later I was the organist at St. Jacobi. They had wanted me to come a half

year before since my recital there, but it couldn't be done any faster.

St. Jacobi is the home of the 1694 Arp Schnitger organ, which was to become famous during succeeding decades. It had been saved from destruction in the Allied bombing of Hamburg by the foresight of church officials who removed the pipes and mechanisms to a safe location.

It was at this time that I met Mr. Howes: Arthur Howes, from Baltimore. I played a recital when he died. He came with the American organbuilder, Charles Fisk, who had built an organ in Baltimore. I showed them all the organs in Hamburg. Mr. Fisk was interested in the pipes and examined them carefully. A year later they invited me to play in America. My first performance was in Baltimore on the new organ and then Mr. Howes arranged for me to play at the Methuen Memorial Music Hall in Methuen, Massachusetts. A year later I came back and did a master class in Andover.

Heinz Wunderlich's schedule was very busy once he began playing at St. Jacobi. By necessity, he played an important part in overseeing the restoration of the large four-manual Schnitger organ. He established the Kantorei St. Jacobi, a 100-member mixed chorus that sang at services and gave concerts. They had an extensive repertoire ranging from Bach and Mendelssohn to Stravinsky. The choir made several tours under Wunderlich's direction, including one to the United States in the fall of 1978. Concurrently with the St. Jacobi position, Wunderlich was also Professor of Organ and Improvisation at the College of Music in Hamburg. Wunderlich did much promotional work for the important St. Jacobi organ as well. His recitals devoted to cycles of works by Bach and North German composers; his summer "Schnitgerfest," a summer series of recitals; his authoring a book about the organ; and hosting the endless stream of visitors to the organ loft, all helped to underscore the importance of the organ.

### Max Reger

In the years between 1960 and 1970, Wunderlich oversaw the building of another organ for St. Jacobi that would be ideally suited for 20th-century music and particularly the music of Max Reger. Wunderlich studied the music of Reger with a close friend of Reger, Karl Straube, and as a result is one of the few organists in the world today who is in a direct line of succession with Reger. Reger has remained one of Wunderlich's passions—performing Reger's music and writing about him (see *The American Organist*, March 2002). The year 1973 brought the centenary of Reger's birth,



Wunderlich as a student one year before his exam in 1938

and during three days of a Reger festival at St. Jacobi, Wunderlich performed all of the large compositions, taught a master class, and directed a festival service. I asked Professor Wunderlich if he played all of Reger's works.

No, no. He wrote more music than Bach. Look, I have all the works of Reger. [He goes over to a long bookshelf and takes about half the books off one shelf.] His early pieces look easy, but they get more difficult. He also has many unimportant works so you have to see what is important.

With Reger's pieces there are many problems; there are things which cause misunderstandings. For example, his Allegro should be much slower than an Allegro for other composers. Reger himself says "Don't play my pieces too fast. The tempos we wrote down are much too fast; play everything quite steadily, even if faster is indicated!"

It is also necessary in Reger that you hear everything. You have to hear every change; that is important. Sometimes the changes occur every 16th note and if it is played too fast, it becomes confusing.

The early years at St. Jacobi were very busy years, and by Wunderlich's own admission he was unable to compose much:

From 1957 to about 1980 I was very busy with my choir and I played all over the world and I simply did not have time for composition; it was impossible to write pieces. After that, I did not have a choir and, although I taught at the Hochschule, I had more time to compose.

In 1982, Wunderlich lost his wife, Charlotte, to cancer. It was also in that year that he decided to resign his post at St. Jacobi, although he continued to



Playing at St. Moritz, Halle

teach at the Hochschule. Wunderlich's large-scale organ work, *Hiroshima*, dates from 1978 and is based on a theme given him by György Ligeti. Ligeti, also a professor at Hamburg's School of Music, would often give Wunderlich themes for his improvisations. This piece is based on one of those themes.

### Marriage to Nelly

The two decades following 1982 were productive ones for Wunderlich. He married Nelly Söregi, a violin professor at the School of Music, in November of 1984. Thus began a professional musical relationship that was to span two decades, until Nelly's untimely death in January of 2004. Nelly was born in Budapest, Hungary and fled to Austria in 1945. Later she was to move to Hamburg, where she taught violin at the Hochschule. Nelly was a concert violinist of international stature, and she and Heinz concertized extensively throughout the world, and also made a number of recordings together. They can be credited with creating an awareness of the organ/violin sonatas of Rheinberger and Kodály.

### Compositions

In 1988, Wunderlich wrote the *Introduction and Toccata on BACH*. In the 1990s there followed *Dona nobis pacem*, *Sonata on Jona*, *Variationa Twelvetonata* (violin and organ), and *Emotion and Fugue*. The *Dona nobis pacem* was written for the 1000th anniversary of St. Wolfgang.

The piece commemorated 1000 years after the death of St. Wolfgang. In Germany, he was a famous bishop who worked for freedom for Germany, Czechoslovakia, and Hungary in a bad time of war. I wrote the piece for the Community of St. Wolfgang in Austria.

The original version was written for violin and organ, but Wunderlich also wrote a version for organ solo.

One very interesting piece, a monumental work dating from 1996, is the *Sonata über den Psalm Jona*. Unlike many of the earlier pieces that are developed around a particular musical form, *Jona* is a programmatic work dealing with the separation that was Jonah's when he fled from God. The piece even includes in its preface the plea from Jonah as he lay in

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At the Kemper console at St. Jacobi in 1970

the belly of the whale. The piece is terrifying in its impact. However, when I discussed it with Professor Wunderlich, he had this to say,

It is not about a fish! You are born, how would you say, reborn. You are in death and you are reborn anew. It is the story of Christ; the story of Easter.

### Concerts and teaching

Heinz Wunderlich is a concert organist of international stature. He has played concerts in virtually every civilized country in the world, including 23 tours in the United States alone. In more recent years he has concertized extensively in former Eastern bloc countries. He has also performed for radio, television, and film. His list of CDs is extensive. As a result, Wunderlich's name has attracted organ students from all over the world, and that list reads like a Who's Who in the organ world. Without exception, former organ students found him to be patient and kind and sensitive to their needs. A former American organ student, Nancy Boch-Brzezinski, had a typical response:

I enjoyed him as a teacher because of his musicality. Nothing he ever played was boring or unattainable. He found the fire, excitement and beauty in every piece he played. I learned technically from him by watching him, though my German was not great in the beginning. With music, the language barrier doesn't get in the way.<sup>3</sup>

Invariably, students recall Wunderlich's gentle corrections and his ability to demonstrate the most diverse pieces from the literature at a moment's notice.

### Legacy

His compositions are his legacy to each of us. As one begins to look at these works, one understands the depth and complexities of the music, the devices that the composer uses to such great effect, and the enormous contribution to 20th-century organ literature that is contained in the music. One sees the distance Wunderlich has come from the Romanticism of his teachers and is dazzled by the level where Wunderlich lives and performs. It is a place where most of us only dream. The influence of his organ works for the twentieth century is incalculable.

### The music

Heinz Wunderlich has continued to prepare his works for publication. His publisher is Editio Musica Budapest, P.O. Box 322, H-1370, Budapest, Hungary. The works can be obtained through their U.S. agent Boosey & Hawkes, New York. ■

### Notes

1. Information for this article was gleaned from correspondence with Professor Wunderlich and some of his former students, a biographical statement that he sent me in 2008, and notes from my 2004 interview with him.

2. All quotations of Wunderlich are from an interview that the author conducted with Professor Wunderlich in 2004.

3. Quotation from an e-mail with former student Nancy Boch-Brzezinski. Used with permission.



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



Taken as a still from an old Nazi propaganda film showing Wunderlich playing for Karl Straube

### For further reading

Brown, David Burton. "80th Birthday Tribute—Heinz Wunderlich," THE DIAPASON, April 1999.

\_\_\_\_\_. "The Published Organ Works of Heinz Wunderlich," THE DIAPASON, April 1994.

\_\_\_\_\_. "Heinz Wunderlich at 74," THE DIAPASON, April 1994.

### Heinz Wunderlich list of works

*Kontrapunktische Chaconne g-Moll* (EMB #Z13944), written in 1938 while still a student in Leipzig. The work is highly chromatic and in three sections, each using the chaconne theme. Free variations alternate with canonic variations in double counterpoint.

*Praeludium und Doppelfuge im alten Stil* (EMB #Z14246), written in 1939 at the beginning of the war while still a student of David. Both themes of the fugue are anticipated in the prelude, which is a highly canonical work.

*Fuga Variata* (EMB #Z13942), written in 1942 while Wunderlich was in the army. It owes

its inception to Samuel Scheidt's *Variation Fugue*. There are eight fugal variations in the *Fuga Variata*, all based on a four-bar theme. It is mildly chromatic and stays in C major throughout.

*Partita über "Macht hoch die Tür"* (EMB #Z14331), written in 1946 and dedicated to his first wife, Charlotte; this is a wonderful set of variations on the Advent tune "Fling Wide the Door."

*Mixolydische Toccata über "Gelobet seist du, Jesu Christ"* (EMB #Z13945) was written for Christmas 1948. It is neo-Gregorian in style and contains a complete statement of the chorale. The third section combines the lyrical Gregorian theme with the German chorale.

*Orgelsonate über ein Thema* (EMB #Z13946) was written in 1956 for Church Day. The three movements make use of the same thematic material, a falling chromatic phrase, albeit in totally different and highly original ways.

*Sonata Tremolanda Hiroshima* (EMB #Z13947) was written in 1984 and based on a theme given him by Ligeti. The theme was the perpetual mirror-canon from Ligeti's *La Grand Macabre*. Two dodecaphonic themes are used in the work, one by Ligeti and the other by Wunderlich. The piece got its name from impressions Wunderlich had while on tour in Japan. He played the first performance in Hiroshima in 1985.

*Introduktion und Toccata über Namen B-A-C-H* (EMB #Z13943). Wunderlich wrote this mono-thematic work in 1988. Reminiscent of Liszt, it makes continual use of dynamic contrast. This piece was also arranged in 1990 by the composer for organ and orchestra (EMB #Z13948).

*Konzert für Orgel und Orchester über den Namen B-A-C-H* (Z.13948), written for 2 flutes, 2 oboes, 2 bassoons, 3 trumpets in C, 2 trombones, tuba, timpani, percussion, 2 violins, viola, cello, contrabass, and organ, is based on Wunderlich's *Introduktion und Toccata über den Namen B-A-C-H* for organ. However, it is a much enlarged score at more than twice the length of its corresponding piece for organ.

*Invocatio "Dona nobis pacem"* (organ solo version EMB #Z14039; violin and organ version EMB Z.14038). This prayer for peace was written in January 1993 especially for his wife, violinist Nelly Söregi-Wunderlich, and they have recorded it on an Organum Classics CD. A haunting melody opens and ends the work with a tremendous climax in the middle.

*Sonata über den Psalm Jona* (EMB #Z14108) was completed in 1996 and is based on a double twelve-note row. This programmatic work is in two sections—the first a cry of distress from the belly of the whale, and the second longer movement a ferocious toccata ending with a statement of the Easter hymn "Christ is risen."

*Variationa Tvelvetonata* (EMB #Z14325), written in October 1998, was dedicated to his wife Nelly Söregi-Wunderlich. This very expressive piece is for violin and organ and is an important addition to the literature for that combination. It is very expressive and contrasts the violin with differing colors of the organ.

*Emotion und Fuge per augmentationem et diminutione* (EMB #Z14364), written in 2002, follows the traditional organ form of prelude and fugue. Based on a theme given him by his teacher, Johann Nepomuk David, in 1940, it consists of ten notes in a chromatically descending line. The fugue contains this theme in its purest form. In the prelude, Wunderlich combines it with a theme of his own devising. Augmentation and diminution are used throughout.

These works constitute the organ works of Heinz Wunderlich. He has, however, quite a large list of works for other combinations of instruments. A few that I am aware of are:

*Graduale für Solo, kleinen Chor und Orgel* (EMB #Z14365)

*Kanonische Variationen für Klavier vierhändig*

*"Ein Psalm der Liebe" Variationen für Klavier* (Hausmusik)

*Introduktion und Chaconne über ein Zwölftontheema für Violine*

*Chaconne über ein Zwölftontheema für Flöte*

*Volkstümliches gesungenes Krippenspiel für Soli und Chor*

*Kantate "Erschienen ist der herrlich Tag" für Chor und Orchester*

*Kantate "Es kommt ein Schiff, geladen" für Chor, Blockflöte, und Streicher* (Bärenreiter-Verlag)

*Weihnachtsgeschichte für Solo und Chor* (Bärenreiter-Verlag)

*Oratorium "Maranatha" zum Osterfest für Soli, Chöre und Orchester* (Bärenreiter-Verlag 2111)

*5 Motetten für Chor a cappella* (Editio Musica Budapest)

*Gesang der drei Männer im Feuerofen für Solo, Chor und Orgel*

*Kantate "Gelobet seist du, Jesu Christ" für Solo, Chor und Orgel*

*7 Chorsätze* (VEB Verlag Hofmeister Leipzig)

*Ökumenische Messe für gemischten Chor* (for mixed voices) (Editio Musica Budapest Z. 14 509)

Jay Zoller is the organist at South Parish Congregational Church in Augusta, Maine, where he plays the church's historic 1866 E. & G. G. Hook organ. He holds degrees from the University of New Hampshire and the School of Theology at Boston University. He is a retired designer for the Andover Organ Company and currently designs for the Organ Clearing House. He resides in Newcastle, Maine with his wife Rachel.

Zoller, as a high school student in 1961, was fortunate to hear Heinz Wunderlich play at the Methuen Memorial Music Hall on his first American tour. They began a professional relationship in 1989 when Zoller played in a master class that Wunderlich was giving. Since then, Zoller has studied with Heinz Wunderlich and has performed many of Wunderlich's organ compositions in recital. In addition to writing several articles about Professor Wunderlich for *The American Organist* and *Choir and Organ* magazines, Zoller has played in all-Wunderlich recitals in Hamburg, Germany in 1999 and again in 2004. He plans to participate in the 2009 festivities as well.

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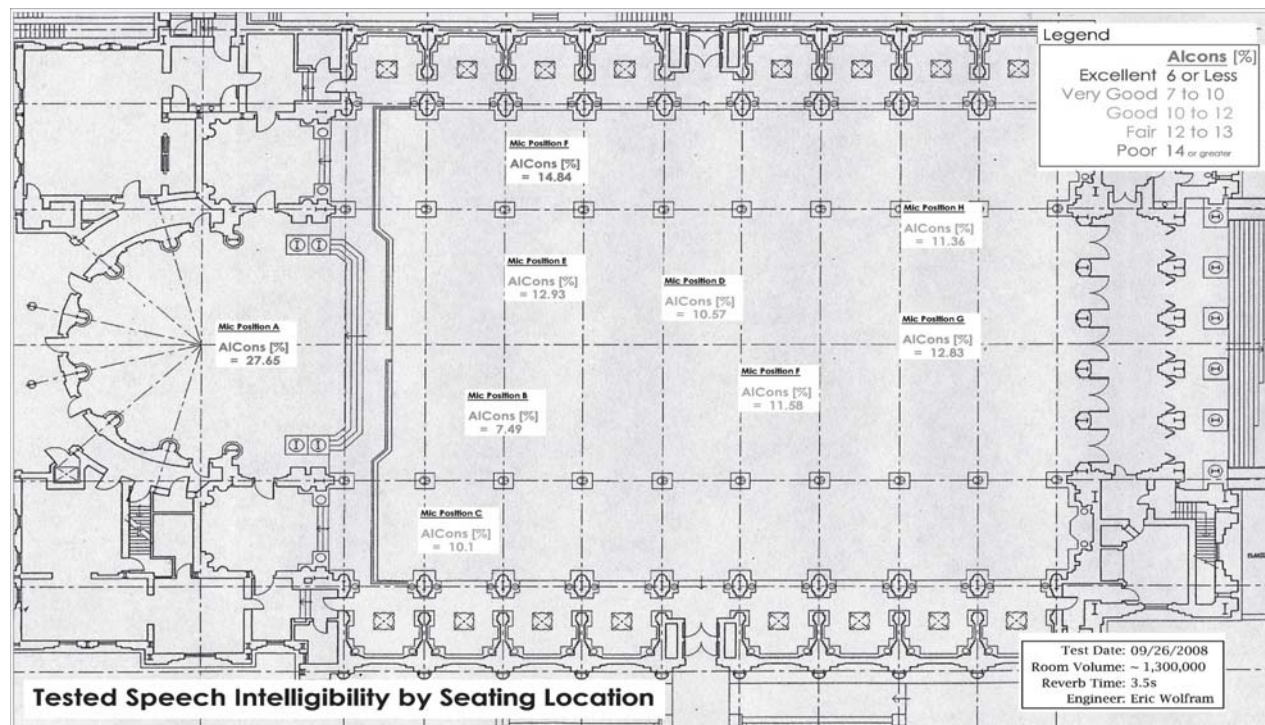
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*Acoustics in the Worship Space I, II, III, IV, V, VI, VII, and VIII have appeared in THE DIAPASON, May 1983, May 1984, January 1986, May 1987, April 1988, April 1990, July 1991, and May 1992 respectively.*

## The Value of Good Acoustics

My over eighty-year-old grandmother once declared, "The new pastor at church is just no good!" The rest of the family was surprised by this statement to say the least; we all thought grandmother's new pastor was quite a fine man, and a good preacher, too. So—we tactfully inquired of grandmother, "Just what don't you like about him?" I'm not just sure what we imagined her answer would be, but we were again surprised by the response: "He's no good because you can't hear him!" The cause of my grandmother's stated perception of the pastor may have been issues with aging, hearing aids, room acoustics, or sound system performance—but no matter the cause, perception was reality to my grandmother!

The value of good sound rendition in worship cannot be underestimated. Worship is a multi-sensory experience. It is expressed in *sound* through speech and music. It is expressed in *sight* through art, architecture, and image. It is expressed in *touch* through material texture and human interaction. And it is expressed through *taste* and *smell* in such means as bread, wine, flora and incense. The primary mode of communication in most worship contexts, however, is through the sense of *sound*. The sounds of worship are many and diverse. There is the speech of sermon, lessons, liturgy and prayers spoken by clergy, lay assistants, and the assembly—and spoken from al-



Alcon measurement data map

tar, pulpit, lectern, ambo, font, nave, balcony, transept and pew. There is the traditional and contemporary music of choir, organ, percussion, woodwind, brass, and string—projected from chancel, balcony, transept, or stage. There is the essential participation in hymn and song by the assembled congregation, projected to and heard from every corner of the room. There is the sound delivered by speakers—reinforced speech or music, and

the host of aural media forms. One only needs to imagine a worship experience lacking any sound communication in order to contemplate the extreme importance of such sound communication!

Given the functional use, the communicative formats, and the artistic possibilities of sound in worship, what is the appropriate application of time, talent, and treasure to achieve good acoustics in the worship environment? The answer might be found in considering the definition of the word "good" in this context.

In terms of speech intelligibility, "good" can be scientifically determined: "Alcons"—the measure of speech clarity, is defined as the Articulation Loss of Consonants. A "low" Alcon percentage (0–6%) is considered "excellent," and indicates that a listener "loses" only from 0 to 6 of 100 words spoken. An Alcon percentage of 7–10% (indicating 7 to 10 words "lost" out of 100) is "very good," and an Alcon percentage of 10–12% is "satisfactory." An Alcon percentage of 13% is "marginal," and greater than 14% is "unacceptable." "Good" acoustics for speech, therefore, suggests a combination of architectural acoustic design and sound system components that can achieve a measurable 7–10% Alcons within a room.

In the "old days" Alcons were measured by "live test subjects." A group of "subject" persons were placed in a room, and a narrator read a list of words to them. The "subjects" noted what words they thought they heard on a survey sheet, and the answers were compiled. The Alcons were determined by the percentage of right and wrong survey answers! Now: a computer generates a "sweep" of multi-frequency sound that is played through speakers into a room. The computer also receives this sound via microphones, analyzes/computes the sweep sound generated and received, and then computes the Alcons.

Scientific measure can be applied to other acoustical factors. Through empirical testing, "good" and functionally appropriate reverberation periods can be determined for worship. The reverberation period is the time (measured in seconds) that a sound takes to drop 60 decibels in intensity after the source ceases producing the sound—it is the length of time audible sound "lingers" in a space. Churches using liturgical worship styles that may include choral and organ music with chanting should be in the 2.0 to 3.0 second reverberation time range, while churches using contemporary music

styles should be in the 1.4 to 1.8 second range. Congregations using differing or "blended" styles within the same room might consider a system of altering the room's reverberation period to meet their needs. The appropriate reverberation period will be an important factor in achieving speech and music clarity, musical blend, and reinforcing support for the singing congregation. "Good" reverberation times then can result from the design and balance of room size, shape, layout and proportion of sound reflecting to absorbing interior finish materials.

In the "old days" an impulse sound was generated in a room (by a balloon burst or starter pistol shot, etc.), and that sound was recorded on a graphic chart recorder and sound recording. The reverberation time was measured off the graph recorder and in time. Now: the same sweep sound as used for Alcon testing is generated and received by the computer, such that the computer can measure/compute the reverberation time period.

Through empirical testing, "good" and functionally appropriate background noise levels can also be determined for worship. In this context, "NC" (Noise Criteria) is the measure of the intensity of ambient background noise across the frequency range. In order to avoid masking or interrupting desired expressive speech and music, the allowable noise criteria for worship is typically NC 25–30. "Good" and low ambient background noise levels can result from careful design, placement and attenuation of mechanical system and activity noise.

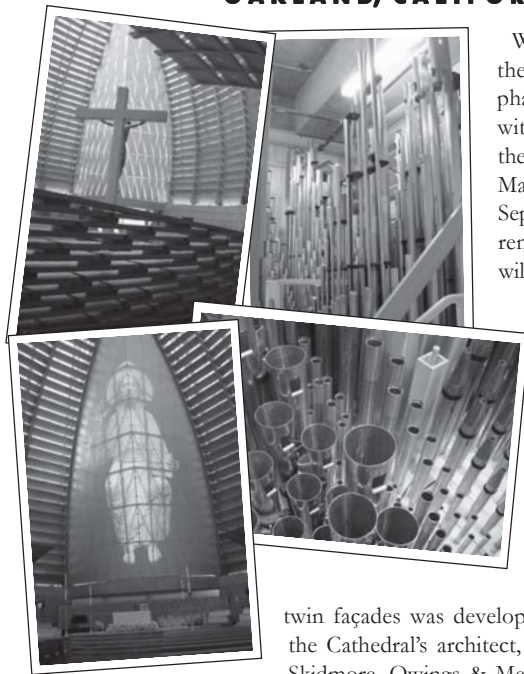
In the "old days" a decibel meter was set up and monitored to take in "background noise" data. Now: background noise is still measured by a multi-frequency decibel meter.

There are a host of factors and individual circumstances to be taken into consideration when designing or remodeling a worship space. The allocation of resources sufficient to achieve at least a "good" acoustical setting for speech (Alcons), general sound quality (Reverberation Time), and noise control (NC) is essential, and can be the beginning of the path to a truly excellent sacred environment. ■

*Scott R. Riedel is president of Scott R. Riedel & Associates, Ltd., an acoustical and organ consulting firm based in Milwaukee, Wisconsin.*

*Eric Wolfram, head acoustician/testing engineer for Scott R. Riedel & Associates, Ltd., assembled the illustrations.*

## The Cathedral of Christ the Light OAKLAND, CALIFORNIA



We are pleased to announce the completion of the first phase of our organ project with the Cathedral of Christ the Light in time for the Mass of Dedication held on September 25, 2008. The remainder of the instrument will be constructed in our workshops over the coming six months and will be installed during the late summer of 2009. The completed instrument will feature four manuals, 75 independent stops (excluding borrows), 90 ranks and 5,335 pipes.

The design of the organ's twin façades was developed in collaboration with the Cathedral's architect, Craig Hartman of Skidmore, Owings & Merrill, and will suggest a natural forest with numerous wooden pipes.

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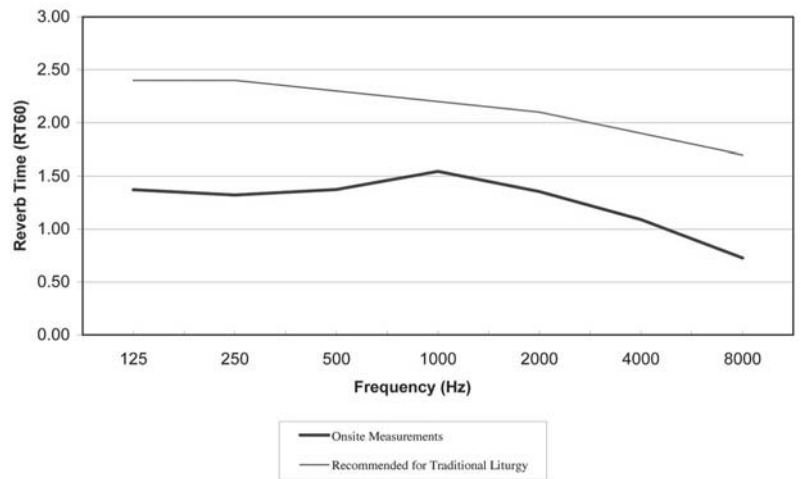
Eric Wolfram conducting acoustical testing with computer, microphones, speakers, and sound-generating equipment

### Reverberation Time Measurement

reference: ISO 3382:1997(E)

Test Date: January 3, 2009	Walls: Plaster Walls with Portions Thin Wood Wainscoting
Engineer: Eric Wolfram	Ceiling: Stiff, Heavy Wood Deck Ceiling Throughout
Rm. Volume: 124,000.00 Ft <sup>3</sup>	Floor: Thick Carpeting Throughout
Tested Occupancy: Fully Unoccupied	Seating: Padded Pew Seats and Backs
	Atmosphere: 64.6 °F 33.8 % RH

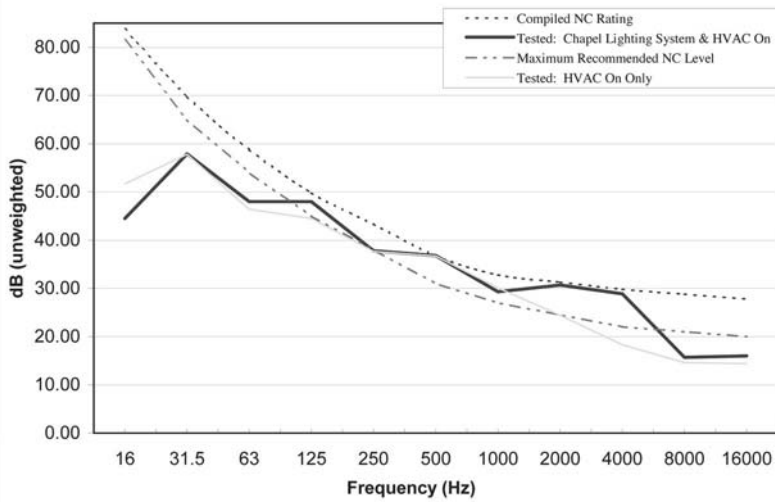
#### Plotted Data:



### Noise Test Results and NC Rating

Client: Sanctuary	Building: Sanctuary
Test Date: 9/26/2008	Room Number:
Rm. Volume: 1,300,000.00 Ft <sup>3</sup>	Engineer: Eric Wolfram
Rm. Notes: Condition: HVAC Fan On, Chapel Lighting System On Tones Present in Lighting System dimmer circuit: 33.89dB @ 1.55 kHz, 31.61 dB @ 2.15kHz, 31.02dB @ 2.28 kHz	

#### Plotted Data:



#### Compiled NC Rating

NC 31.8

#### Onsite Measurements

Pos. A	Pos. B	Pos. C	Pos. D	Pos. E	S.D. $\sigma =$	Average	Recommended for Traditional Liturgy
T30 (Reverberation Time)							
125	1.39	1.49	1.46	1.44	1.08	1.37	2.4
250	1.29	1.33	1.32	1.4	1.3	1.32	2.4
500	1.41	1.36	1.43	1.4	1.3	1.37	2.3
1000	1.68	1.62	1.56	1.6	1.3	1.55	2.2
2000	1.58	1.62	1.52	1.5	0.6	1.35	2.1
4000	1.27	1.28	1.25	1.2	0.5	1.09	1.9
8000	0.83	0.76	0.75	0.7	0.6	0.73	1.7

#### EDT (Early Decay Time)

Pos. A	Pos. B	Pos. C	Pos. D	Pos. E	S.D. $\sigma =$	Average
125	1.23	1.17	1.60	1.27	1.08	1.27
250	1.48	1.36	1.61	1.2	1.3	1.38
500	1.32	1.44	1.44	1.3	1.3	1.35
1000	1.22	1.40	1.41	1.6	1.3	1.38
2000	1.25	1.36	1.43	1.7	0.6	1.26
4000	1.13	1.11	0.74	1.3	0.5	0.95
8000	0.95	0.69	0.66	0.8	0.6	0.74

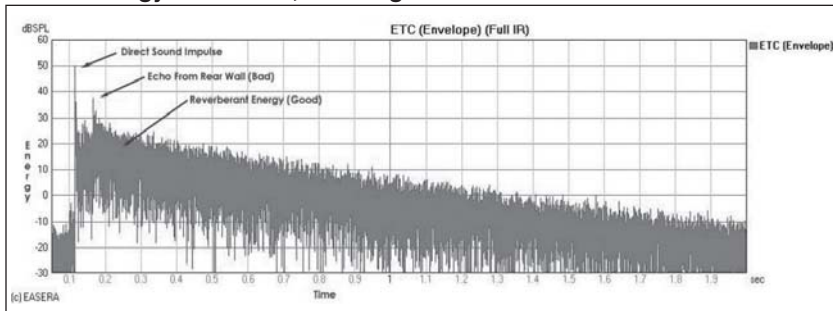
#### C<sub>50</sub> (Definition / Speech)

Pos. A	Pos. B	Pos. C	Pos. D	Pos. E	Average	Recommended C <sub>50</sub>
-1	5.2	4.20	2.5	5.7	3.32	≥ -2 dB

#### C<sub>80</sub> (Clarity / Music)

Pos. A	Pos. B	Pos. C	Pos. D	Pos. E	Average	Recommended C <sub>80</sub>
1.00	6.40	6.60	4.3	8.2	5.30	≥ -5 dB

### Sound energy time curve, showing both reverberation time and an echo



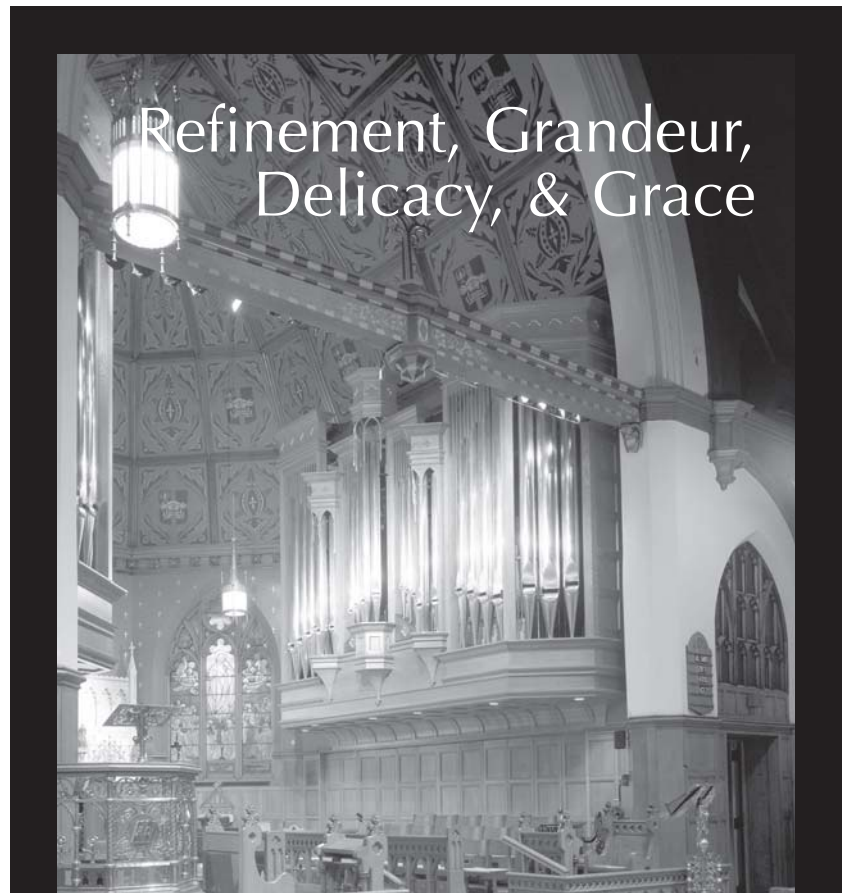
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# University of Michigan 48th Annual Conference on Organ Music

Gale Kramer, with Marijim Thoene, Alan Knight, and Linda Pound Coyne

The centenary of the birth of Olivier Messiaen (1908–1992) afforded the occasion at the University of Michigan's 48th Annual Conference on Organ Music last October to gather performers, scholars and friends of Messiaen for a consideration of one of the twentieth century's most original composers and to hear performed nearly all of his repertoire for organ. At the remove of nearly a quarter century from the premiere in 1986 of his last major work, *Le Livre du Saint Sacrement*, his legacy continues to influence today's composers, performers and improvisers.

The Messiaen content of the conference included a lecture called "Visions of Glory," by Professor **Andrew Mead**, reminiscences and a masterclass by **Almut Rössler**, a discography presented by **Michael Barone**, and performances including *L'Ascension* (**Carolyn Shuster Fournier**), *Méditations sur la Sainte Trinité* (**Almut Rössler**), *La Nativité* (students of **James Kibbie**), *Quatuor pour la fin du Temps* (University of Michigan students), and *Le livre du Saint Sacrement* (**Jörg Abbing**). In addition, various Messiaen compositions were included in a lecture-recital by **Wayne Wyrembelski**, and in recitals by students of Professors Mead and Mason, and by **Naji Hakim**.

## Four great dramas in Messiaen's musical life

Almut Rössler, daughter of a German Protestant pastor, knew and worked with the Roman Catholic mystic Olivier Messiaen for 50 years. Marijim Thoene reviewed two of Rössler's presentations:

## Almut Rössler lecture on performing Messiaen's music

It was a distinct privilege to hear one of the greatest interpreters of Messiaen's organ music, Almut Rössler, lecture on "Performing Messiaen's Music." This was her seventh visit from Düsseldorf, Germany to the University of Michigan to perform works of Messiaen and share her insights on the performance of Messiaen's music, which is filled with the outpouring of his intense and profound faith in a musical language that is rhythmically complex and drenched in the colors of all creation. Professor Rössler worked closely with Messiaen for many



Almut Rössler (photo credit: Marijim Thoene)

years, playing his music on all types of organs. Her official studies began with him in 1951. She played four recitals of his works at La Trinité in Paris, where he was organist for 60 years. She organized the first Düsseldorf Messiaen Festival in honor of his 60th birthday in 1968 and participated in many other conferences focusing on his music throughout Europe. She was not only his student, but also his friend and confidante. She is the one Messiaen chose first to look at his last organ work, *Livre du Saint Sacrement* (*Book of the Blessed Sacrament*), which she premiered in Detroit for the 1986 AGO convention.

Professor Rössler based her lecture on Messiaen's own description of four dramas in his life as a composer, as written in a parish letter for La Trinité. His description is especially poignant because each drama offers invaluable biographical information as well as insights into how he wished his music to be performed. These four dramas included (1) the religious musician (bringing faith to the atheist), (2) the ornithologist, (3) the synaesthete, and (4) the rhythmicist. For brevity's sake I will offer just a glimpse of Messiaen the composer as described by Almut Rössler, which is pertinent to the performance of his organ works.

(1) To play the music of Messiaen, whose devotion to the Roman Catholic Church permeated every fiber of



Almut Rössler teaching a masterclass on Messiaen's *La Nativité du Seigneur* (photo credit: Béla Fehér)

his being, one must have a knowledge of prayer, understand the symbolism of sound, e.g., the Incarnation; one must have a personal faith and a reverence for holy things.

(2) The underlying source of Messiaen's passion for notating birdsong is expressed by Messiaen himself in his preface to his *Quartet for the End of Time*: "The abyss is Time, with its sadnesses and weariness. The birds are the opposite of Time; they are our desire for light, for stars, for rainbows, and for jubilant song." His complicated rhythms are notated precisely, and one must subdivide major beats into 32nd notes and 16th notes, and be able to maintain the pulse of the larger beat and to switch fluently between larger and smaller note values.

(3) Messiaen was a "synaesthete." He saw colors when he heard certain sounds. He explains this phenomenon as "an inner vision, a case of the mind's eye. The colours are wonderful, inexpressible, extraordinarily varied. As the sounds stir, change, move about, these colours move with them through perpetual changes." (*Contributions to the Spiritual World of Olivier Messiaen*, by Almut Rössler, Duisburg: Gilles and Francke, 1986, p. 43.) In playing Messiaen's works, one must always consider the sound that he specifies; the instrument must contain the colors and intensity of power that is required; dynamic power is of utmost importance.

(4) Messiaen's business cards were printed with his name followed by "composer" plus the term "rhythmicist." For



Marilyn Mason and Almut Rössler (photo credit: Marijim Thoene)

Messiaen, rhythm is not strict like a marching band, but is the rush of wind and the shape of the seas. He used added time values to break up the regularity of notes. Rössler advised learning his music on the piano, and when all of the nuances are worked out and when it sounds beautiful, then play it on the organ and transfer the subtle treatment of time to the organ. Messiaen does not have metronome markings in his scores because every organ and room is different. There should be a dialogue between the room and the player. In a slow tempo one should not play more slowly in a resonant room. The performer has to produce resonance within himself.

## Almut Rössler masterclass on *La Nativité*

Students of Professor James Kibbie, including **Thomas Kean**, **John Woolsey**, **Laura Kempa**, **John Beresford**, **Andrew Herbruck**, **Richard Newman**, and **Diana Saum**, played *La Nativité du Seigneur*, and afterwards Professor Rössler offered comments and suggestions. She congratulated Prof. Kibbie and his students, saying, "the performance was eloquent to the spirit of the work."

These selected comments reflect Rössler's keen insights and power to communicate very complex ideas in simple terms: "Don't play squarely! Remember, if there are no staccato marks, the passage is to be played legato. The performer must have his own vision of eternity. Know the meaning of every word on the page. If staccato chords occur in a slow movement, you must feel like a sculptor who forms things when you release the chords." In *Méditation VII, Jésus accepte la souffrance*, she was especially graphic in her comments: "I would like to see your claws. You have to feel like a tiger. The attitude toward the piece must be felt in your body, you must play it with all your force. The cross must sound like a suffering instrument, not a nice cross around your neck."

Thank you, Almut Rössler, for bringing us the glorious music of Messiaen and sharing with us his vision of the universe.

—Marijim Thoene, DMA

## The mystic striving to be understood

Rössler suggested that, perhaps because his musical language was unconventional and because he wanted to be understood, Messiaen provided many references to biblical, liturgical and theological texts, and he published many explanations. She noted his preoccupation with rhythm. Her advice to students included the paradox that one must observe the durations of notes extremely precisely, yet in a stream of many notes of equal value one must create accents by the subtle management of time. In his music, she learned, birdcalls alone stand outside the strict requirements for durations. This is consistent with his notion that time is an abyss and the sounds of birds are beyond the limits of time.

Alan Knight corroborated Messiaen's desire to be understood in his review of Rössler's performance of *Le Banquet Céleste* and *Méditations sur le Mystère de la Sainte Trinité*:



## National Association of Pastoral Musicians Thirty-Second Annual Convention July 6–10, 2009 • Chicago, Illinois



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Students of James Kibbie performing Messiaen's *La Nativité du Seigneur*, with Karl Schrock, narrator (photo credit: Béla Fehér)

In her words of introduction, Marilyn Mason recalled Rössler's six previous visits to Ann Arbor. Before she played, Rössler commented on the experience of first encountering the piece in Messiaen's presence. The then "new" composition turned out to be, in her words, "a beautiful piece!"

She described its theological and musical outline as follows. The odd-numbered movements—1, 3, 5, 7 and 9—take up the Trinitarian texts from Thomas Aquinas's *Summa Theologica*, (as, the Essence of God—mvt. 3, the Attributes of God—mvt. 5, etc.), while the even-numbered movements—2, 4, 6 and 8—musically and theologically amplify and expand upon the preceding odd-numbered movements. The developmental process here, she explained, is comparable to that of Beethoven. The texts for the even-numbered movements were selected from the liturgy and the Scriptures. Movement 8, for instance, deals with both the three Persons and the Oneness of God. Romans is quoted: "O the depths of the richness of the wisdom and the knowledge of God!" *God is simple* is Messiaen's primary meditation in this movement, with the chant taken from the Alleluia of All Saints Day. Intermittently, three chords are repeated in varying rhythms to signify that the triune God is eternally One.

With this short explanation and a page of notes on the themes, Rössler's performance was easy to take in. She played *Le Banquet Céleste* as a prelude to the cycle. (This was not applauded, creating an ambiance for meditation—a good idea.) From the quiet opening to the end of the recital, one had the pleasing conviction that Messiaen had heard all of this and had commented on it in detail. Ms. Rössler played with marvelous ease, movement, freedom, and sureness.

—Alan Knight, DMA

In other Messiaen presentations, **Michael Barone**, a frequent presenter at the U-M conferences, played selected recordings from a discography that he compiled of Messiaen's recorded organ works up to 1955. The earliest commercial Messiaen recording anywhere was made by the late University of Michigan Professor Robert Noehren, playing *La Nativité* at Grace Episcopal Church, Sandusky, Ohio, on a historic Johnson organ rebuilt by Schlicker and Noehren. The two earliest recordings of *L'Apparition de l'Église éternelle* were by Jean Langlais and by the American Richard Ellsasser playing at the Hammond Museum in Gloucester, Massachusetts. Barone played portions of Leopold Stokowski's recording of Messiaen's original version of *L'Ascension*, which Messiaen scored for orchestra. Barone's summary comment was, "Our experience of Messiaen continues. He helps us look at things in ways we had not imagined."

Besides bringing a brilliant reading of *L'Ascension*, **Carolyn Shuster Fournier** presented *Ubi caritas* by Jacques Charpentier, written for organ and unison women's and children's voices.

The culminating recital, *Le Livre du Saint Sacrement*, was played by German organist **Jörg Abbing**, who had studied it with Rössler. Fierce concentration allowed him to play the two-hour program with only two hours of preparation time on the organ. His playing projected conviction, accuracy and stamina. A day earlier he played an entire Bach program on the Wilhelm organ at the Congregational



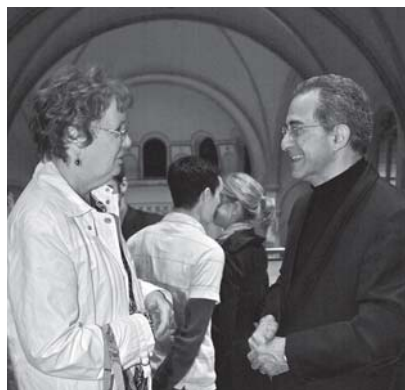
Andrew Mead, Marilyn Mason, and Huw Lewis (photo credit: Linda Pound Coyne)

Church, filling in at the last minute, and a day or two later he played a "post-conference" program of Italian music at the Methodist Church—clearly a young performer with depth and energy.

There were excellent presentations that did not feature Messiaen or his music exclusively. **Craig Scott Symons**, with **Sonia Lee**, violin, and **Elizabeth Wright**, soprano, spoke about and put a spotlight on lesser known but deserving works of Sigfrid Karg-Elert. The Ann Arbor AGO chapter sponsored a youth choir festival organized and directed by Dr. **Thomas Strode** and AGO Dean **James Wagner**, which attracted an audience of 250 to the opening event of the conference. Accompanist **Scott Elsholz** delighted his audience with a demonstration of the Hill Auditorium pipe organ using *Star Wars* themes. Faculty member **Michele Johns** premiered a new work for organ by Geoffrey Stanton.

**Naji Hakim**, full of vitality and virtuosity, dedicated the rebuilt organ at Ann Arbor's Church of St. Thomas the Apostle. In addition to Bach's E-minor Prelude and Fugue and Franck's *Prière* he played *Le Vent de l'Esprit* from Messiaen's Pentecost Mass, but he surpassed everything else on the program with the performance of his own compositions, *Glenalmond Suite* and the *Sakskøbing Præludier*. Himself a pupil of Langlais, Hakim's comments earlier to students on improvisation covered an astonishing range of ideas beyond those that simply describe techniques, and they included some thoughts on time. An improvisation exists in real time; therefore it can express what the performer feels instinctively at that moment. A composition, on the other hand, may have been written over the course of three weeks and performed in three minutes. Reasoning plays a larger role in this process. Memory, and by extension time, is an essential ingredient of love, he asserted, because you can't love something or someone that you don't recognize or remember. Therefore, to improvise on a theme can be an act of love. When all is said and done, an improvisation should sound like a composed work, and a performance of a composed work should sound improvised. Contrast Hakim's preference for improvisation, by his own description a spontaneous reaction in the moment, albeit one that has required years of mental and technical preparation, to Messiaen's preference for written composition, a more enduring construction that relies on the mental processes of reason and reflection, albeit in the service of expressing what is immeasurable.

The University of Michigan Historic Organ Tour, now in its 30th year, is another Marilyn Mason innovation that has fruitfully endured over time. Four organists from the most recent trip to Budapest, Vienna, Salzburg, and Prague performed music from their recitals in Prague and Vienna. They were **Joanne Vollendorf Clark**, **Stephen Hoffman**, **Janice Fehér**, **Charles Raines** and **Gale Kramer**. In memory of the late Robert Glasgow, Clark and Raines played from *A Triptych of Fugues* by Gerald Near, which the composer had dedicated to Prof. Glasgow in 1965. Adding a visual component to the organ conference, photographic artist **Béla Fehér** presented a slide show documenting the sumptuous organs and churches visited on the tour.



Janice Fehér congratulating Naji Hakim following his opening guest recital at St. Thomas Catholic Church in Ann Arbor (photo credit: Béla Fehér)

"The Triumph of Time" is the subtitle of a forgotten novel that Shakespeare recast as *The Winter's Tale*. Considering the special significance of time, both mensural and emotional, in Messiaen's works, as well as the perspective of time brought by the 48th annual occurrence of the event, the subtext of this conference may aptly have been *The Triumph of Time*.

Time, the ever-rolling stream, had recently borne away **Robert Glasgow**, whose performing career and 44 years on the University of Michigan faculty from 1962 to 2006 were remembered by **Marilyn Mason**. Her own creations have endured through time. Performer, networker, fundraiser, teacher, she presides over the annual Organ Conference, the summer Organ Institute, and the Historic Organ Tour, which continue to educate us and enrich our lives.

Rössler commented that Messiaen lived in his own interior world, and that he was a very calm person. Listening to so much of his music in a few days I realized that it has a few fast outbursts (*Transports de joie*, *Dieu parmi nous*) surrounded by long stretches of tempos marked, extremely slow, or very slow or slowly and tenderly. This week of recitals included, probably inevitably, three performances of *Le banquet céleste* and

three of *L'Apparition de l'Église éternelle*. At first I began to anticipate yet another very slow performance, secretly wishing that someone had excised the repetitions in the programs. But by the end I had accepted Messiaen's perspective on time and I began to appreciate what goes on in the duration of a sound, not just where it is going next.

—Gale Kramer, DMA

### Summing up

For the past 47 years, the University of Michigan has presented a conference on organ music of outstanding quality under the able leadership of Marilyn Mason, chairman of the department.

The emphasis of the 48th conference, which began October 5 and continued for three days, was on the music of Olivier Messiaen. Numerous recitals and lectures explored the many complex aspects of his musical language. Headliners Naji Hakim and Carolyn Shuster Fournier from Paris and Almut Rössler from Düsseldorf all knew Messiaen and could interpret his music with enormous insight. Additional lecturers were Michael Barone of *Pipedreams* fame and Andrew Mead, Professor of Theory at the University of Michigan.

Germany was also given admirable attention. Craig Scott Symons presented a lecture recital on Karg-Elert, and Jörg Abbing of Saarbrücken played an all-Bach program that included chorale settings, three counterpoints from the *Art of Fugue*, and the *Passacaglia and Fugue*. It was a stellar performance in technical prowess and aesthetic understanding. The very next evening he played an all-Messiaen program, the *Livre du Saint Sacrement*!

The organ conference is always a "total immersion" experience, in which participants listen and think about the music being studied with intensity and dedication; several organists remarked that they cherish these days in October each year, since it is an opportunity to come to Ann Arbor and learn from the "best of the best."

—Linda Pound Coyne

## An Evening of Music Celebrating the Life and Work of Robert Glasgow

Friday  
May 29, 2009  
8:00 p.m.  
Hill Auditorium  
Ann Arbor, Michigan



Robert Glasgow 1925-2008

Spoken Tributes by:

William Aylesworth  
Marilyn Mason  
Louis Nagel  
Orpha Ochse  
David Palmer

Performances by:

Susan DeKam  
Alexander Frey  
Martin Jean  
Charles Kennedy  
Peter Stoltzfus Berton  
Jeremy David Tarrant

## Cover feature

### Milnar Organ Company, Eagleville, Tennessee Cal Turner, Jr. Residence, Franklin, Tennessee

I recall the winter morning in January 2006 when I received a call that would begin one of the most noteworthy experiences in my career. At the time, we were giving some assistance to the Schoenstein Organ Company with their installation of a new organ in the Laura Turner Concert Hall in the new Schermerhorn Symphony Center in Nashville. The caller that January day three years ago was Cal Turner, Jr., whose support of the fine arts was well known, including his contributions to the Schermerhorn concert hall named in his mother's honor.

Mr. Turner asked if we could build a pipe organ for his new home that was well under construction. The home site is on the tallest hill in Franklin, Tennessee, about one half hour from our shop. Soon after that call, my eldest son Derek and I met with Mr. Turner and the architect, Brad Norris, to explore the possibility of building a new organ for the multi-leveled great room.

Our most limiting factor was space. The super-structure of this room was made up of very large wooden beams. Two of these beams supported the staircase landing on the second floor. They were about eight feet apart, and projected about four feet into the room, a perfect spot for the main Great division. We wanted to keep the profile of the Great windchest and case as low as possible. Using a swimmer helped, but there was no room for a blower of adequate size. The .75hp Ventus blower located in the Swell was more than adequate for the entire organ. We had the contractor cut a trough in one of the support beams for our air line and cables. The wood and cast iron railing behind the main Great organ, in the walkway, was made removable for tuning and servicing.

To the left of where the main Great division would be was a room that was planned as a large closet. With some redesigning and a little give and take, it became our tight Swell chamber. Between the two main chests we built our walkboard in three removable sections. This gave us access to all the windchests for service. Special low-heat lighting in the ceiling keeps the temperature down while tuning. Temperature and humidity control is exceptional in the home, and it keeps the organ in very good tune.

The inside walls were well insulated, which kept the Swell sound egress confined to the shades. We constructed the Swell shades of oak and stained them to match the beams in the room. To keep the shades from being so noticeable, we placed the Great 8' Erzähler and 4' Koppel Flute in front. Because of the space restriction, it was necessary to place the low pipes of the 16' Bourdon on the outside of the Swell chamber in an open hallway over the sitting room. There were no wall obstructions, so with a little higher wind pressure, the bass pipes fill their need. Above the great room is a small observation room that looks over the county; it is accessible by a staircase or elevator. During the installation of the organ, some of our men witnessed a large crane lifting the roof off the observation tower, place one of the home's three Bösendorfer grand pianos in the room, and replace the roof.

Below the great room is a large, ornately decorated oriental-styled theater modeled after a traditional Chinese *Sihayuan* or courtyard. The lowest level has parking for many cars and an interior full-sized car wash. The walls are painted with characters from Mrs. Margaret Turner's book *I the Fly*, by Denas Davis, the original illustrator of her children's book. The area is so well appointed, it serves as a banquet room as well.

From the console on the main floor, while you are surrounded by the majestic hand-hewn timber structure of the living room, you can look through one of the numerous kitchens and see the



Final location of the Great chest and chimes

indoor water park equipped with waterfalls and several water slides. Working in this unique 23,600 sq. ft. home was almost surreal.

For a modest-sized organ, as one can see by the stoplist, it can successfully play a variety of organ literature. The organ was built primarily for entertainment, but quite a bit of classical music has been recorded on the instrument. With the use of the chimes and a MIDI module, a lot of interesting and amusing music is heard, especially when Cal Turner is performing for his grandchildren. We all enjoyed building this instrument for this very fine, generous, good man.

Cal Turner, Jr. received his B.A., cum laude, from Vanderbilt University in 1962. Following his graduation from Vanderbilt, Mr. Turner served for more than three years as an officer in the United States Navy. In December 1965, he began his career at Dollar General, the company founded by his father and grandfather in 1939. He succeeded his father as president in 1977 and as chairman in 1988. At the time of his retirement in 2003, Dollar General had grown into a New York Stock Exchange retailer with more than 6,000 stores in 27 states and annual sales in excess of \$6 billion.

Cal Turner, Jr. has served on the board of numerous civic and charitable organizations throughout Tennessee and Kentucky. He personally received the Presidential Award for Private Sector Initiatives from Ronald Reagan at a White House ceremony. I believe one of his greatest achievements was to learn to play the pipe organ from his mother, Laura Turner. Cal served many years as organist at the Methodist Church in Scottsville, Kentucky. Mr. Turner has joined the Nashville AGO and is planning a Christmas program for the chapter this year.

It's not often an organ builder has the opportunity to build an organ for a modern mansion. Cal Turner, Jr. gave us a free hand in the visual and tonal design. His enthusiasm for the project was infectious to everyone in our shop. We will always be grateful to Mr. Turner for his faith in our firm and the great working relationship we shared.

The following people were involved in the building of this organ: Dennis Milnar, Derek Milnar, Jeffrey Milnar, Todd Milnar, Greg Milnar, Tim Murphy, Kevin McGrath, Chris Brent, Ryan Milnar, Chris Sias, and Melanie Duncan.

When the organ was completed I sent Mr. Turner the following letter and re-



Console set behind the staircase



Back of the main chest

ceived his response, which follows my letter:

Dear Cal,

I was very pleased with the final results of the tonal finishing. By raising wind pressures and raising the volume of several sets of pipes we probably increased the volume of the organ by about 20 percent. The versatility was enhanced even more. The wind pres-

sure in the Swell was increased from 3.5 to 4 inches w.c. The pipes reacted very well to the increase. The only stop that needed a little calming was the Harmonic Flute from middle C up. That's where the stop goes harmonic and the attack was a little pronounced. Restricting the air at the toe slightly brought it back into good speech.

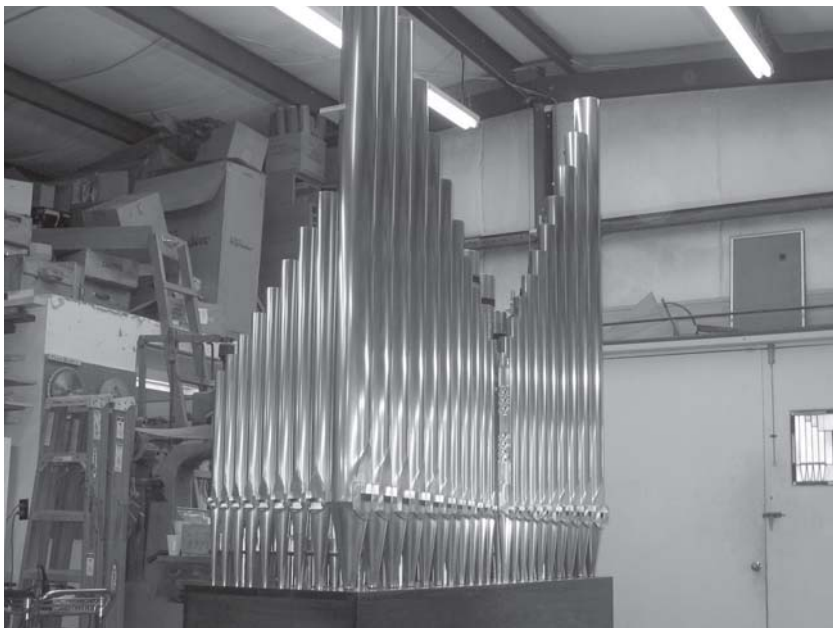
We further increased the volume of



Cal Turner, Jr. residence (photo credit: Roger Wade Studio, Inc.)



The main Great chest in the Milnar shop



Setting the main Great chest in the shop



Derek Milnar's first look at the possible organ location

the 8' Gedeckt by opening the toe hole, allowing more wind to enter the pipe. This gave a good foundation to the Swell, a better balance to the flute chorus, and added to the volume of the Pedal.

We also increased the volume of the 8' Viola so it was dominant to the Great Erzähler with the shades open. We use this stop at 8' and 4' pitches to tune the Swell division, and it works very well.

The last significant increase in volume in the Swell was to the 8' Oboe. By raising the caps at the top of the resonator and raising the tuning wire on the reed tongue, it gave the Oboe much more tonal presence and volume. The increased fundamental sound gave the whole Swell division much more presence.

We raised the windchest in front of the swell shades to 3.6 inches w.c. This brought the Koppel Flute in good balance within the flute chorus, and an increased fullness to the Erzähler. We kept the main Great windchest at 3.0 inches w.c. because of its prominent location in the room; its volume is more than adequate. We actually brought about an octave of the 8' Principal down a bit because it was overpowering. This balanced the principal chorus.

This is probably more information than you wanted to hear, but I am so pleased with the overall results of the instrument I wanted to share it with you.

Sincerely,  
Dennis P. Milnar

### Cal Turner, Jr.

Dennis

Thank you for a wonderful organ project in our home. The result is great joy for me.

Your recent letter's description was masterful in that I understood it -- I think! Your whole family has my respect, admiration and love.

May 15, 2008

Cal Turner, Jr.

#### GREAT

8' Principal	61 pipes
8' Rohr Flute	61 pipes
8' Harmonic Flute (Sw)	
1-12 from 8' Gedeckt	
8' Erzähler	61 pipes
8' Erzähler Celeste TC	49 pipes
4' Octave	61 pipes
4' Koppel Flute	61 pipes

2' Principal (ext 8' Princ)	24 pipes
1 1/2' Mixture III	183 pipes
Chimes	21 bars
Swell to Great 16'	
Swell to Great 8'	
Swell to Great 4'	
MIDI to Great	

#### SWELL

8' Gedeckt	61 pipes
8' Viola	61 pipes
8' Viola Celeste TC	49 pipes
4' Harmonic Flute	61 pipes
4' Violetta (ext)	12 pipes
2 3/4' Nazard	61 pipes
2' Piccolo (ext)	12 pipes
1 3/4' Tierce TC	37 pipes
1 1/2' Quint (ext)	
8' Oboe	61 pipes
Tremolo	
Swell to Swell 4'	
MIDI to Swell	

#### PEDAL

16' Gedeckt	12 pipes
8' Principal (Gt)	
8' Rohr Flute (Gt)	
8' Gedeckt (Sw)	
5 1/2' Quint (Sw 8' Gedeckt)	
4' Principal (Gt 8' Principal)	
4' Chimney Flute (Gt 8' Rohr Flute)	
8' Oboe (Sw)	
4' Oboe (Sw)	
Great to Pedal	
Swell to Pedal	
MIDI to Pedal	



Great polished tin façade with diamond-faceted center pipes



The main Great chest with Great offset chest in background

The mahogany two-manual console includes:  
mahogany pedalboard with rosewood sharps  
keyboards with pearwood naturals and rosewood sharps  
burlwood nameboard and drawknob jambs  
mahogany adjustable bench  
six rosewood coupler rockers  
27 custom rosewood turned drawknob heads with engraved inserts  
20 thumb pistons  
six toe studs  
adjustable fluorescent music rack and pedal light  
General MIDI Module SD-20 with JBL Eon G2-15 self-powered speaker  
ICS-4000 control system

#### Other features:

Peterson 16-stage shade machine  
motor-driven tremolo  
Great 8' Principal and 4' Octave of 75% polished tin  
The center façade pipe is diamond faceted and signed by the pipe maker and dedicated to Mr. Turner.

Cover photo: Roger Wade Studio, Inc., Bigfork, Montana



**American Guild of English Handbell Ringers National Seminar 2009**  
July 15–18, Tucson, AZ.

Concerts; classes for directors, ringers, composers; Nancy Jessup, Arnold Sherman, others.  
Contact: <www.agehr.org/tucson.asp>.

**National Association of Church Musicians 71st Annual Convention**

July 16–18, Long Beach, CA.  
Craig Jessop.  
Contact: <www.nacmhq.org>.

**René Clausen Choral School**

July 18–22, Moorhead, MN.  
Craig Jessop, René Clausen.  
Contact: <www.reneclausen.com>.

**The Chorus of Westerly Choral Symposia**

July 19–25, July 26–August 1, Camp Ogontz, Lyman, NH.  
Freda Herseth, George Kent, Richard Marlow, Paula Rockwell, David Willcocks.  
Contact: 401/596-8663;  
<www.chorusofwesterly.org>.

**Mount Royal International Summer School**

July 19–28, Mount Royal College, Calgary, AB, Canada.  
Simon Preston, David Higgs, Neil Cockburn, Michael Radulescu; classes, lessons, recitals.  
Contact: 403/440-7769; <www.mtroyal.ca/conservatory/intsumschool.shtml>.

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

July 19–August 2, Romainmôtier, Switzerland.  
Courses in improvisation, interpretation, harmonium, Spanish and Italian music, Alain, Bach; Joris Verdin, Marie-Claire Alain, Luigi Ferdinando Tagliavini, Guy Bovet, Tobias Willi, Emmanuel Le Divellec.  
Contact: 41 32 721 27 90;  
<bovet.aubert@bluewin.ch>;  
<www.jehanalain.ch/>.

**Liturgical Music Conference 2009**

July 20–23, St. John's University, Collegeville, MN.  
"The Church in Change—Hope and Creativity." Lectures, demonstrations, studio lessons, music-making; Kim Kasling, Lynn Trapp, Axel Thiemer, others.  
Contact: 320/363-2839; <bdunn@csbsju.edu>.

**Montréal Boys' Choir Course**

July 26–August 2, Christ Church Cathedral, Montreal, QC, Canada.  
Andrew Lumsden, guest music director.  
Contact: 516/746-2956 x18; <mbcc.ca>.

**Saessolsheim Organ Academy**

July 26–August 2, Alsace, France.  
Classes, lessons, recitals; Baroque music, improvisation; Freddy Eichelbecker, Francis Jacob, Benjamin Righetti, Claude Roser, Willem Jansen.  
<http://perso.wanadoo.fr/asamos/>.

**Canford Summer School of Music**

July 26–August 16, Sherborne, Dorset, UK.  
Concerts, choral and conducting courses; Sue Hollingworth, Julian Wilkins, Nigel Perrin.  
Contact: +44 (0) 20 8660 4766;  
<www.canfordsummerschool.co.uk>.

**South German Organ Academy**

July 30–August 2, Ochsenhausen, Rot, Otto-beuren, and Weingarten, Germany.  
Works of Handel, Stanley, Bach, Italian and French 18th–19th century works; Franz Raml.  
Contact: <www.organpromotion.org>.

**IAO Congress 2009**

July 30–August 4, Liverpool, northwest England.  
Incorporated Association of Organists annual congress; concerts, lectures, visits to churches and cathedrals; Cathy Lamb, Philip Scriven, Ian Tracey, others.  
Contact: <www.iao.org.uk>.

**Association of Lutheran Church Musicians Biennial Conference**

August 2–5, Milwaukee, WI.  
Concerts, lectures, workshops, hymn festival; Jeffrey Bleresch, Paul Hoffman, Tom Trenney.  
Contact: <www.alem.org>.

**57. Internationale Orgeltagung 2009**

August 2–8, Prague, Czech Republic.  
Concerts, visits to organs; Jaroslav Tuma, others.  
Contact: <www.gdo.de>.

**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>.

**Baroque Instrumental Program**

August 9–21, Vancouver, BC, Canada.  
Harpichord, fortepiano, harpsichord regulation (August 15) workshops; Jacques Ogg, Ton Amir, others.  
<www.earlymusic.bc.ca/vemp.htm>.

**Corsi di Musica Antica a Magnano**

August 20–28, Magnano, Italy.  
Clavichord, fortepiano, organ, harpsichord, choral conducting, musicology; Bernard Brauchli, Luca Scandali, Georges Kiss, Giulio Monaco, others.  
Contact: <www.musicaanticamagnano.com/>.

**32nd International Organ Week**

September 6–13, St. Andreas-Kirche, Korschenbroich, Germany.  
Michael Austin, Maurice Clerc, Henning Dembski, Amelie Dembski, Jean-Paul Imbert.  
Contact: <www.orgelfreundeskreis.de/Orgelwoche/orgelwoche.html>.

**William Weisser**; Edenton Street United Methodist, Raleigh, NC 7:30 pm

**S. Wayne Foster**; Parish Church of St. Helena, Beaufort, SC 12 noon  
Bach Festival; Gamble Auditorium, Baldwin-Wallace College, Berea, OH 4 pm, 8 pm (separate programs)

**Tom Trenney**; First Presbyterian, Birmingham, MI 7:30 pm

The Alabama Boychoir and Alabama Girls Chorus; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

**Arlene Moulder**, with saxophone; Fourth Presbyterian, Chicago, IL 12 noon

**Olivier Latty**; Holy Name Cathedral, Chicago, IL 8 pm

18 APRIL

Boston Gay Men's Chorus; All Saints, Worcester, MA 7:30 pm

**Iain Quinn**; St. Peter's Lutheran, New York, NY 8 pm

**Ray Cornils**; Macy's Department Store, Philadelphia, PA 2:30 pm

**Aaron David Miller**; St. John's Episcopal, Chevy Chase, MD 7 pm

Bach, *Christmas Oratorio*; Gamble Auditorium, Baldwin-Wallace College, Berea, OH 4 pm, 8 pm (separate programs)

Kammerchor; Concordia University Wisconsin, Mequon, WI 2 pm

19 APRIL

**James David Christie**; First Evangelical Lutheran, Brockton, MA 3 pm

**Eric Plutz**; Cadet Chapel, U.S. Military Academy, West Point, NY 3 pm

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**Calendar**

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

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

**UNITED STATES**  
**East of the Mississippi**

15 APRIL

**Olivier Latty**; Church of St. Ignatius Loyola, New York, NY 7:30 pm

**Stephen Gourley**; Old Salem Visitor Center, Winston-Salem, NC 12 noon

**Wyatt Smith**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

**Margaret Kemper**; Music Institute of Chicago, Evanston, IL 12:15 pm

16 APRIL

**Iain Quinn**; Adolphus Busch Hall, Harvard University, Cambridge, MA 12:15 pm

**Peter Richard Conte**; Village Church, Fort Myers, FL 7:30 pm

17 APRIL

**John Bostron**; Trinity Church, Boston, MA 12:15 pm



**Organized Rhythm** (Clive Driskill-Smith, organ, Joseph Gramley, percussion); Weidner Center for the Performing Arts, Green Bay, WI 2 pm

**Peter Richard Conte**; Marcus Center for the Performing Arts, Milwaukee, WI 3 pm  
Alleluia Ringers; Concordia University Wisconsin, Mequon, WI 3:30 pm  
Newberry Consort; Lutkin Hall, Northwestern University, Evanston, IL 3 pm  
Interfaith Peace Concert; Fourth Presbyterian, Chicago, IL 3 pm  
**James Russell Brown**; Pullman Greenstone United Methodist, Chicago, IL 5 pm

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

5 MAY  
Guilddingers; Church of the Holy Trinity, New York, NY 8 pm  
Quire Cleveland; Fairmount Presbyterian, Cleveland Heights, OH 7:30 pm

6 MAY  
Quire Cleveland; St. Vitus Church, Cleveland, OH 7:30 pm

7 MAY  
**Kola Owolabi**; First Presbyterian, Pittsburgh, PA 12:10 pm  
**Michael Shake**; Peachtree Road United Methodist, Atlanta, GA 7 pm  
Quire Cleveland; St. Mary Church, Elyria, OH 7 pm

8 MAY  
**Harry Huff**; Trinity Church, Boston, MA 12:15 pm  
Carolina Baroque; Chapel, St. John's Lutheran, Salisbury, NC 7:30 pm  
**Carol Williams**; Parish Church of St. Helena, Beaufort, SC 12 noon  
**Terry Charles**; Kirk of Dunedin, Dunedin, FL 8 pm  
Quire Cleveland; St. Noel Church, Willoughby Hills, OH 8 pm  
**Tom Trenney**; First Wayne Street United Methodist, Fort Wayne, IN 7 pm  
**Ken Cowan**; St. Paul's Episcopal, Indianapolis, IN 7:30 pm  
Milwaukee Handbell Ensemble; Concordia University Wisconsin, Mequon, WI 7:30 pm

9 MAY  
**Terry Charles**; Kirk of Dunedin, Dunedin, FL 2 pm  
Quire Cleveland; Shrine Church of St. Stanislaus, Cleveland, OH 8 pm  
**Tom Trenney**, improvisation masterclass; First Wayne Street United Methodist, Fort Wayne, IN 9 am  
**Wesley Roberts**; Gethsemani Abbey, Trappist, KY 6:30 pm

10 MAY  
**Johan Hermans**; Cadet Chapel, U.S. Military Academy, West Point, NY 3 pm  
**Frederick Teardo**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Elizabeth Wong**; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers  
**Andrew Henderson**; Second Presbyterian, Carlisle, PA 3 pm

**Christian Lane**; Peachtree Road United Methodist, Atlanta, GA 5:30 pm  
**Christine Kraemer**; Music Institute of Chicago, Evanston, IL 3:30 pm

11 MAY  
•Mendelssohn 200th Birthday concert; Centreville United Methodist, Centreville, VA 7:30 pm  
**Paul Jacobs**; Calvary Episcopal, Cincinnati, OH 7 pm

13 MAY  
**Nanciann Parrella**; Church of St. Ignatius Loyola, New York, NY 7 pm  
Choral concert; Church of St. Ignatius Loyola, New York, NY 8 pm

14 MAY  
**Christine Clewell**; First Presbyterian, Pittsburgh, PA 12:10 pm

15 MAY  
**Rosalind Mohnsen**; Trinity Church, Boston, MA 12:15 pm  
Washington Symphonic Brass; St. Luke Catholic Church, McLean, VA 7:30 pm  
**Stephen Schaeffer**, with Ambassador Brass Quintet; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
**Jeremy Filsell**; St. Jude the Apostle Parish, Wauwatosa, WI 7:30 pm  
**Johan Hermans**; Fourth Presbyterian, Chicago, IL 12 noon

16 MAY  
**Bruce Neswick**; Christ & St. Stephen's, New York, NY 5 pm  
Cantori New York; Church of the Holy Trinity, New York, NY 8 pm  
Choral concert; Church of St. Ignatius Loyola, New York, NY 8 pm

17 MAY  
**The Chenaults**; Central Baptist, Norwich, CT 4 pm  
Handel, *Judas Maccabaeus*; Madison Avenue Presbyterian, New York, NY 3 pm  
**Brian Swager**; Cathedral of St. Patrick, New York, NY 4:45 pm  
**Earl Naylor**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Justin Miller**; St. Peter's Church, Morristown, NJ 4:30 pm  
Works of Haydn and Mendelssohn, with orchestra; Christ Church, New Brunswick, NJ 6 pm  
**Marilyn Keiser**; Episcopal Cathedral of St. Paul, Erie, PA 4 pm  
Mendelssohn, *St. Paul*; Shadyside Presbyterian, Pittsburgh, PA 4 pm  
**Felix Hell**; Lutheran Theological Seminary, Gettysburg, PA 4 pm  
**Christopher Jacobson**; Washington National Cathedral, Washington, DC 5 pm  
**Isabelle Demers & Daniel Sullivan** (two-organ recital); Greene Memorial United Methodist, Roanoke, VA 4 pm  
Atlanta Baroque Orchestra; Moore Chapel, Peachtree Road United Methodist, Atlanta, GA 3 pm  
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Bruce Barber**; St. Luke's Episcopal, Evanston, IL 4 pm, following choral Evensong

18 MAY  
**Jeremy Filsell**; St. Paul R.C. Cathedral, Pittsburgh, PA 8 pm

## LEON NELSON

University Organist  
North Park University  
Chicago, Illinois

## DOUGLAS REED

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**Paul Vander Weele**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

19 MAY  
**Robert Ridgell**; Trinity Wall Street, New York, NY 1 pm  
**Janet Hamilton**; Centenary United Methodist, New Albany, IN 7:30 pm

20 MAY  
**Gail Archer**; Central Synagogue, New York, NY 7:30 pm

21 MAY  
Stephen Hamilton, Messiaen, *L'Ascension*; Church of St. Mary the Virgin, New York, NY 5:30 pm  
**Andrew Scanlon**; First Presbyterian, Pittsburgh, PA 12:10 pm  
Bach Vespers; St. Lorenz Lutheran, Frankenmuth, MI 7 pm

22 MAY  
**Ray Cornils**; Trinity Church, Boston, MA 12:15 pm  
Birmingham-First Chamber Choir; First Presbyterian, Birmingham, MI 7:30 pm  
**Robert Woodworth**; Fourth Presbyterian, Chicago, IL 12 noon

23 MAY  
**Michael Unger**; Spencerville Seventh-day Adventist, Silver Spring, MD 4 pm  
**John Gouwens**, carillon; Culver Academies, Culver, IN 4 pm

24 MAY  
**Paul Skevington**, with National Men's Chorus and trumpet; St. Luke Catholic Church, McLean, VA 5 pm  
**Peter Miller**; Westminster Presbyterian, Decatur, IL 3 pm

27 MAY  
**Andrew Unsworth**; Methuen Memorial Music Hall, Methuen, MA 8 pm

28 MAY  
**Stephen Price**; First Presbyterian, Pittsburgh, PA 12:10 pm

29 MAY  
**Michael Kleinschmidt**; Trinity Church, Boston, MA 12:15 pm

30 MAY  
Britten, *War Requiem*; Rockefeller Chapel, University of Chicago, Chicago, IL 8 pm

31 MAY  
**Bogna McGarrigle**; Cathedral of St. Patrick, New York, NY 4:45 pm

**Scott Dettra**; Washington National Cathedral, Washington, DC 5 pm  
**Ken Cowan**, with Lisa Shihoten, violin; Emmanuel Church, Chestertown, MD 4 pm  
**David Lamb**, hymn festival; First United Methodist, Columbus, IN 9 am  
North Shore Choral Society; Parish Church of St. Luke, Evanston, IL 3 pm  
Bach, Cantata 68; St. Luke Church, Chicago, IL 10:30 am  
Britten, *War Requiem*; Rockefeller Chapel, University of Chicago, Chicago, IL 4 pm

UNITED STATES  
West of the Mississippi

17 APRIL  
**Christoph Bull**, with painter; First Baptist, Tulsa, OK 7:30 pm  
**John Scott**; St. John's Cathedral, Denver, CO 7:30 pm

18 APRIL  
+**David Rothe**; St. Andrew's Episcopal, Antelope, CA 7 pm

19 APRIL  
Haydn, *Lord Nelson Mass*; Second Presbyterian, St. Louis, MO 4 pm  
**Janelle Maes**; Mount St. Scholastica Chapel, Atchison, KS 2 pm  
**Ken Cowan**; American Lutheran Church, Sun City, AZ 3 pm  
**Bruce Neswick**; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm  
**Michael Unger**; First Presbyterian, Medford, OR 3 pm  
**David Pickering**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Cameron Carpenter**; Plummer Auditorium, Fullerton, CA 2:30 pm  
**Frederick Swann**; St. Margaret's Episcopal, Palm Desert, CA 4 pm

21 APRIL  
**Olivier Latry**; Christopher Cohan Center, California Polytechnic University, San Luis Obispo, CA 8 pm

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

**Paul Jacobs**, with San Francisco Symphony; Davies Hall, San Francisco, CA 8 pm

23 APRIL  
**Olivier Latry**; St. Andrew's Episcopal, Amarillo, TX 7 pm  
**Paul Jacobs**, with San Francisco Symphony; Davies Hall, San Francisco, CA 2 pm  
**Dennis James**, silent film accompaniment, with orchestra; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

24 APRIL  
**Paul Jacobs**, with San Francisco Symphony; Davies Hall, San Francisco, CA 8 pm  
**Dennis James**, silent film accompaniment, with orchestra; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

25 APRIL  
**Paul Jacobs**, with San Francisco Symphony; Davies Hall, San Francisco, CA 8 pm  
**Gerre Hancock**, improvisation workshop; Concert Hall, Fresno State University, Fresno, CA 10 am  
**Dennis James**, silent film accompaniment, with orchestra; Orange County Performing Arts Center, Costa Mesa, CA 8 pm

26 APRIL  
+**Marsha Foxgrover**; Rochester Covenant Church, Rochester, MN 4 pm  
**Delbert Disselhorst**; Congregational UCC, Iowa City, IA 4 pm  
**Michael Unger**; Broadway Baptist, Fort Worth, TX 7 pm  
Bach Vespers; Christ the King Lutheran, Houston, TX 6 pm  
**Iain Quinn & Maxine Thevenot**; Cathedral Church of St. John, Albuquerque, NM 3 pm  
**Paul Tegels**, with violin; Grace Lutheran, Tacoma, WA 3 pm  
**Anna Myeong**; Church of the Good Samaritan, Corvallis, OR 4 pm  
**Paul Jacobs**; Davies Hall, San Francisco, CA 2 pm  
**Christoph Tietze**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Frederick Swann**; Lutheran Church of the Master, Corona del Mar, CA 4 pm  
**Gerre Hancock**; Fresno State University Concert Hall, Fresno, CA 3 pm  
**Christoph Bull**; Irvine Valley College, Irvine, CA 4 pm  
**Herndon Spillman**; Fist Congregational, Los Angeles, CA 4 pm  
Anglican Chorale; First United Methodist, Whittier, CA 4 pm

27 APRIL  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

28 APRIL  
**Olivier Latry**; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 7:30 pm

29 APRIL  
**Lynne Davis**; Wiedemann Hall, Wichita State University, Wichita, KS 5:30 pm

30 APRIL  
**Paul Jacobs**, with Phoenix Symphony; Symphony Hall, Phoenix, AZ 7:30 pm

1 MAY  
**Craig Cramer**, works of Bach; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm  
**Joseph Adam**; Kilworth Chapel, University of Puget Sound, Tacoma, WA 12:05 pm  
Choral Evensong; All Saints', Beverly Hills, CA 7:30 pm

2 MAY  
**Paul Jacobs**, with Phoenix Symphony; Symphony Hall, Phoenix, AZ 8 pm

3 MAY  
VocalEssence; Orchestra Hall, Minneapolis, MN 4 pm  
**Norma Aamodt-Nelson**; Trinity Lutheran, Lynnwood, WA 7 pm  
**Lois Holdridge**; St. Mary's Cathedral, San Francisco, CA 3:30 pm

4 MAY  
**Joseph Adam**; Benaroya Hall, Seattle, WA 7:30 pm  
+**Craig Phillips**, with instruments; Church of the Angels, Pasadena, CA 8 pm  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

8 MAY  
**Christoph Bull**, with painter; First Presbyterian, Oklahoma City, OK 7:30 pm  
**Vincent Dubois**; All Saints Episcopal, Fort Worth, TX 7:30 pm  
Choral concert; Cathedral Church of St. John, Albuquerque, NM 7:30 pm

10 MAY  
**Herndon Spillman**; St. Luke's Episcopal, Des Moines, IA 4 pm  
**David Brock**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Cameron Carpenter**; Hollywood United Methodist, Los Angeles, CA 4 pm  
Evensong; St. James' Episcopal, Los Angeles, CA 4:30 pm  
**Martin Haselböck**; St. James' Episcopal, Los Angeles, CA 6 pm

15 MAY  
**Robert Plimpton**; First Church of Christ, Scientist, La Mesa, CA 7:30 pm

16 MAY  
*Pärt, Passio*; Cathedral Church of St. John, Albuquerque, NM 6 pm

17 MAY  
**Dorothy Young Riess**; First Christian Church, Las Vegas, NV 4 pm  
Anglican Chorale; Church of Our Saviour, San Gabriel, CA 5 pm  
San Francisco State University Choirs, works of Mendelssohn; Grace Cathedral, San Francisco, CA 3 pm

18 MAY  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

21 MAY  
+**Naji Hakim**; Highland Park Presbyterian, Dallas, TX 7:30 pm

22 MAY  
**Susan Bloomfield**; Spanaway Lutheran, Spanaway, WA 12 noon

24 MAY  
Bach Vespers; Christ the King Lutheran, Houston, TX 6 pm  
**Thomas Joyce**, with trumpet; St. Mark's Cathedral, Seattle, WA 2 pm  
**Christoph Tietze**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Naji Hakim**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

25 MAY  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

31 MAY  
**Todd Wilson**; First Congregational, Los Angeles, CA 4 pm

INTERNATIONAL

17 APRIL  
**Ruaraich Sutherland**; St. Stephen Walbrook, London, UK 12:30 pm  
**Paul Jacobs**; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

18 APRIL  
**Joseph Sentance**; All Saints Parish Church, High Wycombe, UK 12 noon  
**Freddie James**; St. John the Evangelist, Upper Norwood, UK 6:30 pm

23 APRIL  
**Travis Baker**; St. Matthew's Westminster, London, UK 1:05 pm

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**Henri Pourtau;** St. Margaret Lothbury, London, UK 1:10 pm

25 APRIL

**Robert Quinney;** St. Peter's Church, St. Albans, UK 5:30 pm

**Gillian Weir;** St. John the Evangelist, Islington, London, UK 7:30 pm

**Ken Cowan;** masterclass; Westminster United Church, Winnipeg, MB, Canada 10:30 am

26 APRIL

**Ken Cowan;** Westminster United Church, Winnipeg, MB, Canada 7:30 pm

28 APRIL

**Philip Crozier;** Cathedral Church of St. James, Toronto, ON, Canada 1 pm

1 MAY

**Gillian Weir;** Church of the Holy Trinity, Toronto, ON, Canada 7:30 pm

2 MAY

**Felix Hell;** St. Laurentiuskirche, Bobenheim-Roxheim (Palatinate), Germany 7:30 pm

3 MAY

**Felix Hell;** Schloßkirche, Bad Dürkheim (Palatinate), Germany 7 pm

9 MAY

**Felix Hell;** Prot. Kirche, Zeiskam (Palatinate), Germany 7 pm

10 MAY

**Felix Hell;** Kaiser- und Mariendom, Speyer, Germany 7 pm

**Carol Williams;** Town Hall, Lancaster, UK 5 pm

12 MAY

**Gillian Weir;** Domkirke, Aarhus, Denmark 7:30 pm

14 MAY

**Gillian Weir;** Vangeded Kirke, Copenhagen, Denmark 7:30 pm

15 MAY

**Philip Crozier;** Zion United Church, Dundee, QC, Canada 7:30 pm

16 MAY

**David Aprahamian Liddle;** St. John the Evangelist, Upper Norwood, UK 6:30 pm

23 MAY

**Gillian Weir;** Gewandhaus, Leipzig, Germany 8 pm

29 MAY

**Gillian Weir;** St. Francisco Basilica, Palma de Mallorca

30 MAY

**Adrian Gunning;** St. John the Evangelist, Islington, London, UK 7:30 pm

## Organ Recitals

PHILIP CROZIER, Brigidakerk, Geldrop, Holland, August 2: *A Trumpet Minuet*, Hollins; *Voluntary in A*, op. 7, no. 1, Stanley; *Prelude and Fugue in E*, Lübeck; *Sonata No. 6*, op. 65, Mendelssohn; *Trio in G*, BWV 1027a, Bach; *Lyric Melody (Six Sketches, no. 1)*, Gibbs; *Humoresque 'L'organo primitivo'*, Yon; *Suite*, Bédard.

Kath. Pfarrkirche St. Nikolaus, Bonn-Kessenich, Germany, August 3: *Air and Gavotte*, Wesley; *Sonata No. 6*, op. 65, Mendelssohn; *Wie schön leuchtet der Morgenstern*, op. 68, no. 7, Peeters; *Epigrams*, Kodály; *Präludium und Fuge in E*, Lübeck; *Lyric Melody (Six Sketches, no. 1)*, Gibbs; *Suite*, Bédard.

JOAN DEVEE DIXON, Resurrection Parish, Santa Rosa, CA, October 19: *Three Blind Mice*, Thompson; *Fantasy and Faith at Oxford*, Diemer; *Ornament of Grace*, Sanders; *Blithely Breezing Along*, Paulus; *Preludio Cromático*, Havlíček; *Concert Etude in C-sharp*, Strejc; *Stoptime Rag*, Joplin, arr. Dixon;

Congregational Psalm (*Mass for Spillville*), Dixon; *Polka (Zlonice)*, *Humoreske*, *Goblin's Dance*, *Largo from the New World*, *Slavonic Dance No. 1*, Dvořák, arr. Dixon; *Give Me Jesus, Down by the Riverside, I've Got Shoes*, *Church in the Wildwood*, *Over in the Glory Land*, *Just a Closer Walk with Thee*, *When the Saints Go Marching In*, Dixon.

PETER DUBOIS, First Presbyterian Church, Athens, OH, November 7: *Concert Piece*, op. 52, Peeters; *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Three Hymn Preludes*, Phillips; *Prelude and Fugue in b*, BWV 544, Bach; *Rubrics*, Locklair; *Prelude, Fugue and Variation*, op. 18, Franck; *Choralfantasie Ein feste Burg ist unser Gott*, op. 27, Reger.

JANETTE FISHELL, Harvard University, Cambridge, MA, November 9: *Jesu, meine Freude*, BWV 1105, *Ach Herr, mich armen Sünder*, BWV 742, *Prelude and Fugue in E*, BWV 566, *Jesu, meine Zuversicht*, BWV 728, *Fantasia and Fugue in g*, BWV 542, *Pièce d'Orgue in G*, BWV 572, *Schmücke dich, o liebe Seele*, BWV 654, *Concerto in G*, BWV 592, *Praeludium pro Organo Pleno*, BWV 552, 1, *Dies sind die heiligen zehen Gebot*, BWV 678, *Fuga a 5 con pedale pro Organo pleno*, BWV 552, 2, Bach.

DAVID HATT, Trinity Episcopal Church, Reno, NV, October 24: *Trauerode*, *Dankpsalm*, *Weihnachten*, *Passion*, *Siegesfeier (Seven Pieces)*, op. 145, Reger.

CHARLES HUDDLESTON HEATON, Calvary Episcopal Church, Pittsburgh, PA, October 31: *Prelude and Trumpetings*, Roberts; *Ariel*, Thompson; *Prelude and Fugue in C*, BWV 531, Bach; *Pastorale in E*, Franck; *Variations on an American Air*, Flagler; *Bonnie Doon*, Lemare; *Variations on the Star Spangled Banner*, Buck.

WILLIAM PETERSON, Pomona College, Claremont, CA, November 2: *Cathédrales*, Vierne; *Monodie*, *Ballade en mode phrygien*, Alain; *Prélude à l'Introït*, *Offertoire*, *Trip-*

*tyque (In Festo SS. Trinitatis)*, Tournemire; *Choral dorian*, Alain; *Les Bergers*, Desseins éternels, Dieu parmi nous (*La Nativité du Seigneur*), Messiaen.

TIMOTHY SPELBRING, First Presbyterian Church, Springfield, IL, November 1: *Toccata and Fugue in d*, BWV 565, Bach; *Canon in D*, Pachelbel; *Prelude, Fugue, and Variation*, op. 18, Franck; *Post Communion*, All'Offertorio (*Sonate d'intavolatura*), Zupoli; *Prelude on Rhosymedre*, Vaughan Williams; *Fugue in C*, BuxWV 174, Buxtehude; *A Mighty Fortress*, Hanff; *A Mighty Fortress*, Hildebrand; *Nimrod (Enigma Variations)*, Elgar; *Improvisation: Theme and Variations on For All the Saints*, Spelbring; *Song of Peace*, Langlais; *Toccata (Symphony V)*, Widor.

D'ARCY TRINKWON, All Souls, Langham Place, London, UK, November 7: *Allegro (Symphonie No. 6)*, Widor; *Concerto No. 1*, Handel, *cadenza by Demessieux*; *Répons pour les temps liturgiques*, Demessieux; *Prelude and Fugue in D*, BWV 532, Bach; *Funérailles*, Liszt, arr. Demessieux; *Choral 'Attende Domine'*, *Six Etudes*, Demessieux.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, November 4: *Offertorio: Domine Jesu Christe*, *Elevazione*, *Post Communion (Messa da Morti)*, Martini; *Partita on Vater unser in Himmelreich*, Buxtehude; *Fantasia on Ein feste Burg*, Praetorius; *Offertoire: Justorum Animae (Festum Omnium Sanctorum)*, Tournemire; *Allegro Risoluto ma non troppo vivo (Deuxième Symphonie)*, Vierne.

ROBERT E. WOODWORTH JR., First Church of Christ, Scientist, Winnetka, IL, November 9: *Voluntary in G*, Goodwin; *Andante Cantabile (Quartet in D, op. 11)*, Tchaikovsky; *Intermezzo (Sonata II for Organ)*, Moline; *Fugue in b*, BWV 951, Bach; *The Shepherds (La Nativité du Seigneur)*, Messiaen; *Epiphany*, Edmundson; *March in C*, Thompson.

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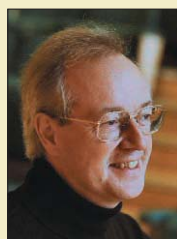
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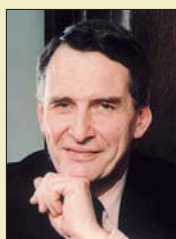
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