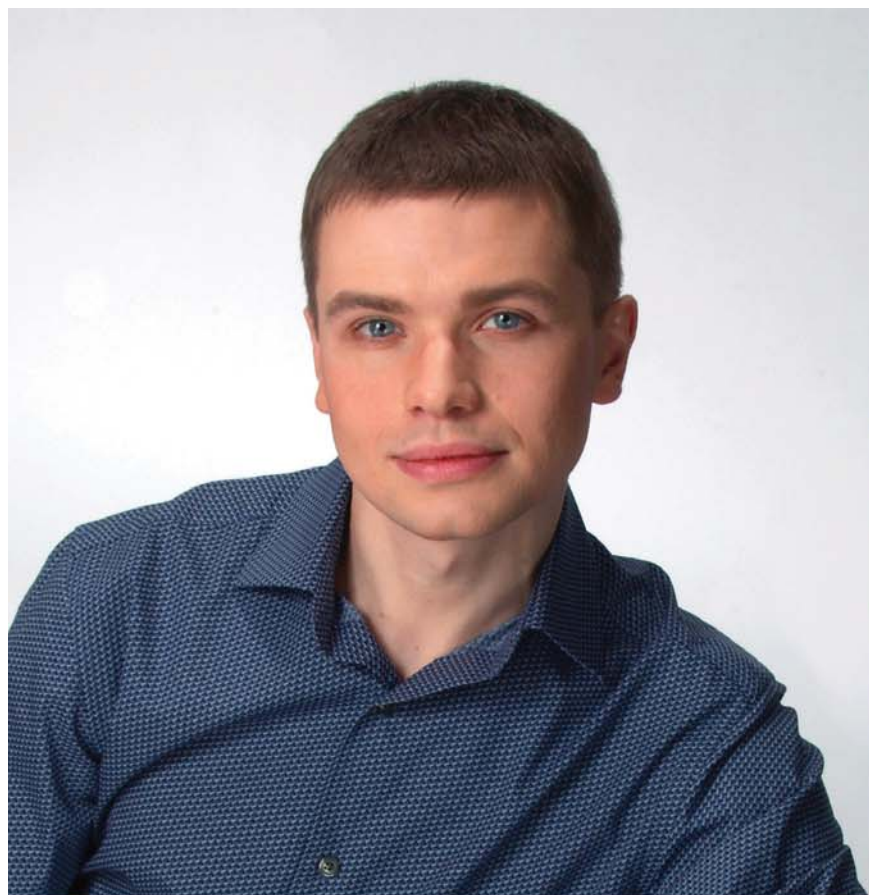


THE DIAPASON

APRIL, 2011



The Community Church at Tellico Village
Loudon, Tennessee
Cover feature on pages 30–31



Konstantin Volostnov

“Virtuosity and vivaciousness”

(Culture Walk, Moscow)



Peter Richard Conte

“Splendid entertainment”

(Tahoe Daily Tribune NV)

PHILLIP TRUCKENBROD
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“A terrific organist”

(Chicago Tribune)

Isabelle Demers

“Gloriously passionate”

(The Morning Call, Allentown PA)

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THE DIAPASON

A Scranton Gillette Publication

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APRIL, 2011
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An International Monthly Devoted to the Organ,
the Harpsichord, Carillon, and Church Music

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Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON is Frank Rippl's report on the 2010 national convention of the Organ Historical Society. For information on the 2011 OHS convention in Washington, D.C., see their ad on page 25, or visit their website: <www.organsociety.org>. Joyce Robinson visits with Christopher Houlihan, the young organist who has inspired his many "Houli Fans." Gavin Black discusses the last movement of Boëllmann's *Suite Gothique* in his ongoing series. John Bishop muses on cathedrals, old and a bit newer, and the recent renovation at the Cathedral of St. John the Divine in New York City.

All this is in addition to our regular departments of news, reviews, new organs, international calendar, organ recital programs, and classified advertising. This issue also contains our annual listing of summer conferences.

Late news

As this issue was going to press, word was received of the earthquake in New Zealand. See the notice on page 6, which reports on the deaths of three workers from the South Island Organ Company in Christchurch, New Zealand.

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Letters to the Editor

Juget-Sinclair organ at St. Mark's, St. Louis

I was delighted to see my piece on the new Juget-Sinclair organ at St. Mark's, St. Louis, in the February issue of THE DIAPASON. However, the inaugural recital by Clive Driskill-Smith never took place, since a volcano in Iceland prevented him from reaching the United States. Instead, St. Mark's was successful in securing the services of Janette Fishell, who gave a totally stunning recital on a mere 48 hours notice. Clive Driskill-Smith's recital was rescheduled for February 25, 2011.

John L. Speller
St. Louis, Missouri

John Bishop: "The truth about holes"

The column by John Bishop on drills, and the holes they make, was most enjoyable. However, his statement that multi-spur bits go up to three inches diameter reminded me of an encounter decades ago when I was in the organ trade. The firm for which I worked had a beast of a drill press in the basement that must have dated from when dinosaurs roamed the earth. Certainly, among drill presses this was a prehistoric monster. As far as I could tell, it had but one function: to excavate the pouch holes for extra-large pedal ac-

tions. For this, a circle cutter would not do, since the idea was not to cut all the way through the material. Therefore this thing had a set of multi-spur bits to cut flat-bottomed holes at least six inches in diameter, and I think perhaps up to eight or nine inches (but I do not wish to commit the sin of hyperbole, and it has been a long time). In any case, this creature had one speed—very slow—which some readers will know translates into unbelievable torque. If one of these bits were to jam, I was convinced nothing in heaven or on earth would stop it from its duly appointed rounds, and I remember clamping my stock to the drill press table with religious fervor to prevent the occasion of painfully proving my theory. I've operated some rather fearsome machines but that one took the cake.

Ron Rarick
Muncie, Indiana

John Bishop's column in the January 2011 issue of THE DIAPASON was a holy tribute to the organbuilder's trade. It was a thrill to get the whole truth on rack-board construction. I would describe it as a wholesome and refreshing bit of information. I just love it when a writer goes whole hog on a topic. Let's give a wholehearted tribute to John!

Joe Rhodes
Prescott, Arizona

Here & There

The Cathedral of the Incarnation, Garden City, New York, continues its music series: April 3, Choral Evensong for Lent; 4/8, Parker Kitterman; 4/20, the Office of Tenebrae; 4/29, Andrew Sheranian; May 15, Choral Evensong for Easter; 5/20, Alistair Nelson. For information: <incarnationgc.org>.

The Cathedral Church of St. John the Divine, New York City, continues its Evensong recital series: April 3, Bill Randolph; 4/10, Bob Gant; 4/17, James Wetzel; May 1, Vaughn Mauren; 5/8, Jean Baptiste Dupont; 5/15, Tim Brumfield; 5/22, Tom Sheehan. For information: <www.stjohndivine.org>.

St. Andrew Music Society of **Madison Avenue Presbyterian Church** continues its 46th season: April 3, Steven Masi, piano, and friends; 4/17, Bach, *St. John Passion*; May 15, Russian Chamber Choir of New York; 5/22, Franck, *Mass in A*; Fauré, *Cantique de Jean Racine*. For information: 212/288-8920; <www.mapc.com>.

St. Peter in Chains Cathedral, Cincinnati, Ohio, continues its Great Music in a Great Space series: April 3, Choir of St. John's College, Cambridge, England; 4/20, Ancient Office of Tenebrae. For information: 513/421-2222; <www.stpeterinchainscathedral.org>.



Pascal Quoirin organ, Church of the Ascension, New York City

The Church of the Ascension, New York City, presents inaugural events to celebrate the installation of its new organ by Pascal Quoirin (95 stops, 111 ranks, 6,195 pipes, two consoles). The core instrument is played by a three-manual tracker action console, and includes all the resources necessary for French Classical repertoire as well as stops intended for German Baroque music; a second console, with four manuals and electric action, controls the classical core and includes many other stops needed for symphonic repertoire.

The schedule: May 1, 4 pm, service of

dedication (Dennis Keene, organist and choirmaster); 5/5 (8 pm), dedicatory recital by Jon Gillock; 5/11 (8 pm), Voices of Ascension Chorus and Orchestra; 5/26 (8 pm), Francis Chapelet; June 8 (8 pm), Voices of Ascension; 6/16 (8 pm), Christoph Bossert.

The first annual organ academy takes place June 20–25. Dennis Keene will coach students in French Baroque repertoire, and Jon Gillock will teach French repertoire from the 19th and 20th centuries. For information: 212/358-7060; <www.voicesofascension.org>.

Holy Trinity Lutheran Church, Akron, Ohio, concludes its 2010–11 music series on April 8, with a recital by Richard Elliott. For information: 330/376-5154; <www.trinityakron.org>.

Church of the Incarnation, Santa Rosa, California, and the Redwood Empire AGO chapter continue twilight mini recitals the second Friday of each month at 6 pm: April 8, John Karl Hirten; May 13, Dick Coulter; June 10, Harold Julander. For information: 707/694-1896; <http://incarnation-sr.org>.



St. Norbert Abbey Casavant console

St. Norbert Abbey, De Pere, Wisconsin, continues its Canon John Bruce Memorial Concerts: April 9, Peter Richard Conte; May 14, Joan Lippincott. For information: <http://norbertines.org/abbey_music_canon_john_bruce.html>.

South Church, New Britain, Connecticut, continues its music series: April 10, Chanticleer; June 18, strawberry festival and jazz concert. For information: 860/223-7555; <www.musicseries.org>.

The Church of St. Ignatius Loyola, New York City, continues its music series: April 13 (8 pm), music by Caldara, Scarlatti, and Vivaldi (pre-concert recital by Nancianne Parrella, 7 pm); May 25 (8 pm) music by Beethoven and Handel (pre-concert recital by David Enlow, 7 pm). For information: 212/288-2520; <www.smssconcerts.org>.

Quire Cleveland continues its third season: April 13, music by Schütz, Pachelbel, and Bach, Cathedral of St. John the Evangelist, Cleveland, Ohio. For more information: 216/223-8854; <www.QuireCleveland.org>.

Grace Church, New York City, continues its music series: April 17, Choral Evensong, excerpts from Handel's *Messiah*, Part II; 4/22, *Olivet to Calvary* by John Henry Maunder; 4/29, annual spring choir concert; May 15, Choral Evensong, excerpts from Handel's *Messiah*, Part III. For information: 212/254-2000 x6; <www.gracechurchnyc.org>.

St. John's Cathedral, Denver, Colorado, continues its music series: April 15, St. Martin's Chamber Choir; May 13, Baroque Chamber Orchestra of Colorado; June 10, St. Martin's Chamber Choir; 6/17, Rocky Mountain Children's Choir.

The cathedral presents a Hook Organ Weekend, May 20–22. Co-sponsored by the Denver AGO chapter, the weekend includes three events featuring the cathedral's historic organ built by E. & G. G. Hook in 1869. The organ was



E. & G. G. Hook, St. John's Cathedral

restored and temporarily placed in St. John's in 2009. Friday evening presents members of the Denver AGO in recital. Saturday's workshop features lectures by Barbara Owen and Susan Tattershall, followed by "open console" time. Sunday the Cathedral Choir will present a concert of American choral music. For information: 303/577-7717; dedicated concert line, 303/577-7723; <www.sjcathedral.org>.

First Church, Boston, continues its series of harpsichord recitals, Thursdays, 12:15–12:45 pm: April 21, Michael Sponseller & Paul Cienniwa; 4/28, Michael Beattie; May 5, Linda Skernick; 5/12, Michael Sponseller; 5/19, James Nicolson; 5/26, Frances Conover Fitch. For information: <www.firstchurchbostonmusic.org>; Paul Cienniwa, <http://paulcienniwa.com>.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: April 24, Kirkin' o' Tartans; May 22, young artists; June 19, music for voice and instruments. For information: 805/687-0189; <www.trinitysb.org>.

Holy Trinity Lutheran Church, Lancaster, Pennsylvania, continues its music series: April 29, Lancaster British Brass Band; May 22, The Heritage Chorale. Friday noonday organ recitals: April 1, Roger Kurtz; 4/8, Matthew Weaver; 4/15, Karl Moyer. For information: 717/397-2734; <www.trinitylanaster.org>.

St. James' Church, New York City, continues its music series: May 1, Choral Evensong; 5/14, Brian Harlow and Christopher Jennings. For information: 212/774-4204; <www.stjames.org>.

The 30th annual International Rassenga "Achille Berruti" organ festival takes place May 12–June 9 at the Cathedral Parish of Biella, Italy: May 12, Mario Duella, with singers; 5/19, Roger Sayer; 5/26, Michele Croese, with trumpet; June 2, Arnau Florit; 6/9, András Virágh, with mezzo-soprano. For information: <www.storiciorganipiemonte.com>.

The 21st annual International Organ Festival takes place May 13–June 10 at the Parish Church of SS. Ambrogio and Theodolo, Stresa, Italy: May 13, Mario Duella, with singers; 5/20, Roger Sayer; 5/27, Michele Croese, with trumpet; June 3, Arnau Florit; 6/10, András Virágh, with mezzo-soprano. For further information: <www.storiciorganipiemonte.com>.

Musica Sacra, New York City, concludes its 2010–11 music series: May 13, new works by Christopher Theofanidis, Daniel Brewbaker, and Zachary Patten. For information: 212/330-7684; <www.MusicaSacraNY.com>.

Christ & St. Stephen's Episcopal Church, New York City, concludes its 2010–11 music series: May 14, mezzo-soprano Sarah Rose Taylor, with pianist Max Midroit and organist Nigel Potts. For information: <www.csschurch.org>.

The American Organ Institute at the University of Oklahoma announces a reunion of all organ students on June 11. During the almost 40-year tenure of Mildred Andrews Boggess, the program produced fifteen Fulbright scholars and numerous winners of national and international competitions. The 25-year tenure of Clark Kelly saw the installation of the Mildred Andrews Boggess Memorial Organ (C.B. Fisk, Opus 111, 1999) in the Grayce B. Kerr Gothic Hall. The American Organ Institute was founded in 2006 upon the appointment of John Schwandt as professor of organ and director of the Institute, which is dedicated to the preservation of American styles of organbuilding, improvisation, church music, silent film accompaniment, and theatre organ.

The reunion will offer tours of the School of Music facilities and the Institute's state-of-the-art pipe organ shop. The Mildred Andrews Boggess Memorial Organ will be featured in a recital by former and current students, and the day will conclude with a gala reception and concert featuring the instrument in Paul F. Sharp Hall—a temporary and partial installation of the grand Möller organ from the former Philadelphia Civic Auditorium (Opus 5819, 1931). The Institute asks that any alumni, former students, or other interested parties who have not received communication about the event contact Dr. Schwandt at <aoi@ou.edu> or 405/325-7829. For information: <http://aoi.ou.edu/>.

The University of Michigan Historical Organ Tour 57, under the direction of Gale Kramer, tour leader, will take place July 4–20. The group will play organs and visit cultural venues in Bavaria, Saxony, and Berlin. Organs: Ottobeuren, Innsbruck, Wies, Munich, Arnstadt, Leipzig, Dresden, and Berlin; castles and palaces: Ludwig's Neuschwanstein, Luther's Wartburg, Frederick's Sanssouci Palace; museums and birthplaces: Wagner, Schumann, Schiller, Handel, Bach, Liszt, and Mendelssohn. For more information, contact Sharon Derrig at Conlin Travel: 888/426-6546; <sderrig@conlintravel.com>.

The Seventh World Choir Games, produced by Interkultur of Germany, will be held July 4–14, 2012, in Cincinnati. This is the first time the games will be held in North America. Approximately 20,000 participants are expected. Applications will be available at a future date. For information: <www.2012worldchoirgames.com>.



Brenda Lynne Leach



Marina Tchbourkina



Anna Myeong



Michael Unger

Concert Artist Cooperative, beginning its 24th year of operation in April, welcomes organist/conductor **Brenda Lynne Leach**, organist/lecturer **Anna Myeong**, organist/historian **Marina Tchbourkina**, and organist/harpsichordist **Michael Unger** to its roster of soloists and ensembles from around the world.

Dr. Leach is a music professor at Towson University, Maryland.

Dr. Myeong is organist at Trinity Lutheran Church, Mission, Kansas.

Dr. Tchbourkina is one of two organists serving at the Royal Chapel, Versailles, Paris, France.

Mr. Unger is director of music at the Lutheran Church of the Incarnate Word, Rochester, New York.

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

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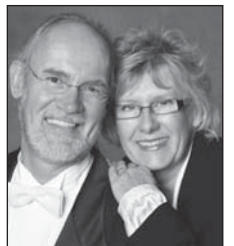
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Simon Lole

The 51st annual **Montréal Boys Choir Course** will take place July 31–August 7, directed by Simon Lole, former director of music at Salisbury Cathedral. The course includes an intensive week of preparing music while staying at the Bishop's College School in Lennoxville, Québec, preparing for final services sung on Sunday at Christ Church Cathedral, Montréal. For information: <mbcc.ca>, or contact Larry Tremsky, executive director of the course, at 516/746-2956 x18 or <mbcc.canada@yahoo.com>.

The 10th international organ competition **Prix André Marchal** will be held October 25–29 in Biarritz, France, before an international jury of François Sabatier, Philippe Brandeis, Pascale Rouet, Ralph Tilden, and Martin Sander. The competition, sponsored jointly by the Académie André Marchal and the

town of Biarritz, France, is open to organists of all ages and nationalities.

A prize of €3,000 will be awarded to the winner in each category: interpretation and improvisation. In commemoration of the 100th anniversary of Jehan Alain's birth, a special prize will be awarded for the best interpretation of a work by that composer, as well as a *prix du public* in each category. For requirements of admission, contact Ralph Tilden at 828/733-5641. Deadline for submission of CDs is July 7, 2011.

The First Church of Christ (Center Church), Hartford, Connecticut, invites interested college students to apply for positions in the Center Church Choir for the 2011–12 season. Up to four \$2,000 scholarships will be awarded. Choral scholars are expected to participate in Center Church's weekly choral rehearsal and Sunday morning service, as well as special services and concerts. For information: Jason Charneski, 860/249-5631, x19; <jasoncharneski@centerchurchhartford.net>.

Following the earthquake on February 22 in Christchurch, New Zealand, Christchurch police confirmed recovery of the bodies of South Island Organ Company foreman Neil Stocker, factory hand Scott Lucy, and Christchurch volunteer helper Paul Dunlop, missing in the rubble of Durham St. Methodist Church, which collapsed in the quake. All other staff are safe.

Stocker, who had been with the company for 42 years, Lucy, and Dunlop were part of a team of eight dismantling an organ at the Durham St. Methodist Mission Church when the 6.3 magnitude earthquake struck at lunchtime. The Christchurch landmark was badly damaged in last year's September 4 quake and a subsequent aftershock. South Is-

land Organ Company director John Hargraves said two team members were not in the building and another managed to escape unaided. The three searched the rubble and freed two other team members who were trapped, but were unable to locate Stocker, Lucy, or Dunlop before police cordoned off the site. Search teams, first with sniffer dogs and later heavy equipment, worked through the night searching the debris.

The organ in the church was being removed to be stored in Timaru while a decision on the church's future was being made. Hargraves said the job was not rushed into, and they had waited for the building to be thoroughly checked and given clearance before the removal started.



Gavin Black

Gavin Black is playing a series of recitals this spring. All but one are harpsichord recitals (music by Bach, Handel, Froberger, Kuhnau, and Buxtehude), performed on Black's 1978 Keith Hill harpsichord. The remaining concert is an organ recital at the Hillsborough Reformed Church at Millstone, as part of the celebration of the twentieth anniversary of the installation of the Charles Ruggles organ at that church. Information is available at <http://www.gavinblack-baroque.com/Concerts%20-%20Spring%202011.pdf>.

The series includes February 16, Rutgers University, Camden, New Jersey; 2/27, First Presbyterian Church, New Haven, Connecticut; March 5, Christ Congregation, Princeton, New Jersey; 3/20, St. Andrew's Episcopal Church, Lambertville, New Jersey; May 1, Hillsborough Reformed Church, Millstone, New Jersey; 5/15, Christ Episcopal Church, Norwich, Connecticut. For information: <pekc@pekc.org>.

Frederick Hohman, founder and director of the Pro Organo label, and director of the AGO Committee on Educational Resources, performs 12 of his



Frederick Hohman with the Casavant-Schantz organ at St. Andrew's Lutheran Church, Mahtomedi, Minnesota



Frederick Hohman's "Soar Above" CD

favorite movements from the ten organ symphonies of Charles-Marie Widor on a new Pro Organo release (CD 7202) entitled *Soar Above*. The recording was made on the 1927 Casavant organ (7,310 pipes, 108 ranks), restored and installed in 1999 by Schantz Organ Company at St. Andrew's Lutheran Church in Mahtomedi (greater Twin Cities), Minnesota.

In preparing for the recording sessions, Hohman has applied the various recommendations that Charles-Marie Widor described as ideal performance practices in prefaces to the first publication of his first eight organ symphonies, as well as in his preface to the Widor-Schweitzer edition (circa 1907) of Bach's organ works. The 77-minute CD, which contains a 20-page booklet and 4,000-word essay on Widor, authored by Hohman, was launched in conjunction with a March 27 concert appearance by Hohman at the Minnesota venue where the CD was recorded. Details and purchase links available at <www.ProOrgano.com>.



(top, l to r) Thomas Mellan, Martin Green, Nicholas Halbert; (front) Gary Toops, Carol Williams, Robert Plimpton, Braden McKinley, Jared Jacobsen, and Dale Sorenson

Martin Green (Canon, St. Paul's Cathedral, San Diego) and Carol Williams (Civic Organist of San Diego) are working to build up the new Tuesday lunchtime concert series at **St. Paul's Cathedral** in San Diego. A weekly 30-minute organ concert is presented on the four-manual Aeolian-Skinner organ. Part of the organ dates back to 1887, with pipe-

work by Hook & Hastings, later additions by Johnston (of Van Nuys), and M. P. Möller. Local organists are performing the concerts, which are free to the public. Shown in the photo are (top, l to r) Thomas Mellan, Martin Green, Nicholas Halbert; front: Gary Toops, Carol Williams, Robert Plimpton, Braden McKinley, Jared Jacobson, and Dale Sorenson.



Paul Cienniwa, Audrey Sabattier-Cienniwa, and Jerry O'Sullivan

Harpichordist Paul Cienniwa, Grammy Award-winning uilleann piper Jerry O'Sullivan, and baroque cellist Audrey Sabattier-Cienniwa are featured on a recording, "O'Sullivan Meets O'Farrell, Vol. 2," recently cited by *The Irish Echo* as one of the top ten Irish traditional recordings of 2010. According to reviewer Earle Hitchener, it is "drop-dead gorgeous." The CD, made at Emmanuel Church in Newport, Rhode Island in 2008 and finally released last year, is a compilation of Irish tunes collected in the 18th-century. *The Irish Echo* is the largest circulation

Irish American weekly newspaper, with a 50-state subscription base.

The recording features compositions found in O'Farrell's tune collections from the 18th century. Volume two includes compositions from the collections that could combine uilleann pipes with additional instruments; Boston musician Kevin O'Brien wrote the continuo parts. The CD includes four arranged suites, plus "Sheeling O Guira" performed as a uilleann pipes solo. To listen to excerpts, to purchase the CD, and for more information, visit <www.paulcienniwa.com>.

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The Inaugural Recital on Elite™ Opus VI featured Jeremy Filsell, Artist-in-Residence at the Washington National Cathedral. This was the first of a series of concerts presenting Falls Church Presbyterian's own Neil Weston, David Lang, Giles Brightwell, Aram Basmadjian, and the Falls Church Presbyterian's Chancel Choir combined with Opus VI.



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Paul Jacobs

Paul Jacobs was the 2011 Grammy Awards winner for Best Instrumental Soloist Performance (without Orchestra) in the classical category. Jacobs won for his recording of Messiaen's *Livre du Saint-Sacrement* (Naxos). It was his first Grammy award. The other nominees were Nelson Freire, *Chopin: The Nocturnes* (Decca); Marc-André Hamelin, *Hamelin: Études* (Hyperion Records); Julia Fischer, *Paganini: 24 Caprices* (Decca); and Sarah Schuster Ericsson, *20th Century Harp Sonatas* (Dorian Sono Luminus).

Jacobs' Grammy marks the first time that a solo recording of classical organ music has been recognized in this category. Chair of the Juilliard School's organ department, Jacobs performed all of Messiaen's works in nine-hour recitals in several cities throughout the United States in 2002. [See "An Extraordinary Musical Journey: Paul Jacobs' Messiaen Marathon," by Frank Ferko, THE DIAPASON, April 2002.] Jacobs has also presented marathon concerts of J.S. Bach's organ works, and has given recitals in all 50 states. He is represented by Phillip Truckenbrod Concert Artists (www.concertartists.com).

Jacobs' recording, *Olivier Messiaen: Livre du Saint-Sacrement* (Naxos 8572436-37, \$17.99, a two-CD set), was recorded on the Aeolian-Skinner organ at the Church of St. Mary the Virgin in New York. *Livre du Saint-Sacrement*, Messiaen's last and longest organ work, comprises 18 movements arranged into three thematic groups. In 2008 Jacobs marked Messiaen's 100th birthday with a performance of *Livre du Saint-Sacrement* at Yale University. For information: www.naxos.com.

On Sunday, May 1, at 5:15 pm, Arthur LaMirande will perform the *Chaconne* by Franz Schmidt (1874-1939) at St. Thomas Church, New York City. This may be the first performance of the work in New York since LaMirande performed it on January 28, 1973 at St. Alphonsus Church in Lower Manhattan—a church that no longer exists. He has performed it several times in other locales, including the Holy Rosary Cathedral in Vancouver, British Columbia, Canada, the Cathedral of St. Mary of the Assumption in



Arthur LaMirande

San Francisco, the Washington National Cathedral, and Notre Dame Cathedral in Paris. Three of those performances were recorded.

The program will open with the *Rhapsodie de Paques* by Bernard Piché (1908-89), who was for many years organist of the Church (now Basilica) of St. Peter and St. Paul in Lewiston, Maine. LaMirande performed this work there in 2006 and also performed it the same year at the Cultural Centre in Hong Kong.

Dan Locklair's *Pater Noster* was performed by the Duke University Chorale, Rodney Wynkoop, conductor, February 20 at St. Timothy's Episcopal Church, Winston-Salem, North Carolina. *Pater Noster*, a motet for SSAATTBB chorus, a cappella, written in 2000, has been recorded for the Koch International Classics, Priory, and Ars labels.

Locklair's *In Mystery and Wonder (The Casavant Diptych)* for organ was played by Susan Bates on February 20 at First Presbyterian Church, Greensboro, North Carolina. This summer, Bates will be the soloist in the composer's new *Concerto for Organ and Orchestra* with the EMF Orchestra and Gerard Schwarz. For information: www.locklair.com.

The American Guild of Organists will sponsor a recital and gala benefit reception honoring Thomas Murray on May 15 at Yale University in New Haven, Connecticut. The recital at 4 pm in Woolsey Hall will feature Thomas Murray playing the Newberry Memorial Organ. The benefit reception (tickets required) will follow in the Yale President's Room. The gala is sponsored by the AGO national council and the AGO development committee; all proceeds will benefit the AGO endowment fund in Murray's honor. For information: 212/870-2311 x4308; www.agohq.org.

Thomas Murray is university organist and professor of music at Yale University, where he has served on the faculty for 30 years. Born in California in 1943, Murray studied with Clarence Mader at Occidental College. He has appeared in recitals and lectures at six AGO national conventions, and received the International Performer of the Year Award from the New York City AGO chapter in 1986.



Thomas Murray

In 2003, he was named an honorary fellow of the Royal College of Organists in England, and in 2005 he was awarded the Gustave Stoeckel Award for excellence in teaching by the Yale University School of Music. He received the Distinguished Service Award from the Organ Historical Society in 2010.



Dorothy Young Riess

Southern Nevada AGO chapter will present Dorothy Young Riess in her 80th birthday celebration concert at the University of Nevada Las Vegas, Doc Rando Hall, on May 6 at 7:30 pm. Dr. Riess won the National AGO Young Artists Competition in 1952. She studied with Mildred Andrews at the University of Oklahoma, Marcel Dupré in France, and Frank Bozyan at Yale. After serving two years as organist-choirmaster at the American Church, Rome, Italy, she left a promising organ concert career to become a physician, and received her Doctor of Medicine degree from the University of Oklahoma in 1969.

Following 40 years in medicine, Riess retired and resumed organ playing. Her program, "Music of Joy," will include works by Langlais, Bach, Brahms, Karg-Elert, Shostakovich, Joplin, and Messiaen. She is associate organist at First Christian Church in Las Vegas, Nevada, and maintains her performance edge through a vigorous program of weight training and swimming. For further information see www.dyriessmd.com or www.members.cox.net/snc-ago/.



Carol Williams

"TourBus goes to Luxembourg" is the fifth in the collection of DVDs devoted to the King of Instruments, its music, people, and places. Carol Williams visits ten organs in and around Luxembourg, interviews organists, and visits places of interest. Organs included in the DVDs are those at Luxembourg Cathedral (two contrasting instruments); Philharmonie Concert Hall in Luxembourg City; St. Martin's Church in Dudelange; Echternach Abbey; and the Buckingham Palace organ, which now resides in Saarbrücken, Germany.

Artists interviewed on the DVDs include Paul Breisch, Maurice Clement, Paul Kayser, Alain Wirth, Serge Tani, and Bernhard Leonardy. There are more than four hours of viewing, plus an extra 54 minutes of all performances by the organists. For information: www.melcot.com.



Jay Zoller

Jay Zoller is playing two recitals of music based on the name BACH. The first program took place March 20 at St. Andrew's Episcopal Church, Newcastle, Maine; the second program takes place April 10 at First Congregational Church, Waterville, Maine. Repertoire includes works by Schumann, Ju-Hwan Yu, Huzella Elék, and Liszt.

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Nunc Dimittis

James G. Chapman, retired University of Vermont Choral Union conductor and longtime music professor, died February 8. He was 83. Born and raised in Manistee, Michigan, Chapman studied at the University of Michigan, where he earned his bachelor's degree in music in 1949 and master's in 1950. He began as a church organist while a teenager, and later taught at Flora MacDonald College in Red Springs, North Carolina, but was drafted into the U.S. Army in 1951. Though trained in cryptographic work, he was assigned as an organist and assistant choir director for the Far East Command Chapel Center in Tokyo (1951-53). He served from 1953-59 as the organist and choir director at St. Luke's Episcopal Church in Forest Hills, New York.

Chapman taught music at Middlebury College from 1959 to 1963 and was one of 40 music teachers selected for a Danforth Teacher Grant in 1963-64. In 1964, he finished his Ph.D. in musicology at New York University. He also served as a guest conductor for the Vermont Symphony Orchestra and led tours to Europe.

In 1968, Chapman was the founder and director of the UVM Choral Union. Chapman teamed up with UVM English professor Betty Bandel in February 1973 to release the record album "Vermont Harmony" that featured music by Vermont composers between 1790 and 1810. Three years later, Chapman and Bandel released "Vermont Harmony II" with the works of Hezekiah Moors and Jeremiah Ingalls, and "Vermont Harmony III" appeared in 1986. Chapman—along with Mel Kaplan and Bill Metcalfe—helped create the Vermont Mozart Festival in 1973. Chapman was selected to perform the inaugural recital on the Vedder Van Dyck memorial organ in the new St. Paul's Episcopal Cathedral in Burlington in 1974.



Roy Kehl

Musician, scholar, and philanthropist **Roy Frederic Kehl** died at his home in Evanston, Illinois, on February 12 at the age of 75 after a valiant 24-year battle with cancer. A Fellow of the American Guild of Organists, Kehl was a member of the Bishop's Advisory Commission of Church Music of the Diocese (Episcopal) of Chicago. He also served as a member of the Hymn Music Committee of the Episcopal Church, making many contributions to *The Hymnal 1982*.

His generosity was extensive, benefiting his chosen interests: the American Guild of Organists and the North Shore University Health System, where he endowed the gastroenterology laboratory. At considerable personal expense, he conducted exhaustive research at the Steinway piano facilities in New York and became the world's foremost authority on the history of Steinway & Sons piano production. Outside of his musical interests, Kehl was also a train and mass-transit enthusiast, and maintained a significant collection of historical documents and photographs of the mass transit systems of Chicago and St. Louis.

The only child of F. Arthur and Eleanor McFarland Kehl, he was born on November 22, 1935 in St. Louis. He was

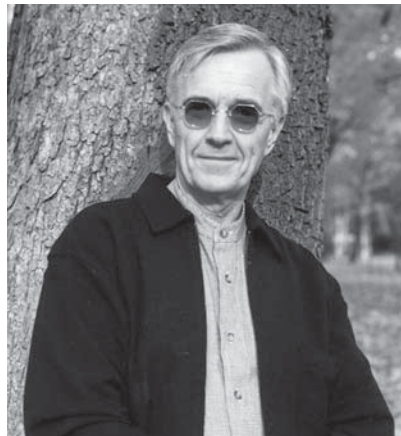
educated at the St. Louis Country Day School, Oberlin College, and Ohio State University, and he completed advanced musical study at Syracuse and Northwestern universities. His organ teachers included Grigg Fountain, Leo Holden, Wilbur Held, and Arthur Poister. He taught organ at Houghton College (NY), served as director of music at Kenmore Methodist Church (NY) and as organist and choirmaster at the Church of the Ascension in Chicago.

He leaves no immediate survivors, but his gentle spirit was infectious, resulting in a multitude of friendships from all walks of life. As a mentor to young musicians, he became an icon of caring, always offering encouragement and concern. He was a prolific letter-writer, known to friends all over the country for his distinctive prose.

A memorial celebration of his life was held at the Church of the Ascension, Chicago, on March 5. Memorial gifts may be made to the Endowment Fund of the American Guild of Organists, 475 Riverside Dr., Suite 1260, New York, NY 10115, or to North Shore University Health System Foundation, 1033 University Place, Suite 450, Evanston, IL 60201.

—Morgan Simmons
Evanston, Illinois

Richard Torrence, promoter and manager, died February 6 following a stroke. With his colleague and life-part-



Richard Torrence

ner Marshall Yeager, Torrence promoted Virgil Fox's "Heavy Organ" initiative back in the 1960s and 70s. He guided the career of Ted Alan Worth, collaborated with the Rodgers and Ruffatti organ companies, commissioned Fox's "Black Beauty" touring organ, co-authored the irreverent biography, *Virgil Fox: The Dish*, shepherded the "Virgil Fox Legacy," godfathered the 'virtual organ', and encouraged Cameron Carpenter.

Richard Torrence earned a Bachelor of Science degree from the University of Wisconsin-Madison in 1958. He moved to New York and established a concert management in 1963, representing Vir-

gil Fox and other leading artists. He worked with Rodgers Organ Company and Fratelli Ruffatti, handling marketing, public relations, advertising, product development, and sales until 1976, when the concert management grew into a production company. By 1983, Torrence was developing high-visibility fund-raising events for such clients as UNICEF, Dance Theatre of Harlem, New York City Opera, and the American Foundation for AIDS Research (AmFAR). Celebrities he worked with included Elizabeth Taylor, Leonard Bernstein, Mstislav Rostropovich, Eartha Kitt, Van Cliburn, Madonna, William F. Buckley Jr., Ted Turner, Jane Fonda, and Michael York.

During a trip to Russia in 1992, Richard Torrence became acquainted with Anatoly Sobchak, Mayor of St. Petersburg, and became Advisor to the Mayor of St. Petersburg on International Projects, 1992-96, facilitating cultural projects and investment opportunities in the Petersburg region. During his tenure he helped raise \$1.3-million for city dental programs, and attracted the Wm. Wrigley Jr. Co. to St. Petersburg to build a \$70-million factory. Vladimir Putin was Torrence's immediate superior during this time. Torrence had twice produced the St. Petersburg Festival of American Films, and in 1998 he designed and marketed Le Club, a business and professional complex with two restaurants and special events facilities.

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Here & There

Amadeus Press announces the release of *The Secret Life of Musical Notation: Defying Interpretive Traditions*, by Roberto Poli (987-1-56467-184-1, paperback, \$24.99). In the book, the author argues that current understanding of many common musical signs and symbols is very different from what composers in the 18th and 19th centuries intended, and aims to reveal the true intentions of the composers, which have been obscured by current trends in musical practice.

Roberto Poli builds his case on evidence from contemporary published editions, handwritten engraver's copies, letters, and other writings of the time, many of which are reproduced in the book. He shows how we can restore practices that have been removed from the vocabulary of today's musicians. The book comes with free downloadable audio clips of the music examples shown and discussed throughout the book. Visit <www.roberto-poli.com>.

Bärenreiter-Verlag announces new organ music publications. The Bärenreiter Urtext series offers *Jehan Alain, Complete Organ Works, Volumes I-III*, edited by Helga Schauerte-Maubouet (BA 8428-8430, €32.95 each); Wilhelm Middelschulte, *Complete Organ Works, Volume IV* (BA 9204, €31.95), edited by Hans-Dieter Meyer and Jürgen Sonnenheil; Johann Jacob Froberger, Volumes VI.1 and VI.2 of the *New Edition of the Complete Works*, edited by Siegbert Rampe (BA 9213, 9269, €39.95 each); and Gerard Bunk, *Complete Organ Works, Volume II* (BA 9282, €38.95), edited by Jan Boecker with Wolfgang Stockmeier. The new series *Organ plus one* will comprise eight editions in total; the volumes will contain pieces of easy-to-moderate difficulty, for organ plus a solo instrument. The Advent/Christmas volume is available (BA 8501, €17.95), with Passion and Easter (BA 8503, €15.95) due out in April. For information: <www.baerenreiter.com>.

Carl Fischer Music has released new choral music for 2011. Composers include Vicki Tucker Courtney, Darmon Meader, Ken Berg, D. Farrell Smith, Earlene Rentz, Greg Gilpin, Patrick Liebergen, David Eddleman, Russell Robinson, and more. Selections can be found for every ensemble, including male and treble choruses, three-part mixed and SAB groups, and SATB ensembles of varying size. Carl Fischer continues to provide free part-by-part tracks: part-dominant MP3s for each voice part, as well as accompaniment and performance recordings are available at <www.carlfischer.com>.

Michael's Music Service announces new publications, including transcriptions of works by Richard Wagner, whose music was prominent in organ recitals from the 1880s until World War II. Three transcriptions are by Edwin

H. Lemare: Prelude to Act III of *Die Meistersinger*, *Trauermarsch* (Siegfried's Funeral Music) from *Götterdämmerung*, and *Der Ritt der Walküren* (The Ride of the Valkyries). A fourth transcription, War March from *Rienzi*, is by Edgar S. Kelley, an American who studied with Clarence Eddy and who lived in Berlin 1902-1910 (when he met Edward McDowell); he enthusiastically promoted American music to European musicians. A quieter option is *Lullaby*, by Will C. Macfarlane. For information: <<http://michaelsmusicsservice.com>>.



1903 John H. Sole casework

Russell & Co. Pipe Organ Builders of Chester, Vermont, announces the commission of a new pipe organ for Zion Lutheran Church, Appleton, Wisconsin. The four-manual instrument, to be located in the balcony behind the 1903 casework built by John H. Sole of Freemont, Ohio, will consist of 46 ranks, Harp, and Chimes. The new organ will feature an eclectic tonal design, with principal choruses, flutes, and symphonic elements.

The core of the instrument will be historic pipes from the original Sole organ as well as a collection of reeds and strings from Möller Opus 6007 (1931), which was purchased from First Baptist Church, Elmira, New York for inclusion in this project. The original voicing of this example of Richard O. Whitelegg's work as tonal director and reed voicer of the Möller Organ Company will be preserved.

The new instrument, Russell's Opus 57, is scheduled for completion in late 2012. The complete specifications of the organ can be found at <www.russellorgans.com>.

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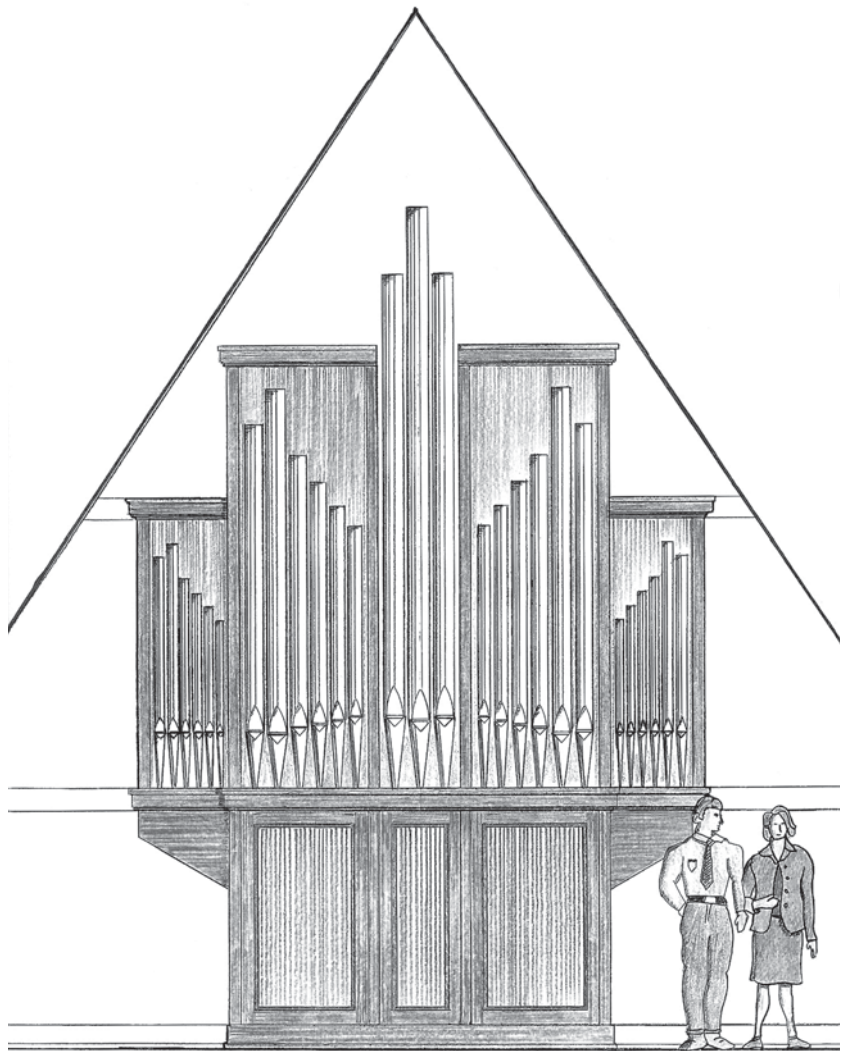
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speakers provide the sound. The bass subwoofer provides the low tones of stops such as the Contra Violone 32'. Surround speakers are positioned on the sides of the organ. Two high-efficiency tweeters aimed directly at the organist reinforce the upper register sounds.

Orchestral voices include trumpet, chimes, and piano, in addition to gospel and jazz organs with a simulated rotary speaker. The Symphonica has 39 additional solo and orchestral voices, recorded from original instruments. Thirteen voices can be selected by pressing a thumb piston; the other 26 voices are easily accessible by changing a setting in the menu.

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Drawing of Glück Opus 13

Sebastian M. Glück has begun construction on his Opus 13 for Faith Lutheran Church, New Providence, New Jersey. The III/32 slider chest instrument will stand in the newly constructed organ and choir gallery that is part of a comprehensive expansion of Faith Lutheran's facilities. Among the organ's features will be three of its wooden ranks: the 16' Holz Violon, the 8' Doppel Gedeckt, and the 4' Harmonic Doppelflöte, the latter two

stops featuring two mouths per pipe.

Both the visual and tonal design are by Sebastian M. Glück, artistic and tonal director of Glück Pipe Organs, and the project will be realized under the direction of Albert Jensen-Moulton, general manager. Scott Riedel of Milwaukee serves as architectural, acoustical, and organ consultant to the church. The stoplist may be seen at <<http://www.gluckpipeorgans.com>>.

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by Gavin Black



Boëllmann *Suite Gothique*, Part 5: *Toccata*

In this month's column we look at some aspects of the fourth and last movement of Boëllmann's *Suite Gothique*, the *Toccata*. This is the last column in this series to deal in detail with a specific movement. Next month's column will wrap up the yearlong series with a discussion of some general points.

The *Toccata* is probably the best-known and most popular movement of the *Suite Gothique*. (One singularly modern measure of popularity suggests that it is: it has far more entries on YouTube than any of the other movements.) It is a true *perpetuum mobile*, in that there is one note value (in this case the sixteenth note) that is both always present and never superseded by a quicker note value—that is, until the last several measures, where the intensity is ramped up for a dramatic ending. The relentlessness of those sixteenth notes, along with a sense that the piece at least comes across as being difficult to play—virtuosic—is part of what makes it fit the genre of “toccata” as that genre was understood in the late nineteenth century. There are, of course, other organ toccatas from about the same time as the Boëllmann that are constructed similarly, in particular the work by Boëllmann's mentor Eugène Gigout—the *Toccata in B Minor* from 1890—and the famous Widor *Toccata* from 1879.

It is interesting to remember that in the Baroque period, the word “toccata” was understood entirely differently. A toccata was a piece in several sections, with contrast between the sections. The Buxtehude *Praeludium* that is the other subject of these columns is in toccata form, though under a different name. Whereas we sometimes think of a toccata as a piece that is meant to show off virtuosity, in the sense of speed, dexterity and general flashiness, originally the word denoted a piece that was meant to show off the variety of possibilities inherent in a keyboard instrument. Of course in this Boëllmann *Suite*, the work as a

whole, amongst all of its movements, shows off a generous subset of what the organ of the composer's time could do, with different textures being assigned to different movements rather than to different sections of a continuous piece.

Textures

The sixteenth-note *perpetuum mobile* of this movement manifests itself in three different specific textures, with slight variants. The first texture, found initially in the opening, occupies about 55 measures out of the total of 111 (Example 1). The second texture involves the sixteenth notes' moving to the left hand and the introduction of syncopation (Example 2). This texture is present in 32 measures. In both of these textures, the sixteenth notes are in chord patterns and remain within one hand-span. That is, the hand does not have to turn over to reach the notes of each chord shape. This is a crucial factor in the technical learning of the movement. The third texture displays more variety within itself. It first shows up in measure 26 (Example 3). With its variants, it accounts for 18 measures, only three of which occur before measure 67. It more or less takes over the ending of the piece.

Each of these three textures is first introduced in a manuals-only passage. The pedal, whenever it comes in, is providing slower-moving motifs, starting with what most listeners familiar with the piece would probably identify as the principal theme (Example 4). This theme returns several times, sometimes as is, sometimes in octaves. Other than this, the pedal provides quarter-note or slower harmonic foundation.

Hand placement

What from amongst these initial observations about texture might have interesting implications for learning the piece? Several things stand out.

Although the two hands are never meant to be played on separate manuals (all of the several manual changes, at m. 20, 28, 35, 53, 61, etc., involve moving the whole texture to a new keyboard), there is never any ambiguity about which hand should play which notes. I have scarcely ever seen a piece about which I would so confidently predict that every player would make the same hand choice decisions. The hand choice that makes sense is that represented by the placement of notes on staves in the Durand edition (and for that matter every other edition that I have seen). There are a very few spots where it would not be actually impossible to take an isolated left hand note in the right hand—the first note of m. 10, a few notes in m. 20 and similar passages—but it would always be awkward. This is interesting, since working out hand choices has been a focus of our discussion of several of the previous movements of the Boëllmann and also of the Buxtehude. It is a step that is just not relevant here.

For the majority of the quarter-note beats of this piece, each hand is playing a chord shape that fits under the hand without a change of hand position. Each of the manual examples above illustrates

Example 1



Example 2



Example 3



Example 4



Example 5



this. (In two beats of Example 3, the right hand's notes are not chord shapes: this is the exception. In any case, the notes fit under the hand without a shift in hand position.) This means that fingering choices are also subject to less variation than usual, though not as little variation as the hand choices.

Most of these quarter-note-long chord-shaped note patterns succeed one another without the need for any planning. That is, the transition from one to the next is self-evident or, at least, straightforward. This manifests itself in different ways. For the long stretches of the left hand that resemble Example 1—eighth-note chords separated by eighth-note rests, or, looking at it another way, detached quarter-note chords—it is obvious that the rests give the hand an opportunity to regroup between chords and to play each chord with whatever fingering is simply the most comfortable. Furthermore, the chords are never very distant from one another on the keyboard. There are no scary leaps.

When the right hand has the pattern of the beginning measures, the transition from the last note of one (spread out) chord shape to the next is also easy. This is because the new beat begins in the direction in which the hand is already deployed, and the first note of the new beat is never too far away. After the thumb has played the fourth right-hand note of the piece, for example, the hand could easily play any note from c#'' to, say, e'''. The actual next note, g'', is extremely easy to find. It lies right under a finger, the fourth or fifth, most likely. This situation is repeated throughout the piece. If the fifth right-hand note of the piece were a middle C, for example, then the fingering and execution of that spot would go from being natural and easy to being extremely difficult. It would require careful planning and a lot of practice, and would

indeed set a lower ceiling on tempo. If that note were a very high note, say a''' or even c''''', then the logistics and planning would still be straightforward but the execution would be much more difficult.

When the left hand has spread-out chords, as in Example 2, those chords are also arranged in a way that lends itself to simple and predictable fingering, much like the opening right-hand motif, though the specific chord shapes are different. In many of these measures—mm. 20, 22, 24, 28 and several similar spots—the right hand has mostly scale-wise quarter-note or slower melodies for which fingering is again straightforward. However, in a few places—mm. 26, 34, 59, and quite a few measures near the end of the piece—there is a new element. The right hand has to play a legato melody in the top part of the compass while playing sixteenth notes below that melody. This is seen in Example 3. These are the spots in the piece where the fingering becomes somewhat involved. The solution, assuming that the legato of the upper line is to be preserved, is to use substitution in those upper notes, so that each note can be played by the most available finger and then held by the fifth finger. This leaves the rest of the hand free to carry out the sixteenth-note patterns (Example 5).

(Of course this is just one way of doing it, based, as usual, on my particular hand. Others might want to use 2/5 on the first beat of the new measure, for example.)

So, this piece—at least the manual part of it—is constructed out of surprisingly simple elements, easy to plan out as to fingering and also easy to execute. That does not mean that a student can play it well without working hard on it. For one thing, the coordination with the pedal is potentially quite challenging; for another, it is all meant to go quite fast—fast enough that it ceases to be

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easy, even though it is made up of easy elements. In fact, any student should be over-conscientious about mapping out the fingering for all of these simple elements, and also should practice all of the parts amply: short sections, one hand at a time, until each hand for each section has become second nature. Only then should the hands be put together. This is in principle exactly the same as with any other piece.

Pedal part

The pedal part, unlike the hands, does provide the opportunity to make choices that will vary among different players. The opening pedal theme (Example 4) can be played with alternate toes and come out as legato as the player might wish. This way of playing it feels quite natural. Furthermore, there are no indications for use of the swell pedal or other non-note-playing uses of the feet during the passages in which the pedal plays this theme. However, there are also a number of different heel-and-toe-based pedalings that could also make sense. Given the time and place of the creation of this piece, any of the above could represent the composer's assumptions about how it might be played. Since it is important that this theme be played easily with spontaneity, it is key that the student feel comfortable with the chosen pedaling.

During the middle measures of the piece, the pedal line is often a harmonically based quarter-note bass line. Again, the pedaling can be worked out a number of different ways, none of them particularly complicated. For example, in mm. 29 and 31 the third-beat quarter note can be played with right heel or left toe, consistent with its being legato. Or the choice could be made to play the quarter notes detached, in which case all of the quarter notes could be played with the right toe.

Measures 73–75 are a particularly interesting case. Clearly, the higher notes will all be played with the right foot and the lower notes with the left. The choice as to whether to get the heels involved will be based on personal preference and also on the intended articulation. These notes have no articulation marked. The overall sound and texture at this point in the piece is loud and energetic. Are these notes an energetic driving bass, or a kind of *quasi misterioso* chromatic near-trill? Or something else? Choices about articulation here will possibly depend in part on acoustics. This is a good place for a student to try different things and listen carefully to different effects.

Near the end of the piece, the opening pedal theme comes back in octaves. (This starts in m. 85.) Needless to say, by physical necessity, the left foot will play the lower octave and the right foot will play the upper. And again, choices about toe and heel will be made based on both personal preference about technique and decisions about articulation. If the student has conceived the theme as legato from the beginning, then it perhaps makes sense to play it legato here. However, the fact that the texture here is very loud and emphatic might suggest a somewhat more emphatic articulation. On the other hand, the composer has altered the upper line, changing it from sixteenth notes to quarter notes (Example 6). What does

Example 6



this suggest about the pedal articulation? This is another place where it would be interesting for a student to try different things and listen carefully.

Pedals in octaves

There are two things to mention about practicing a pedal part that is in octaves. The first is that, all else being equal, it

is easier both to learn the part and to execute it in performance if the toe and heel choices are the same for both feet. This is certainly not absolutely necessary, but it will happen naturally here, since the black note/white note patterns largely determine the heel placement. The second thing—more crucial—is that practicing the feet separately is useful and important. Doing enough of that will make everything about putting all of the parts together easier and more secure. The protocol for practicing a passage like this should include practicing each foot separately with each (separate) hand, as well as the feet as a unit with each hand. Probably practicing each foot separately with the left hand is the most important component of practicing the passage.

Crescendo marking

The composer has, rather considerably, limited *crescendo* marking (mostly, see m. 76) to places where the pedal line is both low and slow. That makes it as easy as it can be to choreograph the use of the swell pedal or, on a modern organ, of the toe studs or the crescendo pedal. This should be incorporated into the separate pedal practicing from the beginning, not left to the step of putting parts together.

Practice strategies

It is always important to practice parts and combinations of parts thoroughly enough so at each step of the way the material being practiced becomes easy and natural. A specific reason that it is important to do so with this piece is that it is meant to go fast. Of course, no one must play it at the given metronome marking. It can be very effective slower than that, and also faster if it is executed well. However, at any tempo, it is important that the feeling of the piece not be at all deliberate, that it trip along lightly but—as it goes on—powerfully. In particular, it is important that the quick upbeat notes in the pedal part slip into the stream of sixteenth notes in the right hand in a way that has energy and momentum, and doesn't interrupt the flow of those notes. This can be achieved only if everything is very solidly—extra solidly—prepared.

This ends our trek through some aspects of the study and practicing of two very different important works of the organ repertoire. Next month I will give an overview of what we have learned and observed, and try to draw some general conclusions. ■

Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at <gavinblack@mail.com>.

In the wind . . .

by John Bishop



The seat of the Bishop

I've always been a sucker for construction equipment. The other day I was walking up Second Avenue in New York, where a new subway line is under construction, and although I was on a schedule moving between appointments I couldn't help but stop for five minutes to watch an enormous crane lowering an electrical transformer the size of a UPS truck into a hole in the street. You can read about this massive project on the website of the Metropolitan Transit Authority at <<http://www.mta.info/cap/constr/sas/>>. (sas refers to Second Avenue Subway!) I've been involved in a consultation project in New York that has led me to learn something about the city's utility system, and I've seen maps and photos that show an underground labyrinth of train, maintenance, and utility tunnels, and electrical, gas, and steam lines. It seems unlikely that there's any dirt left under the streets of the city. Knowing something about that subterranean maze helps me understand just a little of how complicated it must be to create a new tunnel some four miles long, and sixteen new underground stations. And hundreds of thousands of cubic yards of dirt, stone, and rubble removed to create the tunnel has to be trucked across the city's congested streets and river bridges to be dumped.

It's a massive project that's made possible by millions of dollars worth of heavy equipment, including my crane, tunnel-boring machines, payloaders, dump trucks, and heaven knows what else. Equipment like this has been improved immensely in the last 20 years by advances in hydraulic technology. The principal

of hydraulics is that specially formulated oil (I know the root of *hydraulic* refers to water) is pressurized in cylinders, that pressure being great enough to lift heavy loads, turn rotary motors, or steer huge articulated equipment. Without these advances we wouldn't have Bobcats, those snazzy little diggers with cabs like birdcages that can turn on a dime.

Sometime around the year 1250, the great cathedral in Chartres was completed. Nearly 800 years later it still stands as one of the great monuments to religious faith in the world. Tens of thousands of pilgrims and tourists visit there every year. The cathedral houses one of Christendom's most revered relics, the *Sancta Camisa*, reputed to be the tunic worn by the Virgin Mary at the time of Christ's birth. (*Camisa* and *camisole* come from the same root.) There is a labyrinth more than 40 feet in diameter laid in stone in the floor of the nave. The path of the labyrinth is about 13 inches wide and about 860 feet long (about a sixth of a mile), all twisted upon itself within the confines of the diameter. The towers are 300 and 350 feet tall, the ceiling of the nave is 121 feet off the floor, and the floor plan has an area of nearly 120,000 square feet, which is close to two-and-a-half acres.

Thousands and thousands of tons of stone lifted to great heights, and not a hydraulic cylinder in sight. The challenge and effort of building something like that with twelfth- and thirteenth-century technology is breathtaking. Most of us have been inside tall buildings, and most of us have been in airplanes, so we as a society are used to looking down on things. But imagine Guillaume, the thirteenth-century construction worker, coming home after a long day, flopping into a chair, taking a hearty pull from a mug of cider, and describing to his wife how that afternoon he had looked down on a bird in flight—the first man in town to be up that high!

§

On December 27, 1892, the cornerstone was laid for the Cathedral of St. John the Divine on Amsterdam Avenue in New York City, one of only a few twentieth-century stone Gothic cathedrals. Celebrated as one of the largest Christian churches in world—the overall interior length of 601 feet is the longest interior measurement of any church building—it serves its modern congregation, hosts hundreds of thousands of visitors, and as the seat of the Presiding Bishop of the Episcopal Church, it serves as a national centerpiece to the denomination.

While the full interior dimensions of the building have been completed, much of both the interior and exterior remain incomplete. The central tower,

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State Trumpet



View down the nave

the transepts, much of the interior finish stonework, and the two west-end towers were never built, and the building carries the popular moniker, St. John the Unfinished. Given the staggering cost of this kind of construction, there are no plans for the completion of the building. Perhaps this stunning building stands as a metaphor for us who are all incomplete before God.

Two years ago the Organ Clearing House was privileged to work with the artisans of Quimby Pipe Organs installing the restored Aeolian-Skinner organ in the two chancel organ chambers, nearly 100 feet off the floor of the nave. We spent some three months in the building, working with humbling towers of scaffolding and an electric hoist that would have been the envy of those men in thirteenth-century Chartres. We had rare opportunities to see that grand building from angles not open to the general public—somehow a hundred feet seems higher indoors than out. And we witnessed some of the challenges of maintaining such a huge building. Fixing a roof leak is a big deal when you're 150 feet up! That the cathedral's administration can manage all this is hardly short of a miracle.

There's a peculiar type of quiet present in such a building. The interior space is large enough that true quiet is probably impossible. When it's very quiet inside, one is aware of the distant sounds of the city, and even of a kind of interior wind blowing. Sitting in the nave or the Great Choir in this special quiet, I imagine the

hustle and bustle of construction: how workers managed 60-foot granite pillars that were quarried in Vinalhaven, Maine, transported to New York on barges, and hauled across the city by steam-powered tractors in 1903; how workers hoisted tons of precisely cut stones to form the fabric of the vaulted ceilings; how workers created stone spiral stairways inside the cathedral's walls leading to such places as organ chambers; and how workers created the ornate spectacular 10-ton marble pulpit—festooned with such delicate carvings that during the installation of the organ we built a heavy plywood barricade around it so as not to damage it with a battering-ram in the form of a 32-foot organ pipe!

And let's not forget what could be considered the real work—the evangelizing, preaching, persuading, and cajoling necessary to raise the money for all this, unfinished or not.

A house for all people

Why do we go to all this trouble? This cathedral has been host to countless extraordinary events, held there because of the extraordinary scale and dignity of the place. Twelve-thousand-five-hundred people attended the funeral of Duke Ellington in 1974. (I wonder how much the cathedral organist had to do with that.) In 1986 Philippe Petit, the high-wire artist who had walked between the twin towers of the World Trade Center, performed his work *Ascent* inside the cathedral, accompanied by the music of the Paul Winter Consort. Petit is listed on every service

bulletin as one of the cathedral's artists-in-residence. In the documentary film about his twin-tower feat, *Man on Wire*, Petit wore a "Cathedral of St. John the Divine" t-shirt.

In 1986, Archbishop Desmond Tutu preached an anti-apartheid sermon. In 1990, Big Bird, Bert, Ernie, and the rest of the Muppets helped celebrate the life of their creator, Jim Henson. In 1997, South African President Nelson Mandela preached at a memorial service for anti-apartheid activist Archbishop Trevor Huddleston. And in 2000, New York Mayor John Lindsay's funeral packed the place. My wife Wendy attended that service and came home raving about how cathedral organist Dorothy Papadakos had played the crowd out at the end of the service with Leonard Bernstein's tune, *New York, New York, It's a Wonderful Town* (immortalized by Frank Sinatra), complete with fanfares from the State Trumpet under the west end rose window—perfect.

We need special places like that for events like those.

§

Wendy and I have been in New York for two months, living in an apartment in Greenwich Village we've borrowed from my parents' next-door neighbors. While Wendy has been working with editors in publishing companies promoting the manuscripts produced by her clients, the Organ Clearing House has tuned a few organs, and dismantled a marvelous, pristine E. M. Skinner organ from a closed church building in the Bronx for relocation to the new worship space of an active Lutheran parish in Iowa, to be restored by Jeff Weiler & Associates of Chicago. Last year we renovated and relocated a 1916 Casavant organ to a church in Manhattan—the dedication recital is in a couple days, and we spent the last week tweaking and tuning it in preparation.

The Cathedral of St. John the Divine is on my mind because we attended Evensong there last Sunday evening. It was a beautiful service, loaded with music, prayer, scripture, and a moving sermon. We sat in the ornately carved oak pews of the Great Choir, surrounded by magnificent decoration and in the midst of a modest congregation. The choir's singing was wonderful, the organ was played with true inspiration, and I was aware that we were participating in regular weekly worship in that place where so many of the world's most powerful and revered figures have led and participated in worship. The sense that the place equipped to welcome thousands to a huge event is open and welcoming to us on an ordinary Sunday afternoon was moving to me. You don't often sing hymns in the presence of an organ with 150 ranks.

A study in scale

Some months ago I brought a group of friends to see the cathedral. Organist Stephen Tharp was practicing in preparation for his presentation of the complete organ works of Jeanne Demessieux. As we listened, I told them a little about the size, resources, and complexity of the organ, and one asked me why you would need so many stops. I pointed out ornate decorations throughout the building—carved pews, filigreed lamps, Gothic arches and vaults, tiled stairways, wrought-iron gates, bronze medallions inlaid in the floor—and suggested that such a large organ complements a build-

ing with more than a dozen chapels and all this finery. We love the sound of a string celeste. It's even better to have two celestes to choose from. But this organ has eight sets of celestes—unimaginable wealth, especially when you consider that all the celeste ranks except the Swell Unda Maris go all the way to low C! When an organist moves skillfully around this organ, the range of tone colors seems limitless—a kaleidoscope of tone color, with a range of volume from the roar of thunder to a barely audible whisper—exactly in scale with the size and decoration of the building itself.

And cathedral organist Bruce Neswick did just that in his improvised closing voluntary last Sunday—he morphed away from the tune of the recessional hymn into a harmonically and rhythmically sophisticated fantasy, gave a climactic fanfare on the State Trumpet, then melted seamlessly from the robust full organ to the whisper of that Unda Maris. You could hardly tell when the music stopped.

When the installation of the renovated organ was completed and the organ had been given a chance to "settle in," the cathedral presented a series of dedicatory recitals by such distinguished artists as Daniel Röth, Olivier Latry, Gerre Hancock, Thierry Escaich, and Peter Conte. What a thrill to hear such programs on such an organ. But take it from me, Neswick shares that organ with the Sunday afternoon congregation as if the Queen was in attendance. Perhaps it's his joy of sitting on the bench of such a distinguished and stunning instrument. Perhaps it's his sense of the privilege of presenting music in worship in such a place. Certainly it made me feel like royalty to be so treated, the tariff being what I chose to drop in the basket during the offertory.

Party horn

Another example of the relationship between the scale of the building and the scale of the organ is the State Trumpet—a single eight-foot rank of trumpet pipes mounted horizontally under the rose window facing east down the length of the nave. This must be the most famous single organ stop in the world. It plays on wind pressure of 50 inches—something like the pressure of the air in a tractor tire, and nothing like the levels of pressure commonly used in organs. The pipes are shackled in place to prevent them from launching as missiles down the nave. And there's an octave of dummy 16-foot bass pipes. They don't speak—they're there to make the rank of pipes look like something in that vast space. The thing is majestic. It's almost 600 feet from the organ console—two football fields. It would take a little more than six seconds to cover that distance in a car traveling at 60 miles per hour. It seems as though you can draw the stop,

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But here's the problem. When the new State Trumpet was introduced in the cathedral as part of the 1954 expansion and rebuilding of the organ by Aeolian-Skinner, every ambitious organist wanted one. And too many organists got their wish. Today there are hundreds of modest parish churches cursed with the sound of a too-loud but not-too-good *Trompette en Chamade*, searing the airways six feet above the too-big hair of the bride and her attendants. The proud organist can't get enough of it, but everyone else can. Just because St. John the Divine has one, the pretty church on the town square doesn't need one.

It's a matter of scale

All of us who have toiled in the vineyards of church music have experienced the "big productions" of our parishes—a Christmas pageant, the wedding of the pastor's daughter, Easter Sunday with trumpets and timpani. Imagine the big production for the cathedral organist. The country's president might be attending a memorial service. National television cameras are often present. And on a festive Sunday morning, 1,800 people might come to the altar to receive Communion. That's a lot of noodling around with *Let Us Break Bread Together on Our Knees*.

Our two months in New York have brought lots of great experiences, dozens of subway rides, and the rich experience of getting familiar with all that a great city has to offer. I encourage and invite you to visit the city and to hear some of the great organs and great organists in some of the world's great churches. Start with St. John the Divine, and work your way around town. The New York City Chapter of the American Guild of Organists has a fine website with a calendar of events.

And after Tuesday's recital, I'm looking forward to going home next week where there really is dirt under the streets. ■

Photos of St. John the Divine courtesy Quimby Pipe Organs.

Music for voices and organ

by James McCray

Psalms: Cogent guideposts

The church with psalms must shout,
No door can keep them out:
But above all, the heart
Must bear the longest part.

*George Herbert (1593–1633)
Antiphon*

Psalm texts are among the most remembered words. Each week, in various religious institutions, they are read, spoken, or sung, and their repetition never seems to tire. These ancient thoughts bring comfort and strength, and are heard so often that, without special effort, some phrases have been memorized. For example, silently finish these Psalm phrases: "The Lord is my shepherd . . ." or "Be still and . . ." This is a very easy challenge for most of this column's readers, who probably have conducted them in musical settings numerous times. These wonderful words were originally sung, so it is no surprise that they have continued to inspire contemporary composers.

In pagan Greece, the word *psalmos* meant "a plucking of strings of a harp, or a song sung to a harp accompaniment." Over the centuries, the word went through over 30 different spellings in various languages. It became *salm*, *saume*, *salme*, but eventually the "p" was restored. Composers find their messages beautiful, profound, and in most cases, immediately musical.

The value of the Psalms to composers and to weekly worship services should not be underestimated. These universal

messages adapt themselves to diverse musical styles, as well as to various performance groups in schools, community choirs, and even praise bands. Today, each new parcel of offerings from publishers usually includes choral works based on Psalm texts. They seem to be generic in tone, which makes them more marketable, especially to those who seek a more expansive clientele beyond the church. Music publishers make these available in exact textual settings or as paraphrased examples.

An interesting exercise for you, dear readers, is to go through your church choir library and make a list of all the settings you currently own that are based on Psalm texts. Then, in the future, as you plan music for the services, you can identify settings you have of the day's Psalm as designated by the lectionary. Hearing a Psalm as a call to worship, anthem, or prayer response in addition to having it read during the service as part of the weekly liturgy will bring a special cohesiveness and understanding to the congregation's worship.

The Psalms offer a wide range of topics. Although many seem to overlap with each other, themes such as praise, music, refuge, etc. have a powerful spirit that for centuries transcended diverse civilizations and denominations. These glorious words speak to all people as cogent guideposts for how to live. What a special gift!

The reviews this month feature musical settings of Psalm texts. So, as church choir directors, we join this celebration by recalling the words of Psalm 95:

O come, let us sing unto the Lord
Let us heartily rejoice in the strength of
our salvation
Let us come before his presence with
thanksgiving
And show ourselves glad in him with
psalms.

Psalm 67, David Ashley White. SATB unaccompanied, Paraclete Press, PPM00710, \$2.10 (M).

The harmony moves through a mixture of some mild dissonant chords, which alternate with unison phrases. A middle section has busy sixteenth-note passages that make the music feel a bit frantic, but exciting. The opening material returns (ABA) as the music quietly ends on "Amen."

Come, Let Us Sing to the Lord (Psalm 95), Paul D. Weber. SATB, soprano solo, and organ with optional violin, MorningStar Music Publishers, MSM-50-2647, \$2.35 (M+).

The violin music consists of long, flowing sixteenth notes, which are doubled in the organ for use when the violin is not used. These busy, diatonic lines dominate the opening section, which is sung by the soprano soloist. The second section, based on the soloist's music, opens for SSAA voices, then changes to SSATB. The violin and organ play throughout the entire anthem. There is one short section for TTBB, then the opening vocal solo/violin music returns for the closing section, which builds to a loud, divisi ending.

Psalm 150, Walter L. Pelz. SATB, organ with optional brass quartet and timpani, Augsburg Fortress, 978-0-8066-9720-8, \$2.75 (M).

The choral parts are on two staves with brief moments of SA divisi. There is a majestic, fanfare spirit to the music, which is generally loud except for a short, slower middle section when the text speaks of stringed instruments. This choral score does not contain the brass music; however, a full score and brass parts may be downloaded from Augsburg. Exciting music with immediate appeal to singers and congregation.

To You, O Lord (Psalm 25), Thomas Keesecker. SATB and piano, Augsburg Fortress, 978-0-8006-6413-8, \$1.75 (M).

Choral parts are on two staves with the first two pages in unison; later large sections are for two-part mixed voices. The piano accompaniment has arpeggios and repeated chords in the right hand with some syncopation, yet the

keyboard part is not difficult. Although there is a fast tempo, the mood of the setting is quietly prayerful.

Three Songs of Petition from the Psalms, John L. Bell. SATB unaccompanied, GIA Publications, Inc., G 6202, \$1.20 (E).

These one-page settings of brief Psalm phrases consist of simple chords on two staves. The Psalms used are 43, 62, and 19. There are alternate performance possibilities suggested (vocal solo with chorus, optional "Amen's", and as Intros in Advent). Easy and pragmatic music.

Be Still (Psalm 46), Mary McDonald. Beckenhorst Press, BP 1902, \$1.95 (M-).

This has the character of a piano solo with choir. Throughout, the piano has dramatic chordal passages in two hands over a sustained low octave, or with left-hand arpeggios. The choral parts, on two staves, are often in parallel thirds. The music moves through different keys, each in short sections, and is never loud.

Bless the Lord, O My Soul (Psalm 104), Emma Lou Diemer. SATB and keyboard with optional 2 trumpets, 2 trombones and percussion, Hal Leonard, HL #08761360, \$2.35 (M).

The accompaniment introduction is filled with repeated block chords that lead to an opening choral refrain that returns later in the setting. The refrain is always repeated with the congregation joining in on it. Typical of Diemer is a very active keyboard accompaniment, which, while not difficult, is a driving force to the music. Strong rhythms are used throughout in this fast, energetic, and delightful setting. Highly recommended!

How Dear to Me Is Your Dwelling (Psalm 84), Bruce Neswick. SATB unaccompanied, Paraclete Press, PPM 00703, \$2.80 (M+).

This anthem has a variety of textures with some counterpoint and some divisi for the sopranos. The slow tempo is complemented with mild dissonances, fre-

quent short unison passages, and a feeling of calmness. The music is well crafted and sophisticated in style and mood.

From Age to Age the Same (Psalm 46), Lloyd Larson. SATB, organ, and optional solo trumpet or brass and timpani, and congregation, Lorenz Music Corp., 10/4039L, \$1.95 (M).

The last half of the setting incorporates the great Luther hymn, *A Mighty Fortress Is Our God*. The congregation joins the choir in singing this popular hymn tune, and their music is on the back cover for duplication. Choral parts are on two staves, often in unison during the first half of the anthem. This bold setting will make a great addition to the choir's Reformation Day service, although the editor points out various Scripture references in Joshua, Isaiah, Romans, and Psalms 34, 46, 65, 119, 137, and 144, which suggest that this anthem would also be appropriate for Lent.

Four Psalm Motets, Carl Schalk. SATB unaccompanied, MorningStar Music Publishers, MSM-50-2520, \$2.75 (M).

The four Psalms are 46, 84, 104, and 128; each is 4–6 pages in length. Generally they are contrapuntal, some with long melismatic lines. Vocal ranges are comfortable and while the music is not difficult, there is a keyboard reduction for rehearsal that could be used for support of weaker choirs. These settings will be a bargain since they average out to about 53 cents each. Practical yet effective music.

Book Reviews

Stephen L. Pinel, *Organbuilding along the Erie and Chenango Canals: Alvinza and George N. Andrews of Utica, New York*. Richmond, Virginia: OHS Press, 2010. Hardback, xxix + 300 pp.; <www.organsociety.org>.

Stephen Pinel is a well-known and respected scholar among organ historians,

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not least for the stalwart service he gave for over a quarter of a century as Archivist of the Organ Historical Society. It was fitting, therefore, that Dr. Pinel was selected to write the first of what one hopes will prove to be an extensive collection of publications, the *OHS Monographs in American History*, intended eventually to cover Mexico and Canada as well as the United States. Dr. Pinel's volume reflects a lifetime of interest in the organbuilders of the Mohawk Valley region of New York State by an author who was born and grew up in the area. Alvinza Andrews (1799–1862) and his son George N. Andrews (1832–1904) were the first significant organbuilders to set up a workshop in this region. Furthermore, most subsequent organbuilding activity in the area stems substantially from the Andrews firm, so that it is logical that the study of the history of organbuilding in this part of New York should begin with Alvinza and George N. Andrews.

As the title of the book suggests, good transportation in the form of the canal system was an essential part of the equation for a successful organbuilding firm at the time that Alvinza Andrews set up his workshop in the late 1830s. Andrews himself had little or no organbuilding experience, but he was fortunate to have an excellent assistant in the form of Henry T. Levi, who had worked for E. & G.G. Hook and who had the experience that Andrews lacked.

A substantial section of the book is devoted to the genealogy and biographies of the Andrews family, who claimed descent—albeit somewhat amorphously—from the Norman invaders of England and the Pilgrim Fathers. Dr. Pinel devotes an entire chapter to one of Andrews' earliest instruments, the 1837 organ at Mount Vernon Presbyterian Church in Vernon, New York, which was recently acquired and is being restored by Scot Huntington. Another chapter is devoted to other instruments from the 1830s and 1840s of which details survive. After this, Dr. Pinel describes what is known of the original Andrews workshop in Waterville, New York, and of the move

to Utica in 1851, after which Alvinza Andrews maintained both workshops for a time before closing the Waterville one.

Alvinza Andrews was heavily involved in local education, particularly in the Utica Mechanics Institute. One of his "parlor organs"—more probably a two-stop pipe organ than a reed organ—received a diploma at the 1851 Mechanics Fair. Consideration is then given to the next period of the Andrews firm and of the instruments they produced at what was clearly the height of their output in the 1850s and 1860s. A further chapter is devoted to biographies of Andrews' employees at various periods. Of particular interest was John Gale Marklove, an experienced organbuilder from England who later became an important organbuilder in his own right. Friction between Andrews' two top employees—Marklove and Levi—led to Levi leaving and becoming William A. Johnson's foreman at Westfield, Massachusetts. Marklove also left in 1858 and set up his own business in Utica in competition with Andrews. Levi briefly came back in 1859 but then went back to Westfield and set up his own reed pipe supply house. At this point, George N. Andrews was sufficiently experienced to go into partnership with his father, replacing Levi and Marklove as the chief employee, with the firm becoming A. Andrews & Son. Following Alvinza Andrews' death in 1862, the firm name again changed to George N. Andrews, and moved to a new, larger workshop in 1866.

In 1878 George Andrews' brother-in-law, Dr. Jonas Raymond, moved to California and sent back favorable reports about the booming economy of that state. Partly because of this and partly for health reasons, George Andrews decided to relocate his organbuilding workshop to Oakland, California in 1883. In 1889 he built a large 3-manual organ for First Methodist Episcopal Church in Seattle, Washington, which was probably the most significant instrument from the period when Andrews was operating out of Oakland. Altogether he and his son Charles Backus Andrews built 29 organs

in California down to George's death in 1904, only one of which still survived in 1970. In later years the firm was less successful than it might have been, owing to the conservative style of the instruments it made.

There are seven appendices at the end of the book. The first of these documents the restoration by Scot Huntington of a two-stop Andrews parlor organ of around 1850. The second lists details of early Alvinza Andrews instruments, and the third has stoplists and details of later instruments. Andrews included some unusual stops such as a *Pemento Flute*, the nature of which I was unable to discover. The influence of Marklove is perhaps apparent in some antique English stop names such as *Nason* for Stopped Flute and *Celestina* for Violina. Appendices IV and V give details of the trade directory listings and census returns for the Andrews family, while VI reproduces some of the catalogs issued by the Andrews firm, and VII a couple of contracts. A subscription list and index bring the book to a close.

As usual with the publications of the Organ Historical Society, this volume is elegantly produced, laid out, and typeset, and there are many excellent photographs. This, the first of what I hope will prove to be an extensive series of *OHS Monographs in American History*, is a fascinating book that I thoroughly recommend.

—John L. Speller
St. Louis, Missouri

The Music of the Moravian Church in America, edited by Nola Reed Knouse. Rochester: University of Rochester Press 2008, ISBN 13:978-1-58046-260-0; 346 + xxii pp., \$45; <www.urpress.com>.

Before you entertain a single thought or utter a single word questioning why anyone would need a whole book devoted to the music of a small Christian denomination, please go directly to Leonard Ellinwood's authoritative *History of American Church Music* (Morehouse-Gorham, 1953; Da Capo reprint, 1970) and read a mere four short pages (34–37) of objective, reliable, and unbiased information defining the origin and development of this interesting Protestant denomination. It traces its roots to the martyrdom in 1415 of Jan Hus from Prague, Bohemia, in what is now the Czech Republic. His followers organized the *Unitas Fratrum* (Unity of the Brethren) in 1457. They were severely persecuted later and forced underground until after the Edict of Nantes, to be revived in 1727 by a German Lutheran nobleman, Count Nicholas von Zinzendorf, who brought to his large estate in lower Saxony the Central European refugees from Bohemia, Moravia, Slovakia, Silesia, and Poland. There they built their town of Herrnhut ("The Lord's Watch [Oversight]") and began extensive missionary activity, seeking always to convert un-churched people among Native Americans, and the peoples of Alaska and Labrador, Africa and Central America as well as the Middle East and Asia.

That fact explains why they are numerically small in North America today, concentrated in Pennsylvania, North Carolina, and Wisconsin: they do not proselytize. But they are possessors and guardians of one of the richest repositories of sophisticated religious and secular music in the United States, emanating from early Colonial times. This book is not parochial propaganda, evangelism, or self-conscious felicitation. It is produced in serious response to increasing critical inquiry by scholars, musicologists, historians, and practical musicians from all over the world. Every church musician today needs to know this important tradition. And this excellent book is, and will remain, the definitive resource.

Attention is drawn to this subject now because 2010 saw the consummation of an agreement for full-communication relationship between the Episcopal Church and both Northern and Southern provinces of the Moravian Church. That means "a relation between distinct churches in which each recognizes the other as a catholic and apostolic church

holding the essentials of the Christian faith." Lutherans and Presbyterians are contemplating similar ecumenical agreements with the Moravian Church.

Anyone who has attended a Moravian church service in which Bechler's hymn "Sing Hallelujah, Praise the Lord" is sung, will have experienced an overwhelming religious thrill—or at the other extreme, profound intensity of restrained emotion when Latrobe's Lenten hymn "Go to Dark Gethsemane" is sung. Church choirs of all denominations have sung and loved Moravian anthems of extraordinary beauty and appropriateness for worship ("It Is a Precious Thing," "Go, Congregation, Go," "In Slumber, Peaceful Slumber," "The Fruit of the Spirit Is Love," and many others, dating from the classical period of Haydn, Mozart, and Schubert). The musical tradition of the Moravians is incredibly rich, embracing both instrumental and vocal music.

General histories of music in America now recognize and give generous space to the contribution of the early Moravians to Colonial American culture and its subsequent development. While colonial Calvinists were debating whether or not to allow musical instruments in worship, and Anglicans were struggling to sing the bad psalm-settings of Sternhold and Hopkins to pedestrian tunes, the Moravians were not only performing all sorts of excellent concerted music, vocal and instrumental, but reverently composing new works afresh, intended for practical use in the regular worship services of their church.

This valuable book has been put together by the current director (since 1994) of the Moravian Music Foundation, Nola Reed Knouse, who holds academic degrees in musicology from Wake Forest University and the Eastman School of Music of the University of Rochester. An ordained Moravian minister, she has an extraordinary affinity with the theological and liturgical context from which Moravian music emerged and continues. A seasoned scholar, she is active in editing anthem and instrumental MSS for publication, issuing recordings of archival music, serving as music editor of the *Moravian Book of Worship* (hymnal), and leading the Foundation in its task of preserving, sharing, and celebrating the cause of Moravian music and its heritage. She has taught at Oregon State University and at Salem College. Previous Foundation directors have included such scholars as Donald McCorkle, Ewald Nolte, Karl Kroeger, James Boeringer, Karoly Köpe, and E. Allen Schultz.

The book opens with a brilliantly perceptive foreword by Laurence Libin, Research Curator *emeritus* of New York's Metropolitan Museum of Art and Honorary Curator of Steinway & Sons. It perfectly sets the stage and whets the appetite for the ten chapters that follow, contributed by respected authorities in their fields: (1) "The Moravians and Their Music" by Nola Reed Knouse; (2) "Moravian Worship: The Why of Moravian Music" by C. Daniel Crews, archivist for the church, who holds two earned doctorates, in literature (University of North Carolina, Greensboro) and theology (Manchester, England); (3) "The Hymnody of the Moravian Church" by Dr. Knouse and the late Dr. Albert Frank; (4) "Moravian Sacred Vocal Music" by Alice M. Caldwell, an organ graduate of Oberlin with a Ph.D. in musicology from New York University; (5) "The Organ in Moravian Church Music" by Lou Carol Fix, who holds academic degrees from Salem College and Indiana University; (6) "The Role and Development of Brass Music in the Moravian Church" by Paul Peucker (Ph.D., Rijksuniversiteit Utrecht), dealing with one of the most distinctive features of Moravian culture, the unique SATB trombone choirs, often played antiphonally in the open air at Easter and Christmas; (7) "The *Collegia Musicae*: Music of the Community" by Dr. Knouse; (8) "Music in Moravian Boarding Schools through the Early Nineteenth Century" by Pauline M. Fox, who holds a Ph.D. in musicology from New York University; (9) "The Piano among the

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Moravians in the Eighteenth and Nineteenth Centuries: Music, Instruction, and Construction” by Jewel A. Smith (Ph.D., University of Cincinnati); and (10) “Moravian Music: Questions of Identity and Purpose” by Dr. Knouse. Tracing the church’s struggle since its Golden Age in the late 18th century to maintain “intentional identity with integrity” through the past two centuries of various cultural upheavals, including the threat of excessive nationalism, it now faces major transitions in culture, economics, globalism, pluralism, and other challenges. Knouse concludes: “For Moravians music is only part of living all of life as a liturgy. All the people are the musicians. And the audience is God.”

Of greatest interest to organists is probably the fascinating chapter on “The Organ in Moravian Church Music” (Chapter 5). One might expect the organs in use by Moravians in Germany and in America to be modeled on the encased, mechanical-action instruments of the Baroque era, especially those designed and built by Schmitzer and Silbermann, containing bright mixture stops and snarly reeds useful for contrapuntal polyphony, as in the fugues of Bach, and rich plenum registrations designed to lead congregational singing. But the nature of Moravian worship—with its emphasis on pious simplicity, purity, and the priority of the words over the music—demanded an accompanimental organ designed to be used with other instruments (strings, woodwinds, occasionally brass), especially in anthems. Thus softer stops—flutes, gedecks, gambas, the gentler principal stops, and mutations to lend color—were preferred. Unobtrusive playing was demanded at all times, and the aesthetic ideal aimed at tonally was *Lieblichkeit*—“loveliness,” not brilliance.

Since the hymn tunes used in worship were well known to the people, there was never any need for the organist to “lead” the singing. The organ’s role was always to accompany singing or to blend into an instrumental ensemble. The purpose was to enhance the worship experience of the congregation. Visitors to Moravian churches in Europe and America wrote often of the ethereal beauty of the soft singing of hymns and chorales, especially by children. The musicians were expected to be amateurs, not professionals. Virtuosity and displays of skill were frowned upon. A photograph is provided of the largest surviving organ built by Pennsylvania Moravian David Tannenberg in 1798–1800 for Salem’s Home Moravian Church, handsome in its white painted case with gilded pipe-shades and trim. It shows the reversed console enabling the organist to see the worship leader, a characteristic feature of Moravian organs. Organ and choir were often placed in a balcony in the rear of the church or in a gallery on one side (as at Herrnhut), which strengthened the congregational singing while eliminating the visual distraction of a choir in front. Tannenberg is recognized as the greatest organbuilder in 18th-century America.

At the end of the book, one appendix provides useful and thoroughly researched biographical sketches of historically prominent Moravians; another provides a Moravian musical timeline, beginning with Jan Hus in 1415 and ending with the death in 1997 of James Christian Pfohl, filling fifteen pages of tightly-packed data. An unusually exhaustive and thorough bibliography brings this remarkable book to a close (after a short listing of contributors).

—John M. Bullard, Ph.D.
Spartanburg, South Carolina

New Recordings

Jan Van Mol plays Jacques Claude Adolphe Miné: The Great Organ in the Sint-Pauluskerk, Antwerp. LCS HiRes, LCSCD002, <www.lcshires.com>; available from the Organ Historical Society, \$15.98, <www.ohs catalog.org>.

Magnificat du 5me ton, Magnificat du 6me ton, Versets in a, D, and F.

Jacques Claude Adolphe Miné (1795–1869) wrote some 24 printed volumes of organ music, though most of his compositions are now forgotten. His music bridges the gap between late-18th century composers and the French romantic school—a period often overlooked by organists. This recording features select pieces from *Manuale organi—recueil de 100 morceaux pour orgue applicables aux messes et aux offices*, published in four volumes.

The program gives St.-Pauluskerk organist Jan Van Mol an opportunity to demonstrate the seemingly unlimited colors of this attractive instrument. Van Mol is a skilled player who knows his instrument inside out, but his sensitive playing does not evade a sense of programmatic incompleteness. These short, light pieces are intended for liturgical use and precede the numerous 19th-century collections that were published for organists with limited improvisational skills. Though interesting from a historical perspective, they lack enough substance to capture an audience in a full-length program.

Johannes Geffert plays Leyding, Bach, De Gruijters, Kuhnau & Bruhns: The Great Organ in the Sint-Pauluskerk, Antwerp. LCS HiRes, LCSSACD003. Available from <www.ohscatalog.org> and <www.lcshires.com>.

Georg Leyding: *Praeludium*; J.S. Bach: *Partita ‘O Gott Du Frommer Gott’*; Johan de Gruijters: *Ceciliania, Het Carillon Van Duinkerke, Sonata, Marche, Tantum Ergo, Maria Schoon in Sexti toni, Allegro, La bergeri*; Johann Kuhnau: *Suonata prima*; Johan de Gruijters: *Andante in G*; Nicolaus Bruhns: *Praeludium*.

Johannes Geffert, professor of organ and improvisation at the Hochschule für Musik in Cologne, Germany, presents a program that is delightfully refreshing and includes several rarely heard compositions—not exactly your “greatest hits” CD. The performer’s deft playing suits this colorful and responsive instrument very well. The organ’s impressive case is built in the Dutch/North German tradition (including large pedal towers), while the tonal design is French-based. Individual stops, as well as combinations, are always clear and balanced, and the repertoire on this cd offers a great variety of colors. The organ and sanctuary are exquisite, and the sound is always transparent.

Of particular interest are Georg Leyding’s *Praeludium*, and Nicolaus Bruhns’s *Praeludium in e*. The latter sounds particularly interesting on a French instrument. Johann Kuhnau’s *Suonata Prima*—originally written for harpsichord—is quite convincing on organ. This biblical sonata is based on the story of David and Goliath, and its titles (The boasting of Goliath, The trembling of the Israelites, etc.) allow for some creative registrations. The CD sleeve (English, German, French, and Dutch) offers some interesting details about the organ and the program, but the translations are at times inaccurate, incomplete, and confusing. Nevertheless, the fine organ, program, and performer easily make up for any flaws in the program notes.

—Robert August
Fort Worth, Texas

New Organ Music

The New Breitkopf Bach Edition

Johann Sebastian Bach, Complete Organ Works. Vol. 5: Sonatas, Trios, Concertos (ed. Pieter Dirksen), 215 pp., €29.80. Vol. 6: Clavierübung III, Schübler Chorales, Canonic Variations (ed. Werner Breig), 156 pp., €22.80. Edition Breitkopf 8805/06; <www.breitkopf.com>.

Only a few months after the release of the first volume of the ambitious new edition of Bach’s organ works by Wayne Leupold Editions, the first two volumes of a completely new edition of Sebastian’s *Sämtliche Orgelwerke* rolled off the presses of Edition Breitkopf. As it happens, one of these (Vol. 6) contains

the *Clavier-Übung III*, as does Leupold’s first volume (Vol. 8).

Although Breitkopf does not publicize its new edition in the absolute superlative terms of Leupold (the “All-Yes Edition”), the aims and even appearances of the two series are quite comparable. Both series are intended for performers, but at the same time aim to present a text that is as scholarly sound as possible. Both aim for a minimum of page turns, although within different parameters: Leupold occasionally breaks up measures to accommodate turns, Breitkopf never does. On the other hand, Breitkopf tends to be even more economical with spacing, managing to avoid page turns altogether in the *Four Duets*, the *Fugue on ‘Jesus Christus, unser Heiland,’* and in all six of the *Schübler Chorales*.

Like Leupold, Breitkopf places the pedal part on its own staff; for the famous echo passage in the *Prelude in E-flat Major*, Werner Breig (Breitkopf) opted for much the same solution as George Stauffer (Leupold): the concluding bass notes are printed in the left hand, with a footnote referring to the Commentary. (Unlike Leupold, however, Breitkopf does not offer the *Prelude and Fugue* on two staves in an Appendix.)

Both the Leupold and Breitkopf volumes open with an introductory essay; the music is followed by a detailed Commentary. (Breitkopf prints the Introduction in both German and English; the Commentary, printed in German only, can be downloaded in English from the publisher’s website.) Both editions contain facsimiles, although it would be hard to outnumber Leupold (22!) in this regard. I counted 14 facsimiles in Breitkopf’s Vol. 6 and just two in Vol. 5.

The two Breitkopf volumes differ a bit from each other: Vol. 5 offers incipits at the beginning of a piece or movement whenever clefs and the number of staves in the edition differ from the original. Vol. 6 does not do this, but instead prints the first system of each piece in small facsimile in the Commentary, allowing the reader a quick overview of the notation in the source. This is very handy

indeed and looks quite handsome, so that one hopes this feature may return in later volumes.

Breitkopf Vol. 6 is a bit more generous with supplying articulations in parallel places than Leupold Vol. 8; my own preference in this regard is with Breitkopf. Breitkopf Vol. 5 includes a CD-ROM with music by Bach, arranged as organ trios, but almost certainly not by the composer. With the possibility of printing the music out at home, this seems a useful way of making these pieces available in a trustworthy modern edition. (The CD-ROM would not open on my Mac with OS X 10.5—nor on my wife’s PC running on Vista—but Breitkopf promptly made a version for OS X 10.5 available as a free download.)

The introductory essays by Dirksen (Vol. 5) and Breig (Vol. 6) are well worth reading. Dirksen’s notes on the registration of the sonatas are especially interesting; he explains how the left-hand part carefully avoids the lowest octave, evidently to allow that part to be played an octave lower with a registration at 4-foot pitch. My impression is that the vast majority of organists are still not aware of this—a pity, as it makes playing these pieces much easier and, in fact, often simplifies registration as well. On the other hand, few organists will want to follow Dirksen in his suggestion to play all three movements of a sonata with the same registration, although it is obviously true that changing stops in between movements can easily interrupt the musical flow. Even more difficult to accept is Dirksen’s idea that the pedal part may be meant to be played without a 16-foot stop; as Dirksen himself points out, the registrations in Kaufmann’s *Harmonische Seelenlust* (Leipzig 1733–36) always include a 16-foot stop in similar cases, and so does the organ trio sonata by Janitsch (ed. E. Kooiman, Hilversum 1980); more importantly, the voice crossings between pedal and left hand in the last movement of Sonata No. 3 (mm. 61–65) are hard to imagine without a 16-foot stop in the pedal.

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to appear just over 30 years after Heinz Lohmann completed the previous Breitkopf Bach organ edition all on his own (a remarkable achievement!). Like its predecessor, the new Breitkopf comes in ten volumes. If the first two volumes are an indication, the whole series will cost less than €300 (just over \$400). With the 20% reduction for subscription to the whole series, the price is actually lower than the complete Bärenreiter series and much lower than Leupold (fifteen volumes of music plus three volumes of text for close to \$1,000).

Finally, a quick note on some English translations: Breitkopf may want to consider "Clavier-Übung" for Clavierübung; "Canonic Variations" for Canonische Veränderungen; and, indeed, "English" instead of English.

—Jan-Piet Kniffjff
Armidade, New South Wales, Australia

Music for brass and organ

Fanfare and Variations on Noël Nouvelet, arranged for two trumpets and organ by Raymond H. Haan. Morningstar Music Publishers MSM-20-120, \$9.00; <www.morningstar-music.com>.

This delightful arrangement of *Noël Nouvelet* nicely balances the organ with the brass. The tune *Noël Nouvelet* appears in many hymnals under the title "Now the Green Blade Rises" in the Easter section. Most organists will recall the Dupré *Variations on a Noël*, which uses this same tune. Haan's music is much more approachable, however, being of easy to medium difficulty. Raymond Haan (b. 1938) has lived and worked in Michigan for his whole career and has written more than 400 compositions for organ, voice, choir, handbells, piano, and other instruments.

The piece begins with a triplet fanfare duet between the two trumpets. The organ soon takes up the fanfare while the trumpets play the theme in a unison canon. Variation I is for organ alone; the theme is in the pedals, with large chords in the manuals. Variation II is also for solo organ—a solo stop or combination in the right hand against running eighth notes in the left. The trumpets return in variation III and carry the melody again, with running eighth notes and chords on the organ. The trumpets are given another rest in variation IV as the organ softly balances the melody on flutes with tremolo against the Celeste. In variation V the trumpets and organ treat the melody canonically once again. The organ takes the VI variation, loudly, breaking the melody up slightly and leading right into the final variation,

which brings back the triplets of the introductory fanfare.

Haan's music stays within the harmonic areas of the hymn and always presents the tune in a form the audience will recognize and enjoy. It is not a sophisticated treatment of the French *noël*, but would make a happy addition to a Christmas or Easter service.

Christmas Fantasy for Organ and Brass, arranged by Joel Raney. Hope Publishing Company, No. 8338, #14.95; <www.hopepublishing.com>.

The *Christmas Fantasy* reflects the many moods of Christmas with its inclusion of the familiar carols: *O Come, O Come, Emmanuel*; *O Come, All Ye Faithful*; *Good Christian Friends, Rejoice*; and *Hark! The Herald Angels Sing*.

The brass includes two trumpets in B-flat, two trombones, and tuba. They have both melodic and accompanimental rhythms as the carols are creatively woven together. The organ serves as reinforcement for the entire ensemble and, for the most part, does not carry the melodies.

The organ part is of medium difficulty, and the brass writing does not appear too difficult either. This piece also stays within conventional harmonic boundaries. The music is traditional. If you have the brass resources, it would make a wonderful addition for a Christmas concert.

Petite Suite for Trumpet and Organ, by Andrew Carter. Oxford University Press, 9780193867956; <www.oup.com/us>.

English composer Andrew Carter enjoys a worldwide reputation as a writer of choral miniatures and larger works for chorus and orchestra. His lifelong love of the organ is reflected in a number of organ works, including the *Organ Concerto*, an album of organ pieces that includes the very popular *Toccata on Veni Emmanuel*. A recently written *Passacaglia* was composed to honor his teacher Francis Jackson's 90th birthday. Carter has also given workshops in Toronto and was composer-in-residence at St. Olaf College in 2008.

The *Petite Suite* was written at the request of a trumpet-playing friend and was premiered in 2001. Carter has tried to reflect the trumpet's long history in both sacred and secular music; so, the first movement, "Festival," has a certain formality to it. The organ presents a distinctive rhythmic pattern, while the trumpet sings out its own fanfare; the two instruments then toss the motif back and forth repeatedly over the course of the movement. The final movement, "Scherzo," on the other hand, is, in the composer's words, "fairground music, the frivolous

bordering on music hall vulgarity." The motifs that are again tossed around, back and forth, are light and airy, and the accompaniment flippant. "Wisteria," the lyrical middle movement, is in 6/8 meter with a gently moving dotted rhythm. It plays not only with the image of the flowering plant, but also of a wistful mood.

The *Petite Suite* is not music that simply features a trumpet soloist. The organ demands center stage along with the trumpet—this music is a real dialogue between two equal instruments. Containing a score for both B-flat and C trumpets, the music for both players is difficult, but it is worth learning.

—Jay Zoller
Newcastle, Maine

Giulio Cesare Arresi: Sonate da organo di varii Autori. Jolando Scarpa, editor; Edition Walhall EW650, €19.80. Available through <www.edition-walhall.de>.

This is the first publication in a modern edition of all 18 sonatas for organ in the collection originally compiled by Giulio Arresi and printed ca. 1697, and available in a facsimile from Forni Editore. Their popularity is attested by a print of 17 of them being issued in Amsterdam by Roger ca. 1701, followed by a "trez exactement corrigée" edition in 1716; a collection of 12 sonatas was published in England by Walsh & Randall ca. 1710, the remaining six being included in a collection published by Walsh & Hare in 1719 and reprinted in 1731; both prints are available in facsimiles reproducing all the attendant errors. The post-Frescobaldi Italian literature contains relatively few prints but is rich in manuscript sources, including Alessandro Scarlatti's and Bernardo Pasquini's large outputs; many of the schools such as the Florentine and Bolognese still await scholarly evaluation and availability in reliable modern editions.

The sonatas are all nominally at least in one movement, and most keep the same meter throughout. Number 5 by the unidentifiable P.D. Mich opens with a solemn chordal progression over pedal points, this being followed by a lively common-time imitative section based on repeated eighth notes, which concludes with a triple-time variant. Number 6 by Schiava closes with a rhythmic variation in 6/8 of the opening cut C section that contains four half notes to the bar, and number 16, an *Elevazione sopra il Pange Lingua* by Arresi himself, opens homophonically, followed by a loosely imitative working of the melodic material before closing, unusually for an *Elevazione*, in 3/2. Further *Elevazione* sonatas are number 11 by Monari, which requires the

pedals at least for the first two bars, number 13 by N.N di Roma, identified as Bernardo Pasquini, and the more interesting adventurously modulatory sonata number 4 by Bassani. The hauntingly attractive *Sonata Cromatica* number 17 by Arresi could also be included in this category. Only sonata number 3 by Cherli (i.e., Johann Kaspar Kerll) is in binary form, as is his popular (from the number of printed and MSS sources) *Canzona No. 1*.

Repeated-note subjects occur in sonatas number 1 by Ziani, 2 by Pollaroli, the first half of the aforementioned sonata by Kerll, the sonata number 7 by Colonna, and to a lesser extent in number 14 by N.N di Roma (i.e., Pasquini) and number 15 by N.N di Piacenza. Colonna's other piece, sonata number 8, is marked 6/8 but is actually a loosely imitative work in 6/4. Pedals are indicated in number 4, and are also required in numbers 9 and 11, where the notes are merely octave doublings. In number 14 by Pasquini they could be used in the first few bars to act as a pedal point, the sonata continuing in a loosely fugal style; numbers 12 by Pasquini and 15 are also highly effective loosely fugal pieces. Numbers 9 by Monari and 18 by Arresi are marked *piano*, the only sonatas to carry registration indications, pedals also being useful in the latter, which closes with a short 3/2 section.

The introduction contains useful pictures of the composers whose pieces are included, although Kerll was surely not born in 1606. The description of the Italian organ contains several errors of pitch in the English translation but these are probably less crucial than some of the several misprints that occur in the music itself. Jolando Scarpa has written that corrections were made to notes that clearly appeared to have been misplaced in the original print, and also irregular note groupings were normalized without there being any need for a critical commentary—the Roger and Walsh editions print several eighth- and sixteenth-note groupings differently to how they are shown here. Some of the obvious errors in the Walsh editions have indeed been corrected; there are other instances here which feel incorrect—an example is the retaining of the improbable LH notes of tenor C# and D forming a minor second in the final bar of sonata number 10, and in the same sonata it is probable that the second to fourth sixteenth notes in the alto and treble have been misplaced by a third. Also in number 10, the RH of bar 6 will also probably require a different solution; perhaps using the RH as it appears over other LH entries of the subject would be more satisfactory. In the second section of Kerll's sonata, the alto in the second and sixth bars as found in the Roger and Walsh editions has been omitted. If these examples are following the original, then a commentary would have been helpful for the player inexperienced in this music.

However, most of the possible printing errors will be picked up by the experienced player and these pieces form a welcome addition to our knowledge of the late 17th-century Italian repertoire, presented in a well-printed edition with most pages containing six systems, the notes being reasonably spaced to maximize legibility; 13 sonatas are on the short side and cover two pages, thus presenting no page-turning problems. They deserve to be better known, the *Elevazione* sonatas being most useful during Communion and the more lively sonatas making ideal short post-service voluntaries.

—John Collins
Sussex, England

Albert L. Travis, Come, Thou Fount of Every Blessing, Variations for organ on Nettleton. MorningStar, MSM-10-590, \$10.00.

In this useful addition to the church music repertoire, the composer brings a calm majesty to the chorale and first three variations by smoothing out the familiar double iambic rhythm of the tune. The first variation is an English horn solo. The second variation contrasts two 4' flutes in a two-voice *leggiere* texture, and the rich texture of the third varia-

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tion features the celestes. The familiar rhythm of the tune animates the closing toccata. Travis is director of music ministries at the Broadway Baptist Church in Fort Worth, where he presides over the Rildia Bee O'Bryan Cliburn Organ, a five-manual, 191-rank instrument built by Casavant Frères, Ltée. in 1996.

Albert L. Travis, *Joyful, Joyful, 6 Festival Postludes for organ*. Morn-ingStar, MSM-10-591, \$15.00.

These six joyful postludes generally achieve length and form by surrounding statements of the tune with fanfares and ritornellos. The notes of the tunes are never taken for granted, but adapted and sculpted by the composer's imagination. ELLACOMBE, MONKLAND, HYMN TO JOY, and NUN DANKET favor the ritornello treatment; LLANFAIR uses the fanfare treatment. ITALIAN HYMN is set more freely, the way Bach referred to Gastoldi's tune in IN DIR IST FREUDE.

V. Earl Copes, *Christmas Contem-plations*. Morn-ingStar, MSM-10-142, \$8.00.

These settings of two familiar carols are, indeed, contemplative and tender evocations of the Christmas mood. *Atway in a Manger* places the tune in contrasting keys and varied textures. The partita in five sections on *'Twas in the Moon of Wintertime* uses fifths and fourths, sometimes with a tom-tom effect, probably in reference to the Native American appropriation of the French tune, UNE JEUNE PUCELLE. The tune appears in the soprano, tenor, and bass with contrasting textures and harmonies.

Jirí Rópek, *Partita on Adoro te de-vote* (revised). Alliance Publications, Inc., AP-576, \$20.00.

Rópek (1922–2005) suffered, as did Petr Eben, from the suppression of the church in Czechoslovakia during most of his professional career. The *Adoro te* partita and the *Variations on Victimae paschali laudes* (see next review) testify to his abiding religious faith and creative musical intelligence. Both are eminently suitable for church or recital. Rópek published the partita in 1992 but revised it with significant additions in this 2001 edition. The seven variations correspond at least numerically to the number of verses in Aquinas's hymn. To obscure this symbolism, however, Rópek in 2001 inserted an additional variation, numbered 3a, before the original third variation (both use canon at the octave), now numbered 3b *ad libitum*. He also changed the closing toccata (variation 7), adding 30 measures to his earlier version. In the first five variations, the cantus firmus appears in F, A, C, and D, as though following the first pitches of the tune. A rich harmonic language and rhythmic imagination pervade the music.

Jirí Rópek, *Variations on Victimae Paschali Laudes* (revised). Alliance Publications, Inc., AP-572, \$25.00.

This is another gem suitable for the Easter season or for the concert stage. Composed in 1955 and first published in 1963, this tune with eight variations stands up to the test of time. Whether in thick chordal textures, sparser melody and accompaniment, canonic treatment, toccata or the concluding fugue, one senses Rópek's love of the rich variety of sounds and textures of the organ. It is so satisfying to discover all the ways in which the pitches of the tune appear in the accompaniment.

William Bolcom, *Complete Gospel Preludes*, edited by Michael Maz-zatenta. E. B. Marks/Hal Leonard, HL 00220163, \$16.95.

Bolcom's major contribution to the organ literature has been republished in a single volume edited by Michael Maz-zatenta. If you have performed from earlier editions, you will recognize the page layout in this one to be exactly the same. The editor notes, "An effort has been made to pare down the registration indications from earlier editions and to correct notational errors under the supervision of the composer." The registration indications that remain usually provide a

guide to dynamics and to the number of manuals in play, with a rare indication for trumpet, flute, etc.

These are gospel preludes both in the sense of being traditional tunes from the American evangelical Protestant movement of the late nineteenth and early twentieth centuries, and in the sense of occasionally invoking the rhythms and keyboard idioms of the African-American gospel style. The eclectic mix of styles comprises jazz, gospel, baroque, theatre organ and references to Debussy, Bach (the *Canonic Variations*), Buxtehude, Reger, and Ives. Technically challenging, the *Gospel Preludes* work admirably in concert programs, yet can be appropriately applied in the context of a church service.

The tunes include *What a Friend We Have in Jesus*, *Rock of Ages*, *Just As I Am*, *Jesus Loves Me*, *Shall We Gather at the River*, *Amazing Grace*, *Jesus Calls Us O'er the Tumult*, *Blessed Assurance*, *Nearer My God to Thee*, *Sometimes I Feel*, *Sweet Hour of Prayer*, *O Zion Haste*, and *How Firm a Foundation*.

William Bolcom, *Four Preludes on Jewish Melodies*, edited by Michael Mazzatenta. E. B. Marks/Hal Leonard, HL 00220195, \$12.95.

These four melodies bear the same relationship to Reform and Conservative Judaism that the tunes of the *Gospel Preludes* bear to Protestant Christianity. As he did in the latter, Bolcom respects the hold that these tunes have in people's hearts and touches a place that is spiritual, emotional, and intellectual. Two melodies (*Hinei Mah Tov* and *Hal'luhu*) are from the Psalms, and two (*Yism'chu* and *Sim Shalom*) are from the liturgy. The four tunes are given with their Hebrew texts and English translations from *Gates of Song*, the Reform movement's equivalent of a hymnal. The Psalm tune preludes are flowing and lyrical; the settings of *Yism'chu* and *Sim Shalom* reflect the strong rhythmic beats of the folksongs from which they are derived. The *Four Preludes* would certainly be at home in a recital program, and possibly useful in a Reform Jewish synagogue service. Since the texts are universal (brotherhood, world peace, keeping the Sabbath, praise of the Deity) they could be used in Christian worship settings.

Jean-François Dandrieu, *Offertoires from Premier Livre de Pièces d'Orgue*, ed. Greg Lewin. Hawthorns Music, HAOM014 (distributed by magna-music.com), \$19.95.

Nicolas-Antoine Lebègue, *Noëls from the Troisième Livre d'Orgue*, ed. Greg Lewin. Hawthorns Music, HAOM006 (distributed by magna-music.com), \$13.50.

Pierre du Mage, *Premier Livre d'Orgue*, ed. Greg Lewin. Hawthorns Music, HAOM026 (distributed by magna-music.com), \$21.00.

Anyone who wishes to bring to light a new edition of French classic organ music must deal with the long shadow of the *Archives des Maîtres de l'Orgue*, that first, monumental, comprehensive and very scholarly edition of compositions of the seventeenth and eighteenth centuries made by Guilmant and Pirro and published by Durand and Schott between 1897 and 1916. The editorial standards of Guilmant and Pirro set a standard for accuracy and faithfulness to the original edition that has not been superseded by later scholars.

These editions vary only in minor ways, such as the addition or adjustment of ornaments, from the inexpensive Kalmus reprints of the *Archives* (even though the editor has consulted the same original printed sources). In the case of du Mage, Lewin adds performance directions and metronome markings in the same kind of editorial brackets used by Guilmant and Pirro, such as [*Fierement*, *Vif*, *Tendrement*, and *Marqué*]. The *Noëls* from Lebègue's *Third Organ Book* and the *Offertoires* from Dandrieu's *First Book of Organ Pieces* cost as much in this edition as the entire works from which they are extracted. More's the pity not to have here some of Dandrieu's charming if unabashedly secular hunting horn pieces.

One recognizes an incipient variation form in Lebègue's *Noël* settings, and often the presentation of the tune is followed by a double, that is, a variation using eighth notes. Most settings have a clear three-part or two-part form, and in the interest of form Lebègue exploits the contrast of manuals inherent in the *Grands Jeux* and alters duple meter to triple meter in some verses. The variations include *A la venue de Noël*, *Une Vierge Pucelle*, *Noël pour l'Amour de Marie*, *Noël cette Journée*, *Or nous ditte Marie*, *Puer nobis nascitur*, *Les Bourgeoises de Chatre*, *Ou s'en vont ces gays Bergers*, and *Laissez paistre vos Bestes*, followed by *Les Cloches* (for All Saints).

Dandrieu organized the *Premier Livre de Pièces d'Orgue* by tonality. There are two suites in each of the following keys: D major, D minor, G major, G minor, A major, and A minor. The first suite in each key starts with an *Offertoire* (Dandrieu's 1730 edition spells the word with a single f) and contains between three and six pieces. The second suite in each key is a *Magnificat* containing invariably six versets. Most of the *Offertoires* take

the shape of a French overture with a slow introduction with dotted rhythms followed by a faster movement with imitative counterpoint. The *Preludes* to Bach's *English Suites* are highly elaborated examples of this two-part form. Many of Dandrieu's *Offertoires* are followed by an additional section called *Suite de l'Offertoire*, providing an extension in the event that more music is required. Before the first *Offertoire*, Dandrieu placed a set of variations on the Easter hymn, "O filii et filiae."

Lewin's accompanying biographical notes and suggestions for ornamentation and registration in these scores are offered as encouragement to the amateur musician, but do not make a pretense to be scholarly. Except for du Mage's *Tierce en Taille*, everything reproduced here is on two staves with no obligatory pedal. By the way, this music in public domain is downloadable these days from the Internet.

—Gale Kramer
Organist Emeritus, Metropolitan
United Methodist Church,
Detroit, Michigan

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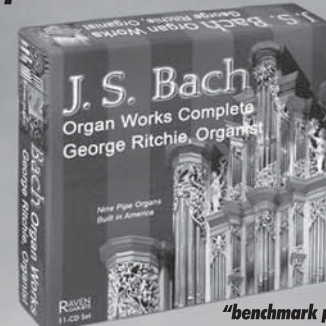
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55th OHS National Convention June 21–26, 2010, Pittsburgh

Frank Rippl

Pittsburgh is a very attractive American city, situated between the Allegheny and Monongahela rivers, which meet to form the Ohio River at the tip of a Manhattan-like triangle of land that is the downtown. Home to 151 high-rise buildings, two inclined railways, and a staggering 446 bridges, it is more than ketchup and paint, and I recommend a visit. You will fall in love with the city, its museums, vistas, churches, and the organs!

Monday evening, June 21, 2010

The convention began with an evening concert preceded by a wandering bus ride o'er the hills of Pittsburgh through the campus of Carnegie Mellon and the magnificent architecture of the University of Pittsburgh. Soon we arrived at Calvary Episcopal Church, a huge building designed in 1904 by Boston architect Ralph Adams Cram. One of the great Gothic Revival churches in America, its 208-foot-long interior seats 1,000 people. The present organ, a huge 4-manual Lawrence Phelps Casavant, Opus 2729, dates from 1963, with modifications and enlargements in 1991, 2004, and 2010.



Casavant Op. 2729, IV/138, Calvary Episcopal Church

The recitalist was Peter Guy from Australia, who began with the hymn *How shall I sing that majesty* to the tune COE FEN, which I hope will make its way into hymnals soon. The concert began with Duruflé's *Prelude, Adagio, and Chorale Variations* on "Veni Creator." Flutes bubbled about the church as soft solo reeds soloed beneath. The Adagio was announced with a somber Trumpet, then that gorgeous string passage. The variations were played with grace, tenderness, and power. The console was moved into the crossing, and those of us sitting in the transept could not help but notice that, good Aussie boy that he is, Guy played in his stocking feet!

Bach's *Fantasia and Fugue in C Minor*, BWV 537, came next. The organ's principals were warm and expansive as he used the swell shades to good effect, although the registrations did get a little muddy. Guy then played a piece by Australian composer Keith Noake (1915–1968): *Introduction, Pastorale, and Fugue on LEONI*—a good demonstration of some solo stops. In the *Pastorale* we heard the clarinet against the Swell strings. The *Fugue* was announced with, I believe, the powerful Trompette Royale on the Great. A majestic ending brought the piece to a close.

A charming *Cantilène* by Salomé was next, with a solo on the oboe and a sort of oom-pah accompaniment on a Choir

flute and soft pedal. Guy closed with *Gothic Toccata*, by another Australian composer, Graeme Koehne (b. 1956). Its C-minor tonality had loads of fire and color—a virtuoso performance! A standing ovation demanded an encore: *Angelic Whispers* by W. R. Knox, from the 1930s.

Tuesday, June 22

The day began in pouring rain as we made our way to Bellevue, Pennsylvania, and the Roman Catholic Church of the Assumption of the Blessed Virgin Mary on the Beautiful River. The Romanesque church features a splendid fresco of Mary ascending into heaven surrounded by saints, apostles, and angels. The acoustics were wonderful for the 1964 3-manual Casavant of about 41 ranks.



Casavant Op. 2813, 1964, III/42, Church of the Assumption

The recitalist was Ann Labounsky, who began with Langlais' famous *Hymne d'actions de grâce "Te Deum"*. It was marvelously played with great expansiveness. We then sang the hymn *Holy God, we praise Thy name* (GRÖSSER GOTT)—all seven verses. The Pittsburgh area was in the midst of a heat wave, and the humidity and heat made for some colorful tuning issues in the many non-air-conditioned churches we would enter during the convention. This one was no exception. The reeds complained, but Ms. Labounsky soldiered on, took charge, set a good tempo and led us well.

She ended with *Six More Pieces for Organ*, op. 133, by Pennsylvania composer Joseph Willcox Jenkins (b. 1928). We would hear his fine music several times during the week. I. *Sonatina* showed the principal choruses. II. *Arioso* used the strings and a soft solo reed. III. *Ludus Angelorum* used an Alleluia chant from the Roman Missal. The clear and focused registrations at *mf* level were well chosen. IV. *Ochone* used the Great 8' Principal as a solo over soft foundation stops. A plaintive bagpipe-like cry was heard, then the solo principal returned with an answering phrase by a solo reed. V. *Dona Nobis Pacem* began with the flutes. Soon we heard the Cornet on the Choir. This organ is very much of its time, but the voicing is very refined. VI. *Toccata* ("This Service Ends, Let Yours Begin") brought the piece to an end. Very enjoyable music, beautifully played, and on a fine mid-20th-century organ!

The second stop of the day was at St. John's Evangelical Lutheran Church in Perrysville for a recital by the church's own organist, Charlotte Roederer. The organ is a 2-manual, 7-rank, tubular-pneumatic Estey, Opus 1558 (1917). An unusual feature is the Swell 8' Oboe, which is reedless. Roederer began with *Variations on TALLIS'S CANON* by Franklin D. Ashdown (b. 1942), which provided a good demonstration of the tiny instrument's resources. Each of the three Great stops (all are at 8' pitch) has twelve



Estey Op. 1558, 1917, St. John Lutheran Church

Haskell basses. The tone of this fine little organ, rich and full, was more than able to accompany a church full of OHSers. Those old boys building organs at the turn of the 20th century knew what they were doing.

Then came a beautiful little *Prelude*, op. 19, no. 1, by John Knowles Paine, which Roederer played with careful attention to phrasing and elasticity. Dudley Buck's *Concert Variations on "The Star-Spangled Banner,"* op. 23, followed, beginning on the gentle Swell Salicional. The hymn was *Praise to the Lord, the Almighty* (LOBE DEN HERREN). We sang the first verse in German, as we were in the home of this German congregation. Roederer led us skillfully.

We then went to Hartwood Acres County Park, site of a large Cotswold-style limestone mansion, which houses a 2-manual Aeolian player organ, Opus 1091 (1909), now under restoration. There was a fun circus-like self-playing instrument on the grounds that entertained us during our meal.



Möller Op. 10656-T, 1970, II/16, Nativity Lutheran Church

The first stop of the afternoon for my group was Nativity Lutheran Church, Allison Park, to hear James Heustis Cook demonstrate the church's M. P. Möller Opus 10656-T (1970). That "T" stands for tracker! This organ proved to be a surprise favorite of the convention! With 2 manuals and pedal and 18 ranks, it was beautifully voiced, a joint venture between Möller and G. F. Steinmeyer & Co. of Germany. Page 143 of this convention's *Atlas* tells of a political brouhaha that raged around a pastor of this church who barricaded himself within its

walls, a labor dispute, and some of the organ's pipes. It is quite the story.

We heard a marvelous concert on this wonderful little organ. The chairs had been turned around so that we faced the organ. Cook began with Bach's *Fantasia in C*, BWV 570, played expressively on a nicely voiced 8' Principal. Next was a setting of *Ein feste Burg ist unser Gott*, by Johann Nikolaus Hanff (1615–1711), which featured a solo on the Trumpet stop. We then returned to Bach for *Nun freut euch, lieben Christen g'mein*, BWV 734, very well played with a fine, clear flute on the Great, and the Swell 4' Krummhorn coupled to the pedal.

J. G. Walther's *Lobe den Herren, den mächtigen König der Ehren* used the organ's very fine principal chorus. We then sang the hymn to that tune. It was appropriately played and the organ was more than adequate to the task of accompanying a church full of OHSers. The "Let the Amen" was hair-raising!

There followed *Two Pieces for a Musical Clock* by Franz Joseph Haydn: *Marche* and *Presto*. The "cute" factor was very much in play—I liked the 4' Koppel Flute. Next was a favorite of mine: Hermann Schroeder's setting of *Schönster Herr Jesu*; Cook played it with tenderness and grace. In the *Scherzo* from Vierne's Second Symphony, Cook's nimble fingers flew over the keys. *Music for a Sunday Morning* by Allen Orton Gibbs (1910–1996) followed, beginning with energetic *mf* sounds for *Prelude* (Psalm 122:1); *Offertory* (Prayer) had contrasting A and B sections; *Postlude* (Psalm 117) was a rollicking dance-like piece.

Cook closed with two movements from Dan Locklair's *Rubrics*: "... and thanksgivings may follow" used the 7-bell Zimbelstern, mounted in front of the 8' Principal façade pipes; it seemed to dance along with the jazzy rhythms of this wonderful music. "The Peace may be exchanged" brought this outstanding recital to a gentle end.



Felgemaker Op. 95, 1872, II/25, St. Benedict the Moor Roman Catholic Church

We were then divided into two groups. Somehow there was a scheduling snafu (these things happen), and my group arrived at St. Benedict the Moor Roman Catholic Church in Pittsburgh an hour early, so we enjoyed some down time. We admired the many beautiful African touches that adorned the grand old building. The organ in the balcony was a 2-manual Derrick & Felgemaker, Opus 95 from 1872; I counted 22 stops. Moved to St. Benedict's in 1958, by 1990 it fell into disuse. The Harmony Society, directed by John Cawkins, restored the instrument. It is used only occasionally. OHS's Steven Schnurr presented the congregation with an OHS Citation of Merit.



Farrand & Votey Op. 734, 1895, III/32, Calvary United Methodist Church

Kevin Birch began with *Flötenkonzert*, op. 55, by Johann C.H. Rinck. I. *Allegro Maestoso*: the Great Principal chorus played in dialogue with a very pleasant-sounding Swell Stopped Diapason. II. *Adagio* used the lovely Melodia. III. *Rondo* (Allegretto) alternated between full Great and Swell 8' and 4' flutes. Full organ with reeds brought this attractive music to a close. Next was Liszt: *Consolation in D-flat*, which used more of the foundation stops—then came *Ave Maris Stella*. The gentle and sweet little Keraulophon had to compete with the church's fans; the fans won. (It was quite warm and humid.) The hymn *Hail, Holy Queen enthroned above* (SALVE REGINA COELITUM) is a sentimental favorite of mine, taking me back to my 'younger and more vulnerable years'. A Beethoven *Scherzo* followed. It sounded like a glockenspiel—utterly charming.

In the *Intermezzo* from Rheinberger's *Sonata IV*, op. 98, the lovely melody sang out on the Swell's Bassoon/Oboe. This is a fantastic organ, and yet the choir sits at the opposite end of the church in front of the old altar surrounded by a piano, an electronic instrument, and a drum set.

Birch closed his program with *Fantasia-Sonate No. 2* by Samuel de Lange Sr. (1811–1884). I. *Maestoso* used full plenum with reeds in music reminiscent of Guilman. II. *Andante* provided another visit with the beautiful flutes of this organ. III. *Allegro con fuoco* brought back big *forte* sound alternating with a smaller sound on the Swell, and a fugue. A superb demonstration recital on a superb organ!

A delicious dinner was served on board a riverboat, The Gateway Clipper, as we cruised up and down the wonderful rivers, enjoying the skyline, the lights, and the magnificent sunset. Those of us with cameras had a great time!

Wednesday, June 23

Calvary United Methodist Church in Pittsburgh was our first stop. The 3-manual, 32-stop Farrand & Votey, Opus 734 (1895), was given an OHS Citation of Merit. The church is very beautiful with huge Louis Comfort Tiffany windows. James Hammann's recital featured music by Horatio Parker. Parker's *Sonata in E-flat Minor*, op. 65, was an excellent demonstration piece with its changes in tone color and dynamics. The Doppel Flute and Swell Cornopean were prominently featured in the first movement. The second movement, *Andante*, was a dialogue with the flutes, Clarinet, and Vox Humana. Hammann is no stranger to instruments like this, and he used its resources very well. The *Allegretto* began with a humorous conversation between the flutes and the clarinet. I could see many smiles around the room. The Doppel Flute dominated the chat. The sonata closed with a fugue, which built to full organ as it proceeded at a modest pace. The Charles Wesley hymn *Forth in Thy Name, O Lord* with the tune PIXHAM by Horatio Parker (from *The Hymnal 1940*) closed the program. It was well led, and sung with enthusiasm. Pity it did not reappear in the 1982 *Hymnal*.

lute its durability. Dana Hull and John Cawkins supervised its revitalization. Today it stands in the rear gallery. Richard Konzen presented an eclectic program of music from Gabrieli to Distler. He began with a lively *Praeludium in C* by Johann Christoph Kellner, in which flutes were soon joined by the Open Diapason 8' and the Fifteenth. Gabrieli's *Ricercar arioso IV* featured the Open Diapason in fine style, with well-articulated and elegant playing. Next came *Dreissig Spielstücke für die Kleinorgel* by Hugo Distler: 1. *Schnelle* was announced with 8' and 2'. In 2. *Schnelle*, the warm Melodia took over. 3. *Gehende* began on the Dulciana; he then added the 4' flute for a bit before returning to the beautiful Dulciana. 4. *Flincke* was a jolly little canonic thing on flutes 8' and 4' with the Fifteenth.

Next came that great hymn, *All my hope on God is founded*, with its tune MICHAEL by Herbert Howells. Konzen followed with a great favorite by Pietro Yon: *Humoresque 'L'Organo Primitivo'*. He closed with Bach's *Prelude and Fugue in D Minor*, BWV 539, which worked quite well on this organ—Felgemakers are amazing instruments. This was a very well-played program.



Felgemaker Op. 661, 1898 I/7, Holy Trinity Lutheran Church

Our bus caravan drove northwest of Pittsburgh through forested hills and valleys to the city of Beaver, and Holy Trinity Lutheran Church, a mid-1950s building in the style of a New England meeting house. The one-manual and pedal eight-stop Felgemaker organ, Opus 665 (1898), has survived a series of moves and fires that causes one to sa-



Hook & Hastings Op. 2548, 1928, II/19, First Presbyterian Church

The afternoon began at First Presbyterian Church in New Brighton, with a recital by Andrew Scanlon on the church's fine 2-manual, 17-register Hook & Hastings Opus 2548 from 1928, which stands at the front of the church. Scanlon began with three of *Six Pieces* by Joseph Willcox Jenkins (b. 1928). *Deo Gracias* showed the usual Hook powerful presence—the *forte* sound was arresting. *Arioso* used the organ's soft sounds—the oboe and strings, etc. were lovely. *Ron-*

deau alternated between the 8' and 2' flutes and other quiet effects.

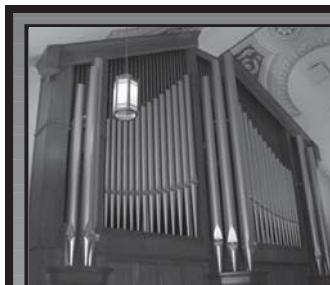
Next was Bach's *Fantasia and Fugue in C Minor*, BWV 537. Scanlon played it in the style of the 1920s, with shades and such. He used simple, clear registrations—each musical line was carefully delineated. The marvelous fugue moved at a good clip, with only a small use of the shades—good Bach playing. He then played a piece new to me: *Fideles* from *Four Extemporizations* by Percy Whitlock—very calm and soothing music. I loved the strings on this organ. There was a small chime at the end.

The hymn was *God moves in a mysterious way* (LONDON NEW). The organ was a trifle too heavy in places, but otherwise it was well done. Scanlon closed with Langlais' *Three Characteristic Pieces*. *Pastorale-Prelude* featured the Oboe and some of the organ's softest sounds. *Interlude* used the fine Swell Dolce Cornet III. *Bells* featured many of the stronger sounds, building to a grand "peak" of sorts. A fine demonstration of a great organ!

We then went to St. John's United Evangelical Protestant Church in Zelenople to hear organist Gregory Crowell and cellist Pablo Mahave-Veglia, with the church's sweet little Joseph Harvey organ from 1838. Harvey was a Pittsburgh organbuilder. This one-manual (no pedal) organ has four stops and stands in the rear gallery. Crowell began with *Voluntary (Adagio)* by Charles Zeuner, played on what sounded like the Stopped Diapason, followed by *Festival Voluntary* from Cutler & Johnson's *American Church Voluntaries* (1856). From *Sanahin* by Hovhaness, he played VII. *Apparition in the Sky* (Bird-like) on the 4' Principal.

Some Mendelssohn followed: *Andante religioso* from *Sonata in B-flat*, op. 65, no. 4; *Adagio non troppo* from *Lied ohne Worte*, op. 30. The hymn was *I would be true* (ASPIRATION); the tune was new to me. We were instructed to sing the last verse *pp* so that we might hear the cello obbligato, which used material from Mendelssohn's *Song without Words*. It was lovely. A *Fugue in D Minor* (1778) by Wilhelm Friedemann Bach followed, and the concert ended with a fine reading of Vivaldi's *Sonata VI for Cello and Continuo in B-flat Major*, RV 46.

The next recital was one I had looked forward to for a long time. Paul Matthew Weber played the 1969 Flentrop organ (2 manuals, 22 stops) at Center Presbyterian Church in Slippery Rock. I was his first organ teacher, and was proud to see him become a Biggs Fellow to the New Haven convention. He would go on to study at Lawrence University and then at Yale, where he



St. Paul's Lutheran Church in Bonduel, Wisconsin enhanced and enlarged their 1948 pipe organ. This instrument, now consisting of 25 registers and 30 ranks, was installed in their new church building. Scott R. Riedel & Associates served as the consultant for this project.

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Flentrop, 1969, II/18, Center Presbyterian Church

earned his DMA. I shall try to be impartial in this review. Actually, that will not be a problem, as his recital was brilliant. The heat that afternoon was oppressive and the organ fought back, but none of us minded. Weber began with the *Offertoire sur les grands jeux* from François Couperin's *Parish Mass*. The reeds were as unhappy with the heat and humidity as we were, but we paid no attention to their complaining—Paul's wonderful sense of the French Baroque style carried the day.

Next was Sweelinck's variations on *Mein junges Leben hat ein End*. Weber began with the Hoofdwerk Prestant 8', then the Brostwerk 4' Koppelfluit, then flutes 8' and 4', and led us on a fine tour of this very good organ. His playing was clear and controlled, with imaginative choices of color. Brahms's *Herzlich tut mich erfreuen*, op. 122, no. 4, featured a dialogue between the Hoofdwerk principals 8' and 4', and the Brostwerk flutes 8' and 4'. We then sang Weber's setting of that hymn, which he led with great strength. He closed with Buxtehude's *Toccata in G Minor*, BuxWV 163, played with a wonderful sense of drive and energy. Immaculate technique and musical line propelled this rousing music to an ebullient conclusion. Well done!

The evening concert took place at Grove City College's Harbison Chapel on its 4-manual Kimball organ, Opus 7102 from 1931, which stands in chambers on either side of the chancel. The organ had fallen into disrepair, but has been beautifully restored by the Thompson-Allen Company. The console was updated by Nelson Barden & Associates; with solid-state switching and combinations, it is now more practical for teaching. With the air hot and humid, the doors and windows were left open, which allowed fireflies to enter the chapel, adding an enchanting touch to the evening.



Kimball Op. 7102, 1931, IV/36/56, Harbison Chapel, Grove City College

It is always a joy to hear **Thomas Murray**, a regular at OHS conventions. He began with *Rhapsody on a Breton Theme*, op. 7, by Saint-Saëns. Murray is a master of the orchestral style. His flawless use of expression shades and tone color is the stuff of legend. This piece was a delight. He then played one-time Yale faculty member Paul Hindemith's *Sonata II*. Clean registration with contrasting statements highlighted this performance. I loved the growl of the lowest notes of the Swell 16' Bassoon. Widor's *Symphonie II* followed. Murray opened the first movement (*Praeludium Circulaire*) with the huge First Open Diapason 8' forcing its way into the long room. Other 8' opens followed. *Pastorale* playfully danced before us on the beautiful Oboe, which provided whimsy and bliss. He moved the *Andante* right along—mostly *mf*, he built it quite smoothly to a good *ff* and back. Quieter sounds finished the piece, with the French Horn playing the theme. The *Finale* showed plenty of dash in the hands and feet—it was a splendid performance!

After the intermission, **Michael Barone** presented Prof. Murray with the OHS Distinguished Service Award for 2010, a richly deserved honor. We leapt to our feet to applaud this great musician!

The second half offered transcriptions by Edwin H. Lemare: *Im Garten* from *Rustic Wedding Symphony*, op. 26, by Karl Goldmark (1830–1915). The strings, Vox Humana, and French Horn were heard doing what they do best. Murray did what he does best: bring the most out of this music and organs of this type, making the music sparkle and glow. The next transcription was *Scherzo*, op. 70, no. 3, by Heinrich Hofmann (1842–1902), a delightful confection; at the end, we even heard the harp.

We then heard a 2008 work by Dan Locklair: *Glory and Peace—A Suite of Seven Reflections*, commissioned by the Association of Anglican Musicians. Murray gave the premiere performance at Walt Disney Concert Hall in Los Angeles. The movements are inspired by the great George Herbert hymn *King of Glory, King of Peace*. I. *King of Glory, King of Peace (Prelude)* used the Tuba Mirabilis in a steadily moving section rising to a *ff* then backing down to strings and a 32'. II. "... seven whole days ..." (*Pavane*) used foundation stops. III. "... I will praise Thee ..." (*Galliard*) is a dance with harp and a faint trace of "America". IV. "... I will love Thee ..." (*Aria*) used the Swell Trumpet singing with warmth over some flutes. V. "... with my utmost heart ..." (*Scherzo*) had playful flute sounds occasionally interrupted by a single chime, which he employed with wit and grace;

the harp got the last word. VI. "... I will sing Thee ..." (*Trio*) was more charm and fun. VII. "... e'en eternity's too short to extol Thee" (*Finale*) had big full sounds—a joyous romp! A great piece, a great organ, and a great organist! And to add to the magic of the evening, fireflies gracefully led the way back to our buses.

Thursday, June 24

After a lovely climb through more of Pittsburgh's beautiful neighborhoods, we arrived at the spectacular Gothic Revival Episcopal Church of St. Andrew, Pittsburgh's second oldest Episcopal church, formed in 1837. Their present building dates from 1906 and features a chancel window, "Christ Blessing Little Children," by Tiffany Studios. The organ is a 4-manual Skinner, Opus 202 (1913). Beginning in 1992, organist/choirmaster Peter Luley began rebuilding and expanding the organ in the Skinner style. We had two performers that morning: Donald Wilkins and Charles Huddleston Heaton.



Skinner Op. 202, 1913, IV/40, St. Andrew's Episcopal Church

Donald Wilkins performed music by Pittsburgh composers. First was a sturdy *Postludium Circulaire* by Henry Gaul (1881–1945), followed by *Western Pennsylvania Suite* (1958) by Ruel Lahmer (b. 1912). I. *Dunlap's Creek* moved along gently on softer foundation stops. II. *Fading Flowers* was quiet. We heard the melancholy nature of Skinner's solo stops, including Oboe and French Horn. III. *Bellevernon* was somehow reminiscent of Aaron Copland, and built itself to IV. *The Spacious Firmament*, which brought this nice piece to an end.

Gloria Te Deum by Nancy Galbraith (b. 1951) is in the style of a French toccata. Next was Joseph Willcox Jenkins' *Cantique Joyeux* from *Trois Cadeaux*, op. 206 (2005), which featured the brilliant Fanfare Trumpet above the west doors. It calmed itself down to a *pp* and then made its way back.

We then switched organists. **Charles Huddleston Heaton** began with Dupré's *Prelude and Fugue in G Minor*, op. 7, no. 3; he played it very well, but I could have done without the fanfare trumpets at the end of the fugue. *Prelude on CHRISTMAS CAROL* by Morgan Simmons (b. 1929) followed. It is a gorgeous setting of that wonderful carol tune by Walford Davies sung to *O Little Town of Bethlehem*—worth getting! *Fanfare-Improvisation on AZMON* came next and led into the hymn *O for a thousand tongues to sing*.

The next stop was St. James Roman Catholic Church in Wilkinsburg, which greeted us with a peal of its bells—something we used to do all the time at OHS conventions, but have for some reason or another abandoned. Bring it back, please! **Will Headlee** performed on the church's large Möller organ, Opus 9628 (1962), in a program entitled "Homage to Ernest White (1901–1980)." The music came from White's collection *Graveyard Gems* (St. Mary's Press, 1954). The organ is interesting for, among other things, its Swell division divided on either side of



Möller Op. 9628, 1962, III/56, St. James Roman Catholic Church

the altar. Headlee began with *Allegro pomposo* by Thomas Roseingrave, which marched along nicely. *Adagio* by Josef Hector Fiocco featured a mini-Cornet sound that was clear and light. Thomas Arne's *Flute Solo* showed off the fine Positiv Koppel Flute 4'.

Then came two pieces by Pachelbel: *Prelude in D Minor* and *Ciaccona in D Minor*. One was aware of the top-heavy sounds of this era of organbuilding. Headlee gave his usual fine performance, with loads of freedom and clearly articulated fast runs. Next, the Gigout *Scherzo in E Major* from *Dix pièces*. It put me in mind of an old all-French Biggs LP I owned back in college, which was recorded at St. George's Episcopal Church in NYC on a Möller of similar vintage.

We then heard Clérambault's *Basse et dessus de trompette* from *Livre d'orgue* on the Great Trompet. After a bit, he added the Harmonics III, giving the Trompet a different character. Brahms's *O Welt, ich muß dich lassen*, op. post. 122, no. 3, used the pretty strings, followed by Messiaen's *Dieu parmi nous*. The piece worked surprisingly well on this organ. But, oh, those high-pitched mixtures! The hymn *Lift high the cross* (CRUCIFER) ended this fine program.



Casavant Op. 2593, 1960, II/33, St. Therese of Lisieux Roman Catholic Church

The next recital of the morning was at St. Therese of Lisieux Roman Catholic Church in Munhall, with **Stephen Schnurr**, who gives an astonishing amount of his time and talent to the OHS. The organ was a 1960 2-manual, 33-rank Casavant designed by Lawrence Phelps. The main part of the organ is in the front of the church in a chamber to the right of the altar. There is a floating nave division at the far end of the long nave, to help support congregational singing. Dr. Schnurr opened with Bruhns's *Präludium in G Major*. He played it very well, gradually unveiling the resources of the organ. The only reed stop in the sanctuary divisions is an 8' Krumhorn on the Swell. The trumpets are in the Bombarde division back in the nave. Next was a setting of *Nun freu' dich, liebe Christen mein*, S. 21, by R. E. Bach, who flourished in the 1740s. It sounded a great deal like JSB's setting, which elicited a chuckle or two from us.

Next, *A Gigue for the Tuba Stop* (2004) by Donald Stuart Wright (b. 1940), a

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Holtkamp, 1970, II/30, Pleasant Hills Community Presbyterian Church

pleasant piece, played amicably. The hymn was *Lord, you give the great commission* (ABBOT'S LEIGH). This rather gentle neo-baroque organ didn't stand a chance trying to accompany the OHS in spite of Schnurr's best efforts. Then, a lovely setting by Edwin H. Lemare of *My Old Kentucky Home* (Stephen Foster). Unfortunately our bus drivers took it upon themselves to start their engines and move about the parking lot, ruining Stephen's charming performance and the recording of same. This problem would continue throughout this convention, and was a source of annoyance for all of us. Schnurr closed with Petr Eben's *Moto ostinato* from *Musica Dominicalis* (1958), which worked quite well on this style of organ.

We had lunch and the annual meeting at the Pleasant Hills Community Presbyterian Church, followed by a recital on the church's fine Holtkamp organ (1970, 2 manuals and 23 stops). The organ stands in the front of the church behind the altar. James M. Stark, co-chair of this convention, was chairman of the committee that produced this organ. Our recitalist was **George Bozeman**, who has played multiple times for the OHS and who always manages to insert a bit of whimsy along with solid choices of literature. He began with a piece perfectly suited to this quintessential Chick Holtkamp organ: Hindemith's *Sonata I* (1937). This organ is a warm-sounding neo-baroque instrument, and Bozeman used it wisely. I especially enjoyed movement II, *Sehr langsam*, in which the Cromorne sang its sad song from the swell box—a beautiful tone, used very expressively. The full plenum thrilled but did not dominate. This was an excellent organ for this music.

Next came a bit of humor: Bozeman's own transcription of *A Day in Venice*, op. 25, by Ethelbert Nevin (1862–1901). It began with: *Alba* (Dawn), which led into *Gondolieri* (Gondoliers), with its 12/8 rhythm taking us down some pretty canal. *Canzone Amorosa* (Venetian Love Song) used the 8' Principal in the tenor range, with strings and flutes accompanying. *Buona Notte* (Good Night) brought it to a close with dark, thick chords giving way to lighter strings and plucks on the Great 8' Gedackt. Who knew a 1970 Holtkamp organ could be a romantic instrument? George Bozeman did! Well done!

The hymn was *A stable lamp is lighted* (ANDUJAR). Bozeman closed this well-prepared and carefully thought-out program with Bach's *Prelude and Fugue in E Major*, BWV 877, from *The Well-Tempered Clavier, Book Two*. In the prelude, he demonstrated each of the delicious sounding 8' and 4' flutes of this organ. For the fugue he used reeds and foundations—solid, well-defined.

After dinner at the Sheraton Station Square Hotel, we went to the evening event at one of Pittsburgh's most opulent churches, East Liberty Presbyterian Church, for a recital by **Paul Jacobs**. This is no ordinary Presbyterian church. It is a huge, vast building in Gothic style built in 1930 to plans by Boston architect Ralph Adams Cram, who was given an unlimited sum of money to spend by the donors, B.B. Mellon and his wife, Jennie King Mellon. Our *Atlas* quoted



Aeolian-Skinner Op. 884, 1935, IV/140, East Liberty Presbyterian Church

architectural historian Walter C. Kidney: "Though building with Presbyterian money . . . [Cram] so designed the chancel that on half an hour's notice [it] could be set up for a Catholic or Anglican High Mass." Indeed, carvings and statues were on display all over the building. And the 4-manual, 140-rank organ—the largest we heard at the convention—was to die for. Originally an Aeolian-Skinner, in 2004 Goulding & Wood was awarded the contract to rebuild the organ and reverse changes made in the 1970s. In addition, the acoustics were improved.

Paul Jacobs began with Mendelssohn's *Sonata in F Minor*, op. 65, no. 1. The *Allegro moderato e serioso* was grand and spacious. The peaceful *Adagio* was restful and quiet. The *Andante-Recitativo* showed the soft solo and chorus reeds. Jacobs added more and more reeds. His pacing was perfect as the sounds grew grander from this massive organ with seemingly limitless resources. It was, by turns, thrilling and terrifying.

We then sang the hymn *The church's one foundation* (AURELIA). The organ seemed a little loud from where I sat. Next, a piece not in the program: *Prelude in F Minor* by Nadia Boulanger, which showed the strings and foundation stops. He gradually added upperwork before bringing it down to 8' flutes. Jacobs then moved into Franck's *Finale in B-flat*, op. 21. He took the beginning at a dazzlingly fast tempo. I don't approve of his registrations in Franck, but he sells the music. Who am I to tell Paul Jacobs how to play the organ? I confess that I did like the Flauto Mirabilis used as a solo stop.

During the intermission many of us stepped up to the console to have a closer look. It stood in the center of the chancel. The pipes were high up in chambers on both sides. We were amused to find a drawknob labeled "Console Fan". When drawn, cool air blows onto the player. Not a bad idea!

After intermission, Jacobs acknowledged the presence of all three of his organ teachers: George Rau, John Weaver, and Thomas Murray. He also introduced

his 92-year-old grandmother, and urged all of us to encourage our friends and relatives to attend arts events.

We then heard this remarkable young musician play Liszt's *Fantasy and Fugue on "Ad nos, ad salutarem undam."* Jacobs used the huge variety of tone color at his disposal. It was a grand tour that was at times poignant and at times exhilarating. Young and old, we were all agog over this man's talent and profound musicianship. We leapt to our feet and cheered. He had given his all to this great music, this great organ, and to all of us. For an encore he played a Bach *Fugue in C Minor*.

Apart from Jacobs' playing, what impressed me most was his willingness to meet with all the young people who were present and who clamored to sit on the bench and have their pictures taken with him, this glittering star of the organ world. The Biggs Fellows were thrilled at the gracious generosity of his spirit. He seemed not to have any other concern in the world but to spend time with them—a lesson for all of us!

Friday, June 25

Friday morning began with a drive to the Verona United Methodist Church for a recital by **Carol Britt** on the church's 2-manual, 12-rank Wirsching organ (1915). The organ sits in a balcony directly above the altar: the console faces some Tiffany-style windows, with the pipes on either side. A lovely "Coronation" tapestry hangs down to the altar.



Wirsching, 1915, II/12, Verona United Methodist Church

We began by singing *When morning gilds the skies* (LAUDES DOMINI). Britt opened her program with *Four Compositions* (3. *At Twilight*, and 4. *The Swan*) by Charles Albert Stebbins (1874–1958): movement 3 featured the sweet little Oboe; in the fourth movement, the gentle Salicional moved gracefully. Next came *Variations on "Les Beaux Mots"* by John David Peterson (b. 1946), which had a bit of a French Baroque *tambourin* style. Then we heard Lemare's transcription and paraphrase of Stephen Foster's *Massa's in the Cold, Cold Ground*, with the organ's only reed, the Swell Oboe 8', playing in the tenor register. The piece ended on the Swell Stopped Diapason with the occasional chime. Britt closed with Mendelssohn's *Sonata III*. Such wonderful music, beautifully played, and a very good demonstration of the organ.

All Saints Roman Catholic Church in Etna was our next destination. This Lombard Romanesque (basilica style) church was built in 1915 to plans by John Theodore Comes of Pittsburgh. Six towering granite columns line each of the side aisles. The organ came from the Organ Clearing House, acquired by the church's organist and OHS member J. R. Daniels (also a co-chair of this convention): an 1895 Hook & Hastings, Opus 1687, of 2 manuals and approximately 23 ranks. Patrick Murphy restored the instrument, completing it in December 1995. It stands in the rear gallery, and the acoustics favored the organ quite well.

Russell Weismann began with Mendelssohn's *Prelude and Fugue in C Minor*, op. 37, no. 1, which he played very well, with just the right blend of clarity, drive, and grace. Next was *Folk Tune*



Hook & Hastings Op. 1687, 1895, II/25, All Saints Roman Catholic Church

(no. 2 from *Five Short Pieces*), by Percy Whitlock. The Salicional accompanied flutes on the Great, then the Oboe in the tenor range. The sounds were warm and filled the room. The hymn, *Father, Lord of all creation*, was sung to the tune GENEVA, and included an imaginative reharmonization. Weismann closed with Dudley Buck's *Concert Variations on the Star Spangled Banner*. We had the surprise of a Zimbelstern in about the third variation. I've never heard anyone else do that. It worked very well. He played with expression and artistry!

We then split into three groups. My group went to First Unitarian Church in Pittsburgh to hear its Wirsching organ built in Salem, Ohio in 1904: 2 manuals and about 21 ranks. The organ was donated by Andrew Carnegie, and Clarence Eddy played the dedication recital. The building is quite handsome, with splendid beams. The organ is at the front, situated in a gallery with an arched

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Wirsching, 1904, II/21, First Unitarian Church

recess. Recitalist **Mark W. Frazier** began with the hymn *Sing praise to God who reigns above* (MIT FREUDEN ZART). We were only a third of our usual size, but Frazier played as though the entire convention was singing in this smallish church—needless to say, he drowned us out. The first piece was the *Passacaglia*, no. 11 from Rheinberger's *Zwölf Charakterstücke*, op. 156 (1888). He carried it along quite well.

Next up were *Two Chorale Preludes* by Roland Leich (1911–1995). *Mein Herz, gedenk'*, was Jesus thut used a charming 4' flute. The program listed three movements including a pastorale; the reeds were used well. *Die ganze Welt* brought it to a close. Frazier then played *Légende* (2010), which was written especially for this concert by Luke Mayernik (b. 1981). It was full of dark mysterious colors on the Oboe and foundation stops. The middle section called for a Cornet-like sound. The final part took us back to the beginning, and ended on the strings—a good demonstration piece.

We then heard Frazier's own composition, *The Whimsical Frustrétude* (1995), a happy bit of music with a tongue-in-cheek setting including bits of "Woody Woodpecker"—I liked it a lot! The last piece was *Toccata on "Litaniae Sanctorum"* (2009) by Robert Farrell (b. 1945)—an exciting work nicely played. Frazier provided well-written and much appreciated program notes, as there was a lot of new music on this fine concert.

There was a symposium on "An Organ in 18th-century Western Pennsylvania: Joseph Downer's ca. 1788 Chamber Organ"—an organ that only exists in pieces. A distinguished panel of organ historians discussed this instrument. Slides were shown of what remains of the organ, along with what these experts could piece together of the instrument's history.



Kimball, 1907, IV/54, Temple Rodef Shalom

My group then went to Pittsburgh's Temple Rodef Shalom, a large building dating from 1907. The W. W. Kimball Company built the 54-rank, 4-manual organ. Sadly, the instrument is in poor condition and awaits proper restoration. Re-



Beckerath, 1962, IV/97, St. Paul Cathedral

citalist **Donald Fellows**, organist at St. Paul Roman Catholic Cathedral, told us that many of the stops were unusable or had several silent notes. He put on a fine concert nonetheless. The organ stands in a front balcony, which rises above the Bima and the Aron Kodesh. Two menorahs are mounted near the railing, and there are ornamental *en-chamade* pipes all across the façade. Inside the case is a stop called, appropriately, *Tuba Shophar*; not playable just now.

Fellows began with *Grand Chorus* from *Twelve Pieces* by Theodore Dubois, in which we heard what there was of the *Tutti*. Next was *Balletto del Granduca* by Sweelinck, with five of its variations; all were played with great skill and style. I liked the soft flutes and Swell reeds. Then, music by Ernst Bloch: V. *Un poco animato* from *Six Preludes*, which presented more of the softer stops. Then *A Partita on Laudate Dominum* by Richard Proulx—nice individual sounds like the Swell 4' flute and a beautiful Oboe. We then sang the hymn *Sing praise to the Lord* (LAUDATE DOMINUM), which sounded grand beneath the dome of this great worship space.

The final banquet took place in the palatial spaces of the Carnegie Music Hall, an extraordinary building in Italianate style. The Grand Foyer, added in 1907, was set up for our banquet: a gilded hall with a 50-foot ceiling lined by green marble columns from five countries. We, however, entered the Music Hall first: a lovely jewel-box of a space with red seating for 1,950 people and two balconies. On stage was the huge console of the 126-rank organ. Originally a Farrand & Votey (1895), the organ was rebuilt by E. M. Skinner in 1917. Aeolian-Skinner did further rebuilding in 1933 and in 1950, adding percussions.

James Stark, in his fine lecture complete with PowerPoint illustrations, told us that the organ had been silent for 20 years. You can imagine our surprise when **J. R. Daniels** sat down at the console—he played a *Fanfare* by Michael McCabe that led us into the singing of *Eternal Father Strong to Save* (MELITA). Emotions ran strong throughout that beautiful and historic room. It was one of those "only at OHS" moments. The older folk headed for the beautiful banquet area while the young folk had a field day with this huge and very grand instrument. They soon joined us, happy and smiling at their good fortune! We can only hope

that this historic and noble instrument can be blessed with the thorough restoration it so richly deserves. The banquet was fantastic. We felt like royalty!

And then came what was for many of us one of those unforgettable OHS recitals: **Wolfgang Rübsam** in recital on the huge 4-manual Beckerath organ with its 32' façade (1962) at St. Paul Cathedral. Our fine *Atlas* told us that it is "the first mechanical-action organ to be installed in a North American cathedral in the 20th century." We have the late cathedral organist, Paul Koch, to thank for acquiring this fine organ. It inspired countless organs in the years that followed. It has been restored quite elegantly by Taylor & Boody, who began work on it in 2008. An OHS Historic Citation of Merit was presented by Stephen Schnurr.

Herr Rübsam's concert was a dandy. He opened with two movements from Vierne's *Symphony No. II in E Minor*, op. 20. The *Allegro* sent volleys of sound through the majestic arches of this great and reverberant building. Rübsam's famed strength and sense of rhythm plumbed the depths of this fantastic music. As always, he was in complete control of music, instrument, and building. The *Chorale* movement began on the glorious 16' foundation stops. It picked up speed and energy, giving us bigger reed sound, contrasting sections of loud and soft, building to a huge ending—it was thrilling.

Next came Franck's *Fantasia in A*. It was marvelous hearing him turn this very German organ, with its faint neo-Baroque accents, into a French instrument, which says a great deal about Prof. Rübsam and about Rudolf von Beckerath. With the fine restoration by Taylor & Boody, the organ sounds better than ever.

Then came some Rheinberger (for my money, nobody plays this composer better than Wolf Rübsam): *Sonata No. 5 in F-sharp Minor*, op. 111. I. *Grave-Allegro moderato*: the music rumbled through this great cathedral; one was nearly overcome by its sheer force. II. *Adagio non troppo* used one of the gorgeous principals for a solo in its tenor range. III. *Finale (Allegro maestoso)* began with a shockingly big sound. He made it roll and roar—utterly fantastic. Can you tell that I enjoyed this recital? His performance served the music first, not himself. It ended in a blaze of glory.

Then Rübsam did something he does as well as anyone on the planet: impro-

vised. This was entitled *Polyphonic Improvisation on Rendez à Dieu*. There were five pieces, each in the style of a different composer. They were utterly convincing. You would have sworn that he had discovered a never-before-heard chorale prelude from the *Clavier-Übung*, or that Clérambault had written a third suite. It was a *tour de force* of the highest magnitude. 1. *Chorale* was played on the warm 8' Principal, a beautiful harmonization. 2. *Bicinium* followed, the evening's first use of the Cornets in the manner of a French Baroque "Duo" with 16' in the left hand. 3. *Cantus Firmus Soprano* had the melody on a strong RH Cornet while the LH accompanied on an 8' Principal, with Pedal 16' and 8' in the manner of a Bach chorale prelude. It was magnificent! 4. *Aria: Cantus Firmus Alto* was a quiet little thing on what were, I believe, flutes 8' and 4'. 5. *Organo Pleno, c.f. Tenor*, and what an organo pleno it was. Then we sang the hymn *New Hymns of Celebration* (RENDEZ À DIEU). Rübsam never used the same harmonization twice in playing this tune. Brilliant! His leadership was extraordinary.

Next, Bach's *Pièce d'Orgue*, BWV 572. I'm especially fond of the *Gravement* section, as it was played at our wedding when my wife came down the aisle. Rübsam made this great music lift us to higher realms as it moved through the great spaces of the building. The *Lentement* was like a huge peal of bells.

Rübsam closed this extraordinary recital with two movements from Widor's *Symphonie III in E Minor*. The *Adagio* was a welcome relief from the much louder music that preceded it. The 32' purred under strings and a solo flute, for a lovely effect. *Finale* pierced the quiet spell cast by the *Adagio* and he was off—incredible and brilliant playing. I was reminded of notes I took after hearing him play at the Dallas AGO convention in 1994 on the Fisk organ at SMU. His playing transported us to a place where we could see into another realm greater than our own, but being ordinary mortals, we had to turn back and wait our time. It was an awe-inspiring evening!



Austin Op. 131, 1905, II/11, First United Methodist Church

Saturday, June 26

This was an extra day for the convention, so the group was smaller, but we had a full and interesting time. We began in the charming town of West Newton (est. in 1731) at the First United Methodist Church to hear its 1905 Austin organ (tubular pneumatic), with 2 manuals and 11 ranks. Three young men played: **Joseph Tuttle**, **Dimitri Sampas**, and **Adam Gruber**. Sadly, the room's acoustic is quite dead, but the organ held its own and has many beautiful sounds. Gruber went first with a Rheinberger trio, but the organ decided to add a bit of its own in the form of a cipher on what sounded like a 16' Gedackt in the pedal. In spite of that, he played with good attention to the independent lines. He then played a *Passacaglia* by his teacher, Dennis Northway (who does a superb job shepherding the young Biggs Fellows at

these conventions). The piece has many humorous elements: twitters and trills. Sampas played an *Offertory* by Boëllmann, and the Mendelssohn *Prelude and Fugue in G*. The Boëllmann was played on the 8' Open Diapason—a big, bold sound—alternating with the Swell Geigen 8'. He moved the Mendelssohn along nicely, and kept the many strands of the fugue in order. Tuttle proved to be quite a skilled improviser. He used a hymn composed by a founder of this church. We heard more of this organ's sounds—the strings and flutes were attractive. The improvisation was well conceived and well played!

Our next destination was back in Pittsburgh: Holy Rosary Roman Catholic/St. Charles Lwanga Parish, occupying a very handsome Ralph Adams Cram Gothic building from 1930. The first organ was a 2-manual, 48-register 1901 Hook & Hastings from their previous church. Presently, there is a 1956 3-manual Casavant, Opus 2311, located in a front side gallery. The church finds itself nowadays in an African-American neighborhood, so there are beautiful African sacred art objects decorating the building. Recitalist **Jonathan Ryan** began with a spirited performance of Bach's *Prelude and Fugue in D Major*, BWV 532 at breakneck speed—he took off like a rocket! The prelude ended *mp*. The fugue continued at the same tempo, but with full plenum. The organ is very typical of Casavants of this period: a warm, clear tone. The closing section brought things to *ff* and full pedal. Sadly, there was a cipher.

Next was a charming French *noël*: *Où s'en vont ces gais bergers?* by Claude Balbastre. The organ was well suited to this literature. I wish he hadn't used the shades on the softer parts, as they rendered them nearly inaudible because fans were running (but were finally turned off; churches need to be instructed on using fans during organ conventions). I wish more performers would use these marvelous *noëls*; they are great demonstration pieces. His playing was excellent. Next, in *Pastorale and Toccata* (1991) by David Conte, the generous acoustic of this tall stone space enhanced the Great Hohlfloete 8' with the Swell strings in a pensive section. A livelier section followed, with a return to the flutes. Ryan played it with great movement and feeling. The *Toccata* started with somewhat dissonant chords. He controlled all the elements very well.

The hymn was *My song is love unknown* to the tune by John Ireland, LOVE UNKNOWN. Then came something completely different: George Shearing's *I Love Thee, Lord*. He closed with *The World Awaiting the Savior* from Dupré's *Passion Symphony*, op. 23. Alas, the cipher returned; a pity, as it ruined the recording of an otherwise fine performance.

We then went to Trinity Lutheran Church, on the north side of Pittsburgh, whose present building dates from 1960. The organ stands in the back of the smallish church: a charming Jardine from 1863 that had quite a history of moves here and there; 2 manuals and an 18-note pedalboard, and 11 stops. The case was honey colored, and the façade pipes were painted a deep maroon. **Christopher J. Howerter** began with *Opening Voluntary* by James Cox Beckel (1811–1880), which featured a broad, warm sound. For *Trumpet Air*, by James Bremner (d. 1780), the blower was turned off and the organ was pumped by hand. The blower came back on for *The Sufferings of the Queen of France*, op. 23 by Jan Ladislav Dussek (1760–1812). This was programmatic music “expressing the feelings of the unfortunate Marie Antoinette, during her imprisonment, trial . . .” *Scherzo*, from *Grand Sonata in E-flat* by Dudley Buck, was nicely played and showed the organ well. The hymn followed: *Rejoice, the Lord Is King!* (JUBILATE). He ended with *Postlude in C* by Walter H. Lewis (fl. 1890s). This was a real period piece, sounding like something a community band would play on a Sunday afternoon concert in a park. It sounded great on this organ, bringing out all its personality. We then had a hymn sing of some early Western Pennsylvania hymns.



Aeolian-Skinner Op. 1266, 1955, IV/68, Eastminster Presbyterian Church

After dinner, the final concert of the convention was held at Eastminster Presbyterian Church. The organ was a 4-manual, 1955 Aeolian-Skinner, Opus 1266 with six divisions, situated at the front of the church. The Steinway Model D was courtesy of Trombino Piano Galerie. Performers were **Neal Stahurski**, organ, and **Yehea Chiu**, piano. Stahurski began the evening with an arrangement of *Simple Gifts* by Charles Callahan that was grand and spacious and would please most any congregation. Chiu then played two pieces by Chopin: *Polonaise in C-sharp Minor*, op. 26, no. 1, and *Waltz in C-sharp Minor*, op. 64, no. 2. She is a fine player and showed good attention to musical detail and line.

Stahurski returned to play a Gerald Near arrangement of the *Largo* from Bach's *Concerto for Two Violins in D Minor*, which featured piano and organ. I especially liked the beautiful Oboe stop, which sounded delightful alongside a solo flute in this very familiar music. We then heard the organ alone in a three-movement *Suite* by Jehan Alain. I. *Introduction et Variations* used flutes and soft foundation stops in dialogue; the variations explored other sounds in the organ. II. *Scherzo* began on a flute stretching into the octatonic-scale harmonies Alain loved so much. Then the quicker notes took over and he leapt about on the Swell reeds, and played with great flourish! III. *Chorale* began with widely spaced chords. Stahurski controlled it all very well, leading to a full sound, then backing away. A crashing big chord brought to a close.

A piano piece followed that was not listed, and I did not catch the name. Then *Duo Concertant* for piano and organ by Naji Hakim; they played the second movement, *Andante*. It is very clever, bouncy music that used the piano and organ sonorities quite well. The organ registrations were snappy and charming. Both piano and organ sounded surprisingly well in the heavily cushioned and carpeted room. We then heard piano and organ in an arrangement by David Schwoebel of *It is well with my soul*. If your church sings this hymn, they will enjoy this grand setting. Pure Technicolor! We then sang *Eternal Father, Strong to Save*. Stahurski played it very well; his last verse was ablaze with light and color.

The concert ended with Dupré's *Variations on two themes for piano and organ*, op. 35, which used a host of colors from the instruments. Challenging music for both artists: the organ sounding like an orchestra in both a leading

and subordinate role, the piano, likewise. This was a brilliant end to the concert and to the convention.

Overall, it was a good convention. The hotel, food, transportation, venues, instruments, and artists were first rate. The 186-page *Atlas* was filled with fascinating essays, information, and fine photography; the program booklet was well laid out—I liked the performers' bios and photographs at the back of the book, saving more space for specifications and programs; and the hymnlets were large and easy to read. My hat is off to the fine committee who put the convention together and made it run smoothly.

For future conventions, I would suggest that there be consistency in the listing of something as simple as number of stops and ranks. That is not always apparent. Also, OHS convention speakers should wait until everyone is seated before making announcements, use a microphone, and talk slowly, especially in reverberant rooms. Buses should not move about during concerts when church windows are open, thus ruining recordings and performances. Finally, I'd like us to go back to the practice of ringing the churches' bells before the concerts start. It is another introduction to a musical and often historical sound the building can make.

I look forward to this summer when the OHS will be in Washington, D.C. It should be another fine event! OHS conventions are always a great bargain, with world-class instruments and performers, outstanding scholarship, and great food. Everything is done for you. See you in D.C.!

Frank Rippl holds a BMus degree from Lawrence University in Appleton, Wisconsin, where he was a student of Miriam Clapp Duncan and Wolfgang Rübsam, and an MA degree from the University of Denver. He has been organist/choirmaster at All Saints Episcopal Church in Appleton since 1971, is co-founder of the Appleton Boychoir, and coordinator of the Lunchtime Organ Recital Series.

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A Conversation with Christopher Houlihan

Joyce Johnson Robinson

Christopher Houlihan may very well be the youngest organist ever interviewed by *THE DIAPASON*. A Connecticut native, Houlihan—sometimes known as “Houli”—made his debut album at 19 (a recording of the Vierne Second Symphony, made before he went to France in his junior year; see the review by David Wagner in *THE DIAPASON*, January 2009, pp. 19–20). His second recording (*Joys, Mournings, and Battles*, Towerhill Recordings) was recently released—a significant achievement for any artist, but all the more amazing given his youth. Houlihan, who placed first in the High School Division of the Albert Schweitzer Organ Competition (see David Spicer, “Albert Schweitzer Organ Competition 2003,” *THE DIAPASON*, November 2003, p. 17), is a graduate of Trinity College, where he studied with John Rose; during his senior year he made his orchestral debut with the Hartford Symphony Orchestra, performing Barber’s *Toccata Festiva*. Rose had insisted that Houlihan pursue some study with a different teacher, so during his junior year Houlihan studied with Jean-Baptiste Robin at the conservatory in Versailles, where he earned the French equivalent of an artist’s diploma. He also served as assistant musician at the American Cathedral in Paris, under Edward Tipton, working as choral accompanist and directing two children’s choirs. One Sunday when Tipton was away and Houlihan was to serve as both organist and choir director, the cathedral received a few hours’ advance notice that the President and First Lady of the United States, Mr. and Mrs. George W. Bush, would attend.

Houlihan’s first teacher, John Rose, described meeting the youngster prior to playing a recital—the young man and other family members came an hour early to get a bird’s-eye-view seat, in order to see the console and player up close. This initial meeting led to lessons with Rose at Trinity College, and subsequently to Houlihan’s matriculating there. Rose notes that one of Houlihan’s qualities is the ability to generate excitement about the organ and its music, to be able to communicate the music and his passion for it to an audience, and credits some of this to Houlihan’s technical mastery of rhythm and accent in way that makes the music “electrifying.” Rose feels that Houlihan’s “thirst for knowledge and learning” lead him to be “well informed about various performance practices,” yet realizing “the importance of bringing his own ideas and a fresh outlook to his interpretations. He also understands (and enjoys) the need to adapt his ideas uniquely, as needed, from one organ to the next.”

Christopher Houlihan’s fans are of all ages and include an 85-year-old retired math teacher at Trinity, along with students at the college; they have formed a group known as the “Houli Fans,” and this has expanded into marketing: t-shirts, caps, and mugs are available. Most

of these students had never experienced an organ recital before supporting their friend. When he performed with the symphony during his senior year, they chartered buses to take throngs of students to the orchestra hall, where they rained down loud cheers from the balcony. Christopher Houlihan currently studies with Paul Jacobs at the Juilliard School, and is represented by Phillip Truckenbrod Concert Artists (www.concertartists.com). Houlihan can be found on Facebook and YouTube, and his website is www.christopherhoulihan.com.

Joyce Robinson: Do you come from a musical family?

Christopher Houlihan: My family isn’t musical, but my parents have always been incredibly supportive of my passion. I think my mother signed me up for piano lessons just so I would have something to do after school. At the beginning I liked it, I thought it was all right, but I kept practicing and eventually joined a church choir in my hometown of Somers, Connecticut when I was about 8, and discovered the organ. The organ in the church was an electronic organ, and the organist there always had the tremolos on, but she showed me everything she knew and encouraged me to explore. She let me practice on the instrument. I was immediately excited by it and drawn into it, and I started reading as much as I could about the organ and tried to talk to other organists, but at the same time, I had no idea how to take organ lessons. It was obvious you could take piano lessons or lessons on any other instrument, but the organ was kind of a mystery to both my parents and me. My mother loves telling the story of walking into my bedroom and seeing me at my digital keyboard, moving my feet around. She discovered I had put rows of masking tape on her hardwood floor, in the outline of the pedalboard, so that I could learn how to play the pedals. She was a bit horrified that I had put tape all over her floor, but at the same time, she thought it was pretty clever.

Then, in 1999, my mother read in the newspaper that there was an organ concert going on in Springfield, Massachusetts. We’d never been to an organ concert before, never really heard any classical organ music, but we went, and I got hooked. I still have the program from that recital, and, looking back on it, I can’t imagine having had a better introduction to concert organ music: I heard Franck’s *Pièce Héroïque* and Vierne’s Third Symphony for the first time that day. After the concert, we spoke with the organist, and I said, “I want to take organ lessons, what do I do?” And the man said, “Why don’t you come down to Hartford and play for me?” This was John Rose. We went to Trinity, and I played for him; I was twelve years old, and he took me on as a student. From there, it just took off—I kept studying



John Rose gives Christopher Houlihan his first organ lesson

with him throughout high school, and when it came time to look at colleges, Trinity turned out to be a very good fit for me. John never pushed for me to go to Trinity; he would have been supportive of any decision I made, but for a lot of reasons I chose Trinity, and I’m really glad I did.

JR: Is that where your interest in Vierne came from? John Rose is well known for his work on Vierne, and your first recording was mostly Vierne.

CH: Yes, it was. John has been a wonderful mentor, and he’s never forced any particular style of playing on me, and I’ve studied all sorts of repertoire with him. But I do suppose I’ve had more exposure to Vierne than many other people, certainly because of his love of Vierne. I remember working on the “Berceuse” from the *24 Pieces in Free Style*; that was probably my first Vierne piece.

JR: How old were you then?

CH: I’m not sure! I was in middle school, probably 13. Then when I got to Trinity, he said “You should really learn the Vierne Second Symphony, I think it would be a good piece for you.” And I learned it, and I absolutely loved it. Vierne is very chromatic, it’s very different from most Widor . . . Some people say things like, “You should never play a complete French symphony, it’s too long, it’s trash, audiences don’t like it,” but I find it incredibly gratifying as a performer and as a listener to hear a complete symphony. You rarely go to an orchestral concert and hear the Finale from a Beethoven symphony—you hear the whole work. I think a Vierne symphony works much better as a complete piece . . . the individual movements speak much more profoundly when you hear them in the context of the whole symphony.

JR: You must have worked on quite a bit of French repertoire with John Rose before you went to France.

CH: I did.

JR: And when you got to France, did you find the approach to French music to be different?

CH: That’s a complicated question to answer, but yes, the approach was very different. I went to France because I had a strong affinity for French romantic music, but I also wanted to learn more about French classical music, as well as study modern French music. Certainly one of the most beneficial aspects of studying organ music in France is hearing and playing on French organs. But having grown up on American organs, playing primarily in drier American acoustics, and approaching music from an American perspective in general, I really had to learn a new style of playing, one that was more effective for those instruments and rooms. My teacher, Jean-Baptiste Robin, often talked to me about “taste,” which is, of course, completely subjective, but I became more aware of the fact that taste is also cultural, and people from two different backgrounds (musical and otherwise) will have very different opinions about what they consider to be “in good or bad taste.” For example, sometimes I would phrase something a certain way, or accent something a certain way, and Jean-Baptiste would remark that it sounded “American.” Well, I am American, after all!

What is true, though, is that French music sounds most “at home” on French organs. One of the most incredible experiences I had was going to Poitiers Cathedral, where Jean-Baptiste Robin is *titulaire*, and hearing the 1791 Clicquot organ there. When I heard French classical music on that instrument I was almost in tears, it was so beautiful. That music came alive and worked in a way I had never heard it before. The same can be said of romantic music, but to a less extreme degree, when hearing it on French romantic organs. But what I’ve come to believe through those experiences is that what is far more important than choosing the historically correct stops, or playing in a historically correct way, is the type of musical effect that comes across to a



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Christopher Houlihan with violinist Joshua Bell

listener. If hearing Widor played at St. Sulpice brings you to your knees, then that music should have the same effect wherever you're playing it, and, typically, in my opinion, to get that kind of effect on American organs, you have to play the music in a very different way than you might in France.

JR: So are you saying that one must register more with one's ears than just looking at labels on the knobs?

CH: Yes, absolutely. And at the same time, you don't have to travel all the way to France to register that way. I think you have to go with your gut—you have to look for what's the most musical solution when you're registering anything. It's not what the book says is the correct registration, but what has an effect—what makes the music come alive.

JR: Was there any particular aspect of registration that you had to make adjustments for when you returned to the U.S.?

CH: There are all sorts of things one can do. One basic idea that is important to know about is the upward voicing that a lot of the French organs have, where things really sing in the treble in a way they don't on most of our organs. There's not an easy solution to this, but it's something to keep in mind and listen for. The other thing is that our Swell boxes are, generally, much more expressive even on smaller organs, and you can use them in a different way for the kinds of musical effects that naturally occur without moving the box on a French organ. The reason Franck used the Hautbois with his 8' foundations was to make the Swell more expressive . . . if the oboe isn't needed, I leave it off. Many American organs have the only chorus reeds in the Swell, and they might be quite loud; therefore, you don't always have to play with the full Swell on where Vierne or Widor says "full Swell." If you've only got a full Swell and one more reed on the Great, you don't get a crescendo effect; you go from loud to louder. You've got to allow more liberty for these things, because in the end you're being truer to the composer's intentions . . .

JR: Tell us a little more about your time in France. Life in Europe is usually different than it is here, so what was it like for you—your schedule, your study, your practicing? Did you spend time learning the language?

CH: I was there through the Trinity College Paris program. They have about 20 to 30 students there each semester, and through that program I took French language classes, a class on French culture, a course on art history and architecture—they offer all sorts of courses, ranging from history of the European Union, to independent studies on anything you want to learn about. I did part of my coursework through them, and Trinity gave me credit for my organ lessons at the conservatory in Versailles, and my private harmony lessons with Jean-Baptiste.

I was also lucky enough to have an incredible job at the American Cathedral in Paris, working with Ned Tipton. I was the assistant musician, which meant that I accompanied the choir on Sunday

mornings, and I directed two children's choirs—the children's group, and a teenager group—and along with all this I had an apartment in the cathedral tower, which was really incredible! You could climb to the top of the tower, and you had one of the most spectacular views of Paris. You could see all of the major monuments, really stunning. The cathedral is on the Avenue Georges V, which is right off the Champs Elysees . . . the whole experience was very surreal and I feel so lucky to have had the opportunity. And the people at the cathedral are so wonderful. There are a lot of Americans, of course, and people from England, from Australia, and French people too!

JR: During your time in France, you performed for George and Laura Bush at the American Cathedral in Paris. Can you recall that day?

CH: I'll certainly never forget it. It actually began on a Saturday afternoon when I got a knock at the door of my apartment. Now, my apartment was 83 steps up a cement spiral staircase, so I didn't get very many knocks on the door . . . I was fairly surprised to discover the dean of the cathedral and two French police officers with enormous rifles standing in front of me. They explained who would be coming for a visit the following morning. To complicate things, Ned was away, the adult choir hadn't had a rehearsal the previous Thursday, and we had the children's choir scheduled to sing that morning too. Unfortunately, we had to keep the news completely secret for security reasons, so I couldn't let the choirs know what would be happening. Sunday morning was a little hectic . . . security came and set up metal detectors, dogs sniffed through the whole building, and of course, they didn't care that I had a choir to rehearse! We wound up with about 15 minutes to run through the anthems, but we pulled it off pretty well.

JR: What were your studies like with Jean-Baptiste Robin?

CH: Robin was an excellent teacher and I learned a great deal from him. At his recommendation, we spent the year working almost exclusively on French music, and nothing could have made me happier. Each week I would prepare a different piece, by de Grigny, Marchand, Couperin, or one of the other French Baroque composers. We worked a great deal on Franck, of course, on Alain's *Trois Danses*, as well as one of Robin's own pieces, *Trois Éléments d'un Songe*.

JR: What made you choose Juilliard for graduate study? For that matter, why even bother with graduate study, because you had already made a recording, you were signed to professional management before you even got a bachelor's degree, if my calculations were correct?

CH: True. I chose Juilliard because I really wanted to work with Paul Jacobs and I have had a wonderful time studying with him. I've been lucky at this point to have studied both at Trinity and at Juilliard, and have had vastly different experiences at both schools. At Trinity, the focus was on studying music in a broader context—a liberal arts school;



Arriving for a recital at the church of Saint-Eusèbe, Auxerre, France

I took classes in all sorts of things: science, math, philosophy—it was wonderful, and I made friends with all sorts of people studying all different subjects, and I can't say enough positive things about how that can affect one's perspective on making music. But I really felt I was ready to study music in a much more intense environment, and Juilliard was a great choice for that. I love being in New York City, being at Juilliard, and working with Paul. It's been very rewarding.

JR: Has it been an opportunity to learn a lot of new repertoire, or just refine what you already know?

CH: One of the unique things about the Juilliard program is that we're required to perform a new piece each Thursday morning in our organ studio class, which is open to the public. And that was definitely a big draw to go there, to learn a lot of repertoire. It can some-



In the shade of a modern artwork

times be difficult to learn a piece very deeply when you're going through so much music so quickly, but you can always bring things back to Paul and work on them more, and of course work on them more on your own, which is where the real music happens, spending time getting to know the music very intimately. To touch on the last question again, even though I've been lucky to have these opportunities to record a CD and study in France and work under management, which I'm incredibly grateful for and excited by, I believe one never really stops learning. Juilliard has been a wonderful place for me to grow more as a musician, and I hope to continue to do that for the rest of my life.

JR: You have a website, and a presence on Facebook—do you find that these media help build your audiences?

CH: I'm not sure, but I do think they're incredibly important tools. How

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many people are on Facebook now? I have no idea, but there's no reason not to take advantage of it and to be communicating in the world where most people are interacting today. I don't know if my online presence necessarily helps build my audience, but it certainly doesn't hurt it. It certainly helps attract younger people.

JR: Do you notice that your audience has a younger demographic than that of other organists?

CH: I don't think so, not yet at least, but attracting younger people to classical music is something I feel very strongly about. And one of the greatest things I experienced at Trinity was bringing my friends who weren't musicians to my organ concerts, and getting them excited about it. They responded very positively.

JR: Would that be the Houli Fans?

CH: The Houli Fans grew out of that, from friends of mine who weren't musicians, but who came to my organ concerts and got excited by the music and discovered something far more fantastic than they ever expected to. I would have never guessed some of my college friends would greet me by humming the opening bars of Vierne's Second Symphony—or talk to me about how fascinating a Bach fugue was. Houli Fans has caught on in a very organic way, and audiences everywhere I go are interested to hear more about it.

At Trinity, students came to the concerts and saw that I loved performing, thought the music was exciting, and they responded by getting more people to come! This is such a good sign for organ music, to see people, of any age, who don't know anything about organ music responding to it. I think in a way the organ may stand in a better place now than it ever has, I suppose you could say—it has been so dismissed and ignored for so many years, that now it stands to be rediscovered. We've all been in situations where people ask about being an organist. They really don't know what that is, they don't know what that means, what we actually do. When they hear exciting classical organ music, they're so wowed by it—it's true. I've played recitals this year and people come up to me and say, "This was my first organ concert and it was way better than I ever expected!" I tell them, "Now go tell somebody else. And come back again and bring them!" Once people discover what's going on, they're excited by it. And that's a really good sign.

JR: Do you see any special role for technology such as iPods or YouTube to advance organ music, or are those just tools like a CD would be?

CH: I think what's important is reaching as many people as you possibly can. And people are on Facebook, on YouTube—a lot of people are using these things, and if we ignore them (and

I'm not suggesting we necessarily are), you're ignoring a big part of your audience. So I think it can absolutely help. YouTube is a fantastic resource for hearing and seeing performances—it's an incredible archive of music and musicians and organs and all kinds of music, not just organ music, and quite a tool for marketing and advertising. Everything links to something else, and people can see you and discover other organ music and other performances.

JR: Well, back to the Houli Fans. What are they up to these days?

CH: We have shirts and hats and coffee mugs, and people are really responding well to it. Everywhere I've been this year I hear "Oh, I'm going to join the Houli Fans" and "I'm your newest Houli Fan" and things like that. And I find that both musicians and non-musicians want a very fun way to connect with the performer and somehow be involved in the performance. It's fun!

And there's nothing wrong with having a little bit of fun, or with classical music being fun. It's been fun for centuries!

JR: You also have an interest in musical theater. Do you have much time for that any more?

CH: No, not right now, in graduate school, and with a busy performance schedule. But I did a lot of it in high school—I was music director of several shows. That was a lot of fun, and actually a really great learning experience. And I did a lot of it in college, too—music directing, performing on stage, singing, dancing, and all of that. I really enjoy it. At the moment I don't have plans to do it professionally, but it's a small passion of mine. I particularly love the music of Stephen Sondheim, and, coincidentally, I'm going to be inaugurating the organ at the Sondheim Center for the Performing Arts in Fairfield, Iowa.

I think there's a lot that musicians can learn from theater, both from straight drama and musical theater, about how to approach a musical score, similar to the way an actor takes a script and analyzes everything that's going on to create a character, and perform that character night after night. I try to approach music the same way—take the score and truly consider how to create a musical experience—in a way . . . a whole play. Not necessarily a story, but create the kind of experience I'd like to have as a listener. I think there's a lot we can learn from theater and the other arts.

JR: Of what you've worked on so far, is there any particular repertoire you found a difficult nut to crack—you mentioned finding the character and learning how to bring that out; is there any music that's been, say, a little more opaque for you?

CH: One of the most incredible things about the organ literature, and one of the most daunting, is the centuries that it spans. All this repertoire and all these different styles—personally, I think it's impossible to be fluent in and to perform all these styles in a convincing way. Maybe it's possible; I'd like to be wrong. When I'm learning a piece in a different style that I haven't studied before, I try



With soprano Christine Brewer, at the American Cathedral in Paris

to approach it with respect for the scholarship that's been done on it and its performance practice, but also perform it in a way that feels honest to me, so that I can perform it and convince the audience of the music. I don't think there is much value in performing something just because you think you should—that you should play so-and-so's music. Well, what if you don't like so-and-so's music? A lot of people may like so-and-so's music, and a lot of scholars may say it's important . . . But I don't have to perform everything under the sun.

JR: In one of Gavin Black's regular columns in THE DIAPASON, one of his points was that if you don't really like something, why waste your time learning it? Life's too short—unless you're in a competition and it's required.

CH: At the same time, I've learned some pieces—I'm not sure I can name a specific one—where I'm not sure about it at the beginning, or I think I'm not going to like the piece. But then after I learn it I think, "Wow, now that I've studied it, and learned more about what the composer was trying to do, and found ways to make it come alive for my own performance, it really is a good piece." And sometimes I decide to learn a piece, starting off by thinking it's a great piece, and then after becoming more familiar with it, decide "This isn't right for me." It works both ways.

JR: You've already recorded two CDs—are you preparing any other recordings? What are your other plans for the future?

CH: I hope to be able to keep recording, and I hope to be able to continue performing. I really enjoy traveling and meeting new people, but most importantly, I love performing and bringing music to an audience. I believe it's more like making music with an audience. Sometimes I even tell that to the audience too—I thank them for making music with me, since I can't do it by myself, and since I get so much joy from performing. Eventually, I'd love to be teaching and sharing my love of organ music with others in any way I can. ■

Joyce Johnson Robinson is associate editor of THE DIAPASON.



With John Rose, after a recital at the church of Saint-Eusèbe, Auxerre, France

New Organs



Wicks Organ Company, Highland, Illinois All Saints Catholic Church, Manassas, Virginia

All Saints Catholic Church in Manassas, Virginia, is privileged and blessed to have a new church building and a newly renovated pipe organ. Approximately thirteen years ago, our original Opus 6376 was purchased by All Saints from the Wicks Organ Company of Highland, Illinois, with the intention of one day moving it into a new church. The organ is a "hybrid" instrument, comprising pipework and digital voices. The pipework and console were built by Wicks, and the digital voices are a product of the Walker Technical Company of Zionsville, Pennsylvania.

During the design period for our new church, every attempt was made to ensure that we retained as much of the current organ as possible. In the fall of 2008, All Saints entered into a contract with the Wicks Organ Company for a redesign and expansion of the current instrument for the new church. All of the pipework in the previous organ was retained. The console was renovated and enlarged. Because the wood case of the original organ did not match the woodwork of the new church and did not fit into the new space, two new identical pipe towers were built (matching the wood stain of the altar area) to fit into

the space on either side of the new altar. These towers contain the revoiced pipework, ten additional ranks of pipes, upgraded digital voices, and an array of new digital voices.

The enlarged stoplist features a wide range of voices in different tonal colors that are used to accompany the choir and the congregation, as well as to play solo organ literature. Full MIDI features, solid-state memory, and a playback system are also included. Mounted high above the baptismal font on the back wall of the sanctuary is a horizontal Fanfare Trumpet. Additionally, the bell tower carillon, by the Verdin Bell Company, is also controlled from the organ console.

The renovated organ was delivered by Wicks in July 2010, and it was completely installed in time for the dedication Mass on August 14. This updated and expanded version of our organ gloriously adorns the liturgical life of our vibrant parish community.

In addition to the rebuilt main organ, a Wicks digital organ was acquired by All Saints. The two-manual organ was installed in our Blessed Sacrament Chapel, where it is used for smaller liturgies.

—William H. Atwood
Director of Music, and Coordinator
of Liturgical Ministries
All Saints Catholic Church
Manassas, Virginia



GREAT	
16'	Violone° (D)
8'	Open Diapason 61 pipes
8'	Hohlflöte 61 pipes
8'	Gemshorn° (D)
8'	Bourdon° 61 pipes
4'	Octave 61 pipes
4'	Spillpfeife° 61 pipes
2½'	Octave Quinte° 61 pipes
2'	Super Octave° 61 pipes
IV	Fourniture 244 pipes
8'	Trumpet 61 pipes
	(formerly in Swell)
8'	Tuba Mirabilis° (D)
8'	Fanfare Trumpet° 61 pipes
	Tremolo
	Chimes° (D)
	Harp° (Ch) (D)
	Cymbelstern 9 bells
	Carillon (existing)
	MIDI
SWELL	
16'	Rohrbourdon° (1–12 D)
8'	Geigen Diapason° 61 pipes
8'	Rohrflöte 61 pipes
8'	Viole de Gambe (1–12 D°) 49 pipes
8'	Voix Celeste TC 49 pipes
4'	Principal 61 pipes
4'	Flauto Cantabile° 61 pipes
4'	Violina° (D)
4'	Voix Celeste° (D)
2½'	Nazard (1–12 D°) 49 pipes
2'	Octavin° 61 pipes
2'	Flageolet° (50–61 D)
1½'	Tierce TC 49 pipes
V	Plein Jeu° (D)
16'	Contre Fagotto° (D)
8'	Trompette° (D)
8'	Oboe° (D)
8'	Vox Humana° (D)
4'	Clarion° (D)
8'	Fanfare Trumpet (Gt) (D)
	Tremolo
	MIDI

CHOIR	
8'	English Diapason° (D)
8'	Harmonic Flute° (D)
8'	Viola° (D)
8'	Erzähler° (D)
8'	Erzähler Celeste° (D)
4'	Lieblichflöte° (D)
4'	Gemshorn° (D)
2'	Piccolo° (D)
1½'	Quinte° (D)
III	Mixture° (D)
8'	Cornopean° (D)
8'	French Horn° (D)
8'	English Horn° (D)
8'	Clarinet° (D)
8'	Fanfare Trumpet (Gt) (D)
	Tremolo
	Chimes
	Harp° (D)
	MIDI

ANTIPHONAL	
8'	Open Diapason° (D)
8'	Chimney Flute° (D)
8'	Flute Celeste II° (D)
4'	Octave° (D)
4'	Flauto Traverso° (D)
2'	Gemshorn° (D)
III	Mixture° (D)
16'	Antiphonal Pedal Subbass° (D)
8'	Antiphonal Pedal Flute° (D)

PEDAL	
32'	Contra Violone (D)
16'	Open Diapason (D)
16'	Violone° (Gt) (D)
16'	Bourdon (D)
16'	Rohrbourdon° (Sw) (1–12 D) (D)
8'	Octave (D)
8'	Bassflute° (D)
8'	Gemshorn° (Gt) (D)
8'	Rohrflöte° (Sw) (D)
4'	Choral Bass (D)
4'	Kleinflöte° (Sw) (D)
III	Mixture° (D)
32'	Double Fagotto° (D)
16'	Trombone° (D)
16'	Contra Fagotto° (Sw) (D)
8'	Trumpet° (Gt) (D)
8'	Fagotto° (Sw) (D)
4'	Clarion° (Sw) (D)
8'	Tuba Mirabilis° (Gt) (D)
8'	Fanfare Trumpet (Gt) (D)
	MIDI

° = New
D = digital voice

83 stops, including six percussions,
22 pipe ranks, 42 digital voices



Lewis & Hitchcock, Beltsville, Maryland Christ Ascension Episcopal Church, Richmond, Virginia

Christ Ascension Episcopal Church of Richmond, Virginia, has a 1978 Schantz organ. Organist/choirmaster Ed Schutt wanted the organ to be made as flexible as possible. There was a desire for several additions, and there was

no space for them in the organ chamber, which is directly behind the altar and speaks clearly down the length of the reverberant nave. Lewis & Hitchcock worked out a plan to use the unit stops as much as possible, and then fill out what was missing with digital stops from the Walker Technical firm.

The console now has a full complement of pistons and toe studs, and a

multiple-memory combination action. The multiplex relay system allows the unit stops to play on all divisions. The result is a reliable, flexible instrument that can easily provide the right sound for the music.

—Gerald L. Piercey

GREAT	
16'	Rohr Gedeckt (Sw) 61 pipes
8'	Principal 61 pipes
8'	Bourdon (Ped Bourdon/Sw Rohrfl)
8'	Gedeckt 61 pipes
4'	Octave 61 pipes
4'	Koppelflöte 61 pipes
2'	Waldflöte 61 pipes
IV	Fourniture 244 pipes
16'	Contre Trompette (Sw)
8'	Trompette (Sw)
	Great to Great 16-UO-4
	Swell to Great 16-8-4
	Positiv to Great 16-8-4
8'	Festival Trumpet (Walker digital)
SWELL	
16'	Rohr Gedeckt (ext) 61 pipes
8'	Rohrflöte 61 pipes
8'	Viole 61 pipes
8'	Viole Celeste TC 49 pipes
4'	Spitz Principal 61 pipes
4'	Hohlflöte 61 pipes
2½'	Nazard 61 pipes
2	Blockflöte (ext 4' Hohlflöte) 12 pipes
1½'	Tierce 61 pipes
III	Scharff 183 pipes
16'	Contre Trompette (ext)
16'	Bassoon 61 pipes
8'	Trompette 61 pipes
	Tremolo
	Swell to Swell 16-UO-4
8'	Festival Trumpet (Gt)

POSITIV	
16'	Rohr Gedeckt (Sw) 61 pipes
8'	Rohrflöte (Sw) 61 pipes
8'	Nason Gedeckt 61 pipes
8'	Gemshorn 49 pipes
8'	Gemshorn Celeste TC 61 pipes
4'	Nachthorn 61 pipes
2'	Principal 61 pipes
1½'	Larigot 61 pipes
III	Zimbel 183 pipes
16'	Contre Trompette (Sw)
8'	Trompette (Sw)
8'	Krummhorn 61 pipes
	Tremolo
	Positiv to Positiv 16-UO-4
	Swell to Positiv 16-8-4
8'	Festival Trumpet (Gt)

PEDAL	
32'	Untersatz (Walker digital)
16'	Principal 32 pipes
16'	Bourdon 32 pipes
16'	Rohr Gedeckt (Sw) 12 pipes
8'	Octave (ext) 12 pipes
8'	Bourdon (ext) 12 pipes
8'	Rohrflöte (Sw) 12 pipes
4'	Choral Bass 32 pipes
4'	Bourdon (ext) 12 pipes
2'	Choral Bass (ext) 12 pipes
2½'	Mixture III (Walker digital)
32'	Bombarde (Walker digital)
16'	Contre Trompette (Sw) 12 pipes
8'	Trompette (Sw)
4'	Clarion (Sw)
	Great to Pedal 8-4
	Swell to Pedal 8-4
	Positiv to Pedal 8-4
8'	Festival Trumpet (Gt)

27 registers, 34 ranks, 4 Walker digital voices

Cover feature

**Cornel Zimmer Organ Builders,
Denver, North Carolina
The Community Church at Tellico
Village, Loudon, Tennessee**

From the director of music

This pipe organ is such a wonderful addition to our music ministry, and we are all excited about the ways in which it has already begun to enhance our worship. Cornel Zimmer Organ Builders has done an outstanding job restoring and creating a versatile and complete instrument from quite a diverse collection of historic pipework. In many respects, the organ reflects the nature of this congregation. People come to this community from all over the country, from various denominational and faith backgrounds. Rather than trying to conform to a particular creed or list of beliefs, and instead of spending time arguing about those differences, the people of this church simply start doing things together—good things, like building Habitat for Humanity houses, working in multiple ministries for the poor or our child advocacy center, and being the body of Christ to each other and to our community. I think all of that starts with worship, and our music each week is one of the unifying factors of the worship of our congregation. Cornel Zimmer Organ Builders has done the same with this pipework, finding ways to maintain the individual character of the sounds while shaping them to work together to create something more beautiful and effective.

—Rev. Dr. John R. Orr

From the senior pastor

Cornel Zimmer Organ Builders has brought to life an amazing musical instrument that enhances our worship services in ways we never imagined. The sweeping design of the exposed pipes is aesthetically majestic. The rich tones of the organ seem to enfold us acoustically with voices from the distant past as well as the here-and-now. As one parishioner recently said, “It’s like we are part of the music and the music is a part of us!”

But the new pipe organ provides more than beautiful music. It embraces us with deeper meaning. Worshipers lift up the hymns, knowing they are a part of a chorus of “voices” that first sang the songs of faith in Brooklyn, New York, in the mid-19th century and are now singing again in the 21st century in Loudon, Tennessee. The pipe organ connects us to a larger community of faithful people from north and south, past and present, Catholic and Protestant. This beautiful Cornel Zimmer instrument magnificently captures and expresses the essence of our church that seeks to be “as inclusive as the love of God.”

—Rev. Martin C. Singley, III

From the chair of the organ committee

The organ project of the Community Church at Tellico Village (Loudon, Tennessee) began, as many projects do, with a group of members who envisioned the day when their church could replace their digital organ with an authentic pipe organ. In 2003, the church began a serious effort to provide additional space for a growing membership and space for a new pipe organ. Soon, this informal group received the blessing of the church council to become the ad hoc pipe organ committee attached to the music committee. After investigating several organ companies and types of organs, Brad Rule of B. Rule & Co. suggested that we purchase an 1862 Henry Erben organ that was rescued from a church in Brooklyn, New York by the Organ Historical Society. By the fall of 2003, we did acquire the Erben from the Organ Clearing House and transported it from their New Hampshire warehouse to a storage facility in Tellico Village. Our intention was to purchase not only a historically interesting pipe organ but also a pipe organ costing significantly less than an all-new instrument.

Henry Erben was considered one



Cornel Zimmer Opus 114



Erben 8' Clarinet



Treble of Pedal 16' Trombone

of the most eminent organ builders of the nineteenth century. Additionally, the committee noted that Erben was a key participant in the mid- to late-19th century “Golden Age” of American pipe organ building. He adhered to classical principles that included significant ensembles of eight-foot stops, gentle voicing, and low wind pressures, producing a tone that is bright, free sounding, and decidedly unforced.

As happens with church projects, the expansion plans were delayed for about six years. The good news is that, instead of expanding our current sanctuary with many potential drawbacks such as inefficient physical design and undesirable acoustics, it was decided to build a completely new sanctuary that would seat over 800 members. We carefully designed the new sanctuary to provide the best possible space and location for

the organ. This front and center location, facing the longest axis of the room, not only provides good sound projection for the congregation and accompaniment for our vocal and handbell choirs, but also adds a traditional focal point for people sitting in the pews. The floor of the organ platform is constructed of concrete, and the walls of concrete block, with a solid finish of old-fashioned smooth plaster.

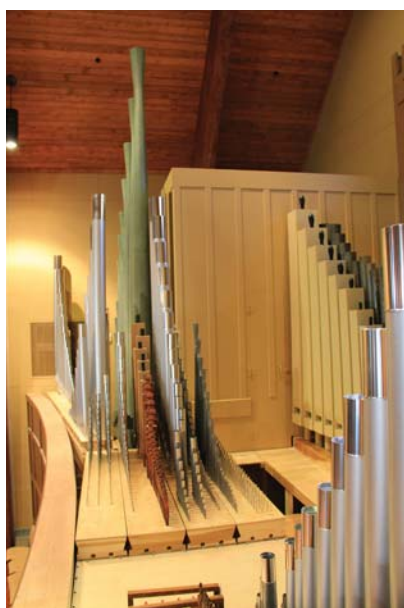
Of course, after six years, the original pipe organ committee added new members to form the musical instrumentation team. This team visited with and interviewed several organbuilders, and finally selected Cornel Zimmer Organ Builders of Denver, North Carolina. Cornel Zimmer Organ Builders was very much interested in our project and the use of the 1862 Henry Erben as the centerpiece for an organ substantial enough to meet the needs of our fairly large worship space and our somewhat frugal budget. In every respect, they met and many times exceeded our expectations. Not only did they embrace the uniqueness of our Erben pipes, but they also provided other appropriate, and in some cases historically interesting, stops from a variety of used organs to create an organ that is a joy to hear and that meets the needs of our significant music ministry. This assemblage of pipes, with various backgrounds working together to form a unified voice, mirrors one of the most basic concepts of our Community Church.

—Lou Livengood

From the organbuilder

During the summer of 2008, Cornel Zimmer Organ Builders was approached by the musical instrumentation team of Tellico Village Community Church. The team had been formed for the purpose of choosing an instrument for their new sanctuary, which was still in the design stages. They presented us with several criteria and asked for our recommendation. The resulting dialogue introduced us to an enthusiastic group of individuals committed to having the best possible instrument for their new worship space. Their enthusiasm was immediately contagious, and the potential for an exceptional instrument in a fine room became clear.

The committee had previously purchased the pipework and some internal components from an 1862 instrument by Henry Erben. The pipework had been in storage near the church since 2003, and the committee was hopeful that some or



Great and Pedal divisions



Swell reeds and strings



Swell flues



During installation

all of the pipework could be incorporated into a new instrument. We were intrigued by the possibility of working with pipework from this era and, with the help of 15 volunteers, took a survey of all of the pipework in storage. The instrument, having been removed by Organ Clearing House, was well packed and all pipework was intact. We felt confident that the pipework could be successfully restored and would play a significant role in a new instrument. Of the 26 ranks of Erben pipework, 20 proved suitable for use in a new instrument.

When we were chosen to build the instrument during the design phase of the new sanctuary, we were able to work closely with the architects to plan a space for the organ that would allow maximum tonal egress and ensure easy access for maintenance and tuning stability. The resulting collaboration between all parties gave the organ prime placement, speaking directly down the axis of the nave. The walls behind and around the organ are either solid concrete or double-layered gypsum board, which allows for exceptional clarity and projection.

The new sanctuary can comfortably seat more than 850 and can accommodate more than 1,000 when filled to capacity. It was clear that the 20 Erben ranks would need to be augmented to fill such a large space and, while space was not a limiting factor, budget was. A final specification of 42 ranks was designed, leaving room for future growth. To complement the existing pipework, we built nine new ranks and carefully selected ranks from two other instruments—an early 1900s Haskell instrument and a 1929 Austin—for inclusion in the instrument.

We carefully cleaned and restored all of the existing pipework. Many of the flue ranks had several coats of paint and shellac that needed to be removed. We used a cleaning solution with a butyl degreaser to strip the pipes down to the bare metal and either applied a clear coat of lacquer where needed or painted the pipes that would be displayed in the façade silver. We repaired and oiled wooden pipes and painted the largest Subbass 16' and Open Wood 16' pipes in various shades to accent the pipes. All reed pipes received a complete restoration by Greg Caldwell of Organ Reed Restoration in St. Louis, Missouri.

On an overcast day in late October 2010, an 18-wheeler loaded with 11 tons of organ set off from our shop in Denver, North Carolina, en route to Loudon, Tennessee. Our crew arrived at the same time as the tractor-trailer and was greeted by more than 50 cheering church members, ready to help unload. Young and old joined in the procession of parts and pipes, and the entire truck was unloaded in only a matter of hours. Working around a busy schedule of construction still being completed in the sanctuary, we completed the physical installation of the organ in December, and tonal finishing began in early January. The organ was first used in worship on February 6.

Our tonal approach on the Tellico organ was to maintain the original voicing of the principal and flute choruses in the 1860 Henry Erben pipework. After thorough cleaning and just a few repairs, we found that the flue pipes responded well on three inches' wind pressure. Principal and flute stops alike speak smoothly with clear articulation at a moderate volume level. The Great division boasts a complete principal chorus from 16' pitch through the 1½' Mixture IV. The Swell also contains a complete principal chorus based on the 8' Diapason, and the Choir has a chorus through 2'. One unique Erben stop, which was quite challenging but a favorite of the Tellico organ committee, is the Bell Gamba that is playable at 16' and 8'. It takes a prominent place in the visual aspect of the pipe layout and tonally provides a unique string timbre that works well alone or in combination with other stops.

To complete the specification, we carefully selected a number of reed and string stops to blend with the tonal character of the predominant Erben choruses. The Swell Viola and Viola Celeste are

voiced on five inches, as are the Oboe 8' and Trumpet 8'. To give added weight to this division, both the Viola and Oboe are extended to 16', the resonators of the Petite Bombarde 16' being full-length. The Open Wood, Subbass and Trombone 16' also speak on five inches of wind. The Pedal Trombone 16' is 7" scale and is extended to 73 notes, allowing it to be played in the manuals. To further enhance the flexibility of this stop, it was made into a floating Tromba "division," allowing the stop to be played at multiple pitches on all manuals. The Choir reeds are voiced on three inches and include the 8' Clarinet, the only Erben reed that could be retained. Its somewhat edgy character gives it excellent carrying power, and it blends well with the Choir principals or flute stops to take on many different colors and uses.

The overall pitch of the Erben pipework was about one quarter-step sharp of today's standard pitch. The Erben scales are moderate, compared to today's trends, and the cubic volume of the new sanctuary is quite large. Therefore, we decided to rescale most of the stops up one note to achieve the tuning capability for a pitch standard of A=440. All pipework is placed on one level to promote tuning stability.

To work within the budget of the church, we decided to build electric action chests. Our preference, however, is to build pneumatic chests, and we were concerned that placing the pipes directly on electric action would result in difficulties with pipe speech. Our solution was to place all pipework on channeled electric action to help alleviate any unwanted effects on pipe speech. Larger bass pipes and the pipes of the 16' Trombone are on pneumatic action. This choice of action allowed for judicious borrowing of stops between divisions and some extensions to enhance the flexibility and versatility of the instrument. For added power in the Pedal division, we also chose to include a 32' resultant. After hearing a successful example of a "smart" resultant on the Fisk organ at St. Peter's in Charlotte, North Carolina, we asked Peterson to program the resultant to quint the 16' Subbass when it is drawn, but to then quint the Open Wood 16' when it is drawn. The results are quite literally earth shaking! From a subtle purr under strings to a throaty rumble under full organ, this use of technology has proven remarkably successful.

Wind for the instrument is provided by a 3-HP Spencer blower and is regulated by reservoirs using both springs and weights to assure a steady wind supply. Solid wood and metal windlines ensure ample wind even under the greatest demands. A Peterson ICS-4000 system controls both the console and pipe drivers.

A respected friend and colleague in the business expressed some concern after hearing our plans for the instrument, wondering if a seemingly disparate collection of pipes could become a cohesive whole. One could easily understand his concern, but through careful selection of pipework and special attention to the scaling and regulation of each stop, the finished organ is indeed a cohesive instrument capable of great power, encouraging the congregation to sing while enveloping but not overwhelming them with sound. Effective swell enclosures allow the softest stops on the organ to speak at a delicate *pianissimo* and give the organist the ability to create a seamless crescendo. A complete array of couplers and a wealth of color and solo stops give the organist a broad palette with which to "orchestrate" works of many different genres.

Special thanks must be given to ministers, staff, and members of the Tellico Village Community Church, who had the vision to undertake both a large-scale building project and a substantial organ project. It has been a pleasure to be a part of this exciting project and to work with such an enthusiastic group. As many of the pipes in the organ reach their 150th anniversary, it is our hope that these pipes will speak for many more generations to come.

—Nathan Bryson, with contribution from Jim Twyne

Builders involved with this project:

Cornel Zimmer, president
Jim Twyne, tonal director
Nathan Bryson, project manager
George Zong, master cabinetmaker
Eric Molenaar, electrical engineer
Tommy Linder, pipemaker
Joisain Ninaber, pipemaker/cabinetmaker apprentice
Judy Abernathy, wiring/windchests
Morgan Lane, wiring/windchests

Cover photo by Bobbi Miller; all other photos by Rob Dolson.

The Community Church at Tellico Village, Loudon, Tennessee

GREAT (unenclosed, Manual II)

16'	Double Diapason*	49
	1-12 from Ped Dbl Gamba 16'	
8'	First Open Diapason	61 (Erben)
8'	Second Open Diapason*	12 (ext 16')
8'	Principal Flute*	49 (Erben)
	1-12 from Ped Open Wood 16'	
8'	Bell Gamba	41
	(ext Ped Dbl Gamba)	
8'	Doppelflute	61 (Erben)
4'	Principal	61 (Erben)
4'	Night Horn	61 (Erben)
2½'	Twelfth	61 (Erben)
2'	Fifteenth	61 (Erben)
1½'	Seventeenth	61
1½'	Mixture IV	244
8'	Cornopean (Choir)	
	Zimbelstern 5 bells (Der Zimbelstern)	
	Chimes 25 tubes	

SWELL (expressive, Manual III)

16'	Contra Viola	12
8'	Open Diapason	61 (Erben)
8'	Chimney Flute	61 (Erben)
8'	Viola+	61
8'	Viola Celeste+	61
4'	Principal	61 (Erben)
4'	Harmonic Flute	61 (Erben)
2½'	Nazard	61 (Erben)
2'	Flageolet	61 (Erben)
1½'	Tierce	61 (Erben)
2'	Mixture IV	244
16'	Petite Bombarde+	12
	(ext Oboe) full length	
8'	Trumpet+	61
8'	Oboe+	61
8'	Vox Humana (prepared)	
4'	Clarion	12 (ext)
	Tremulant	
	Swell to Swell 16'	
	Swell Unison Off	
	Swell to Swell 4'	

CHOIR (expressive, Manual I)

16'	Lieblich Gedeckt	12 (ext)
8'	Diapason	61
8'	Stopped Diapason	61 (Erben)
8'	Dulciana	61 (Erben)
8'	Unda Maris	49
4'	Octave	61
4'	Flute d' Amour	61 (Erben)
2'	Super Octave	61 (Erben)
1½'	Larigot (ext Flute 4')	12
8'	Cornopean	61
8'	Clarinet	61 (Erben)
	Tremulant	
	Choir Unison Off	
	Choir to Choir 4'	

TROMBA (floating)

16'	Tromba on Choir	
8'	Tromba on Choir+	41 (ext Ped)
16'	Tromba on Great	
8'	Tromba on Great	
4'	Tromba on Great	
8'	Tromba on Swell	

PEDAL (unenclosed)

32'	Resultant	
16'	Open Wood+	32
16'	Double Gamba	32 (Erben)
16'	Subbass+	32
16'	Lieblich Gedeckt (Ch)	
8'	Octave*	32
8'	Bell Gamba (Gt)	
8'	Bass flute+	12 (ext 16')
8'	Stopped Diapason (Ch)	
4'	Choral Bass*	12 (ext 8')
16'	Trombone+	32
16'	Petite Bombarde (Sw)	
8'	Tromba	12 (ext 16')
8'	Cornopean (Ch)	

All stops on 3" wind pressure unless otherwise noted

* Stops on 3½" wind pressure
+ Stops on 5" wind pressure

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Summer Institutes, Workshops & Conferences

Organ Tour Paris "Alain-Guilment-Dupré-Cavaillé-Coll"

April 27–May 1, Paris, France.
Focusing on Alain, Guilment, Marcel Dupré, and Cavaillé-Coll; organ visits, lectures, recitals; class on Alain with Christophe Mantoux.
Contact: <www.organpromotion.org>.

4th Annual University of Florida Sacred Music Workshop

May 1–3, Gainesville, FL.
Workshops on hymnody, conducting, accompaniment, choral warmups; Sue Mitchell-Wallace, Laura Ellis, others.
Contact: <www.arts.ufl.edu/organ/SMW.shtml>.

Buxtehude-Tag 2011

May 6–9, Lübeck, Germany.
Organ study with Michael Radulescu; concerts, Vespers, services, theater. Arvid Gast, Franz Danksagmüller, Ulf Wellner, Johannes Unger, others.
Contact: <marienorganist@st-marien-luebeck.de>.

Gregorian Chant Workshops

May 13–15, June 5–10, October 14–16, St. Edmund's Retreat, Mystic, CT.
May: hymns, psalmody, and chants for a singing church; June: 5 days of Gregorian chant and liturgical music; October: Gregorian Chant Express; William Tortolano.
Contact: 860/536-0565; <www.endersisland.com/>.

Yale Organ Week

June 12–19, New Haven, CT.
Lessons, workshops, performances; Martin Jean, Thomas Murray, Bruce Neswick, Carole Terry, Todd Wilson.
Contact: <www.yale.edu/ism/organweek2011/>.

AGO Regional Conventions

June 12–15, Oklahoma City, OK; June 12–16, Lexington, KY; June 20–23, Des Moines, IA; June 26–29, Greensboro, NC; June 27–30, Harrisburg, PA; July 3–6, Morristown, NJ; July 3–7, Boise, ID; July 3–7, San Francisco, CA.
Contact: <www.agohq.org/>.

York Course for Organists

June 13–16, York, UK.
Solo repertoire, hymnody, playing for psalms, anthems and improvisation; Daniel Moulton, others.
Contact: <www.rscm.com/courses>.

Sacred Music Colloquium XXI

June 13–19, Duquesne University, Pittsburgh, PA.
Instruction in chant and Catholic sacred music tradition, participation in chant and polyphonic choirs, lectures, performances; Horst Buchholz, William Mahrt, others.
Contact: <MusicaSacra.com>.

University of Michigan Summer Harpsichord Workshops

June 13–17, 20–24, Ann Arbor, MI.
Harpsichord music of Handel (June 13–17); fundamentals of harpsichord performance and repertoire (June 20–24), with Edward Parmentier; performance classes, lessons, lectures.
Contact: 734/665-2217; <eparment@umich.edu>, <www.music.umich.edu/special/programs>.

2011 National Catholic Youth Choir

June 14–28, Collegeville, MN.
Axel Theimer, Fr. Anthony Ruff OSB.
Contact: 320/363-3154; <www.CatholicYouthChoir.org>.

Berkshire Choral Festival

June 15–23, Vancouver, BC, Canada; July 10–17, 17–24, July 24–31, July 31–August 7, Sheffield, MA; September 9–18, Salzburg, Austria.
Rehearsals, classes, lectures, concerts; Kent Tritle, Julian Wachner, others.
Contact: 413/229-8526; <www.choralfest.org>.

Association of Anglican Musicians 2011 Conference

June 19–23, Greenville, SC.
Workshops, liturgies, performances; Marilyn Keiser, Brad Hughley, others.
Contact: <www.anglicanmusicians.org>.

Mo-Ranch/PAM Worship & Music Conference 2011

June 19–24, Hunt, TX.
Lectures, workshops, concerts; Scott McNulty, Sondra K. Tucker, others.
Contact: 800/460-4401; <www.presbysmusic.org/>.

Montreat Conferences on Worship & Music 2011

June 19–25, 26–July 2, Montreat Conference Center, Montreat, NC.
Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies; Janette Fishell, Thomas Troeger, many others.

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

40th Baroque Performance Institute

June 19–July 3, Oberlin Conservatory, Oberlin, OH.
"Back to Bach" featuring *St. Matthew Passion*. Daily coaching, masterclasses, concerts; Oberlin Baroque Ensemble.
Contact: 440/775-8044; <www.oberlin.edu/summer/bpi/Default.html>.

Liturgical Music Conference 2011

June 20–23, St. John's University, Collegeville, MN.
"Implementing the New Missal: Anxiety, Renewal, and Opportunity."
Contact: 320/363-2580; <ccmla@csbsju.edu>.

Organ Academy

June 20–25, Church of the Ascension, New York, NY.
All-French repertoire; Dennis Keene, Jon Gillock.
Contact: <www.voicesofascension.org/OrganAcademy.aspx>.

Organ Historical Society Convention

June 27–July 2, Washington, DC.
Ken Cowan, Lorenz Maycher, Thomas Murray, William Neil, others.
Contact: <www.organsociety.org>.

ATOS Annual Convention

June 29–July 5, Providence, RI.
Cathy Chemi, Jelani Eddington, Simon Gledhill, Ron Rhode, others.
Contact: <www.atos.org>.

Summer organ academy "Orgue et cimes"

July 10–17, Finhaut, Valais, Switzerland.
Lessons, recitals, visits to organs. Yves-G. Préfontaine, Betty Maisonnat, Rudolf Meyer.
Contact: <www.orgues-et-cimes.org>.

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

July 11–14, Colorado Springs, CO.
Handbells, organ and choral workshops; Joseph Galema, James Jordan, Kevin McChesney, others.
Contact: <www.umfellowship.org>.

Summer Choral Conducting Symposium

July 11–15, University of Michigan.
Masterclasses, Dalcroze Eurhythmics, score study, reading sessions; Jerry Blackstone, Julie Skadsem.
Contact: 734/764-05429; <www.music.umich.edu/special_programs/adult/choral.conducting.htm>.

Saessolsheim Organ Academy

July 11–16, Alsace, France.
Classes, lessons, recitals; Baroque music, improvisation; Freddy Eichelberger, Francis Jacob, Benjamin Righetti, Claude Roser, Jan Willem Jansen.
<http://pagesperso-orange.fr/asamos>.

Sewanee Church Music Conference

July 11–17, Monteagle, TN.
Lectures, workshops, worship, recitals; Dale Adelman, Todd Wilson, Keith Shafer, others.
Contact: <www.frogmusic.com/sewaneecmf/>.

Handbell Musicians of America National Seminar

July 14–17, Minneapolis, MN.
Concerts, classes for directors and ringers; Sandra Eithun, Linda McKechnie, others.
Contact: <www.agehr.org/seminar2011/>.

Oundle International Summer Schools for Young Organists

July 15–24, Oundle, England.
Programs for ages 14–22; lessons, concerts; John Butt, Janette Fishell, Colin Andrews, Martin Baker, others.
Contact: <www.oundlefestival.org.uk>.

Royal Canadian College of Organists Hamilton Organ Festival

July 17–21, Hamilton, ON, Canada.
Recitals, workshops, worship services, social events; Ken Cowan, Maxine Thévenot, Philippe Bélanger, others.
Contact: <www.hamiltonorganfestival.ca>.

Hymn Society Conference

July 17–21, Colorado Springs, CO.
Lectures, worship, hymn festivals; Dan Damon, David Music, Sue Mitchell-Wallace, others.
Contact: <www.thehymnsociety.org>.

Chorus of Westerly Choral Symposia

July 17–23, 24–31, Camp Ogontz, Lyman, NH.
Richard Marlow, Paula Rockwell, David Willcocks, George Kent.
Contact: 401/596-8663; <www.chorusofwesterly.org>.

Association Jehan Alain Cours d'Interpretation d'Orgue

July 17–31, Romainmôtier, Switzerland.
Improvisation, interpretation, harmonium, Spanish and Italian music, Alain, Bach; Joris Verdin, Lionel Rogg, Luigi Ferdinando Tagliavini, Guy Bovet, Tobias Willi, Emmanuel Le Divillec.
Contact: 41 32 721 27 90; <bovet.aubert@bluewin.ch>; <www.jehanalain.ch/>.

2011 NPM National Convention

July 18–22, Louisville, KY.
Masterclasses, workshops, concerts; John Bell, James and Marilyn Biery, Lynn Trapp, others.
Contact: <www.npm.org>.

Organ Congress 2011

July 20–25, Northern Ireland & Dublin.
Incorporated Association of Organists annual congress; concerts, lectures, visits to churches and cathedrals; Peter Barley, Nigel McClintock, others.
Contact: <www.iao.org.uk>.

Association of Lutheran Church Musicians National Conference

July 31–August 3, Seattle, WA.
Concerts, lectures, workshops, hymn festivals; John Ferguson, Anton Armstrong, Gregory Peterson, Faythe Freese, Scott Hyslop, others.
Contact: <www.alcm.org>.

59. Internationale Orgeltagung

July 31–August 6, 's-Hertogenbosch, Netherlands.
Concerts, visits to organs; Wolfgang Baumgratz, Ben van Oosten, others.
Contact: <www.gdo.de>.

Montréal Boys' Choir Course

July 31–August 7, Christ Church Cathedral, Montreal, QC, Canada.
Simon Lole, guest music director.
Contact: 516/746-2956 x18; <www.mbcc.ca>.

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Sherborne Summer School of Music
July 31–August 1, August 7–14, 14–21,
Sherborne, Dorset, England.

Concerts, choral and conducting courses; Andrew McKenna, Malcolm Binney.

Contact: +44 (0) 20 8660 4766;
<www.canfordsummerschool.co.uk>.

Smarano Organ Academy

August 1–11, Smarano, Italy/Copenhagen, Denmark.

Bruhns, Buxtehude, Kerll, and Frescobaldi; Edoardo Bellotti, Bill Porter, Francesco Cera, Hans Davidsson, others.

Contact: <www.eccher.it>.

Mississippi Conference on Church Music and Liturgy

August 2–7, Canton, MS.

Study and preparation of church music for worship, Sue Mitchell-Wallace, others.

Contact: <mississippiconference.org>.

Romantic Organ XXVIII International Course

August 8–12, San Sebastian, Spain.

Instruction on the Cavallé-Coll organ at the Basilica de Santa Maria del Coro; Daniel Roth.

<estebanelizondo@hotmail.com>.

Baroque Instrumental Program

August 8–19, Vancouver, BC, Canada.

Harpsichord, fortepiano, masterclasses, ensembles, continuo class; Jacques Ogg.

Contact: <www.earlymusic.bc.ca/W-BIP-0.html>.

Corsi di Musica Antica a Magnano

August 11–19, Magnano, Italy.

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

<www.musicaanticamagnano.com>.

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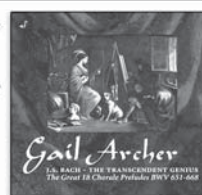
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Calendar

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

Colin Lynch; Trinity Church, Boston, MA 12:15 pm

Bach, *St. Matthew Passion*; Cathedral of St. John the Divine, New York, NY 7:30 pm

Karl Moyer; Holy Trinity Lutheran, Lancaster, PA 12:30 pm

Todd Wilson, masterclass; Community Church of Vero Beach, FL 1 pm

Todd Wilson, Duruffé, *Requiem*; Community Church of Vero Beach, FL 7:30 pm

Judith Miller; First Presbyterian, Jeffersonville, IN 12 noon

16 APRIL

Cameron Carpenter; Merrill Auditorium, Portland City Hall, Portland, ME 7:30 pm

Amanda Mole; Marquand Chapel, New Haven, CT 8 pm

Gail Archer, with Barnard-Columbia Chorus; Union Theological Seminary, New York, NY 8 pm

Thierry Escaich; Verizon Hall, Kimmel Center, Philadelphia, PA 3 pm

The Philadelphia Singers; Church of the Holy Trinity, Philadelphia, PA 8 pm

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

17 APRIL

Bach, *St. John Passion*; Madison Avenue Presbyterian, New York, NY 3 pm

Choral Evensong; Grace Church, New York, NY 4 pm

Bruce Neswick; Cathedral Church of St. John the Divine, New York, NY 5:15 pm

Daniel Sansone, Dupré, *Le Chemin de la Croix*; Cathedral of Mary Our Queen, Baltimore, MD 5 pm

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

Paul Jacobs; Ball State University, Muncie, IN 4 pm

Kirsten Smith; First Presbyterian, Evansville, IN 4 pm

Robert Horton, organ and harpsichord; Lutheran Church of the Ascension, Northfield, IL 4:30 pm

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

Natalie Niskanen, **Joshua Lucas**, **Sean Rajnic**, **Rachel Cott**, **Matthew Bartolameoli**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

George Felty; Concordia University Chapel, River Forest, IL 7 pm

St. Charles Singers; St. Michael Catholic Church, Wheaton, IL 3 pm

Kim Kasling, with Kantorei, Solemn Evening Prayer; Cathedral of St. Paul, St. Paul, MN 7:30 pm

18 APRIL

Frederick Teardo, Maleingreau, *Symphonie de la Passion*; St. Thomas Church Fifth Avenue, New York, NY 6:30 pm

19 APRIL

Wesley Roberts, with faculty from the School of Music; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm

20 APRIL

Office of Tenebrae; Cathedral of the Incarnation, Garden City, NY 8 pm

Ed Bruenjes, **Colin Andrews**, **David Lamb**, **Lisa Lohmeyer**, **John Simpson**, **John Matthews**; First Christian Church, Columbus, IN 12 noon

21 APRIL

Michael Sponseller & Paul Cienniwa, harpsichord; First Church, Boston, MA 12:15 pm

Vera Kochanowsky, harpsichord; St. Luke Catholic Church, McLean, VA 1 pm

Kenneth Brewer; First Baptist, Nashville, TN 12:15 pm

22 APRIL

Lessons & Carols for Good Friday; All Saints, Worcester, MA 7:30 pm

Handel, *Messiah*, Parts 2–3; First Church of Christ, Wethersfield, CT 4 pm

Dubois, *Seven Last Words*; Community Church of Douglaston, Douglaston, NY 8 pm

Fauré, *Requiem*; Church of the Holy Trinity (Episcopal), New York, NY 12 noon

Maunder, *Olivet to Calvary*; Grace Church, New York, NY 7 pm

Brahms, *Ein deutsches Requiem*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm

Gary Pope; Old Capitol United Methodist, Corydon, IN 12 noon

24 APRIL

Frederick Teardo and Kevin Kwan; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Scott Dettra; Washington National Cathedral, Washington, DC 5:15 pm

25 APRIL

John Ourensma; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

26 APRIL

Andrew Hackett; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

28 APRIL

Michael Beattie, harpsichord; First Church, Boston, MA 12:15 pm

Philadelphia Singers Chorale, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 8 pm

29 APRIL

Bryan Ashley; Trinity Church, Boston, MA 12:15 pm

William Ness; First Baptist, Worcester, MA 7:30 pm

John Rose; Trinity College Chapel, Hartford, CT 7:30 pm

Andrew Sheranian; Cathedral of the Incarnation, Garden City, NY 4 pm

Choral concert; Grace Church, New York, NY 7 pm

Philadelphia Singers Chorale, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 2 pm

David Schrader, harpsichord, with chorus and instruments, Bach works; Nichols Concert Hall, Evanston, IL 7:30 pm

Isabelle Demers; Shryock Auditorium, Carbondale, IL 7:30 pm

Robert Bates; First Trinity Presbyterian, Laurel, MS 7:30 pm

30 APRIL

Peter Krasinski, silent film accompaniment; Methuen Memorial Music Hall, Methuen, MA 8 pm

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Amy Munoz; Dwight Chapel, New Haven, CT 5 pm

Stephen Tharp; Trinity Church on the Green, New Haven, CT 7 pm

Philadelphia Singers Chorale, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 8 pm

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

Alleluia Ringers; Concordia University, Mequon, WI 2 pm

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

1 MAY

Choral Evensong; All Saints, Worcester, MA 5 pm

Tom Trenney; First United Methodist, Schenectady, NY 3 pm

Joe Utterback; Community Church of Douglaston, Douglaston, NY 8 pm

Choral Evensong; St. James' Church, New York, NY 4 pm

+Dennis Keene, with choir; Church of the Ascension, New York, NY 4 pm

Vaughn Mauren; Cathedral Church of St. John the Divine, New York, NY 5 pm

Arthur LaMirande; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Gavin Black; Hillsborough Reformed Church, Millstone, NJ 4 pm

Gail Archer; Longwood Gardens, Kennett Square, PA 1 pm

John Schwandt; East Liberty Presbyterian, Pittsburgh, PA 4 pm

Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm

Paul Jacobs; St. Mark's Lutheran, Baltimore, MD 3 pm

Lee Dettra; Calvary Episcopal, Fletcher, NC 4 pm

Jack Jones; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 3:30 pm, Evensong 4 pm

Bradley Hunter Welch; Hendricks Avenue Baptist, Jacksonville, FL 2:30 pm

Robert Bates; First Congregational, Columbus, OH 4 pm

Jeremy David Tarrant; St. Philip's Cathedral, Atlanta, GA 3 pm

Christopher Houlihan; First Congregational, Traverse City, MI 4 pm

Julie Ford; Cathedral of the Holy Angels, Gary, IN 3 pm

Schola d'Arezzo; St. Norbert Abbey, De Pere, WI 2:30 pm

Kirstin Synnstedt, Charlie Sega, & Gary Wendt; Glenview Community Church, Glenview, IL 3 pm

Richard Webster & Jason Moy, harpsichord, with chorus and instruments, Bach works; Nichols Concert Hall, Evanston, IL 7:30 pm

Choral concert; St. Chrysostom's, Chicago, IL 2:30 pm

2 MAY

Ensemble Gaudior; St. Luke Catholic Church, McLean, VA 4 pm

Jean-Baptiste Robin; Cincinnati Museum Center, Cincinnati, OH 7:30 pm

3 MAY

Thomas Wikman; Lutheran School of Theology, Chicago, IL 12:20 pm

4 MAY

Nathaniel Gumbs; Woolsey Hall, Yale University, New Haven, CT 8 pm

5 MAY

Linda Skernick, harpsichord; First Church, Boston, MA 12:15 pm

Isabelle Demers; Trinity Wall Street, New York, NY 1 pm

Jon Gillock; Church of the Ascension, New York, NY 8 pm

6 MAY

Julie Vidrick Evans; Trinity Church, Boston, MA 12:15 pm

Ken Cowan; St. George's Episcopal, Fredericksburg, VA 7:30 pm

Peter Richard Conte; St. James Cathedral, Orlando, FL 7 pm

Huw Lewis; DeVos Performance Hall, Grand Rapids, MI 8 pm

Craig Cramer; Westminster Presbyterian, Knoxville, TN 8 pm

7 MAY

Lee Dengler, with brass, choir, handbells; First Presbyterian, Lockport, NY 7:30 pm

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

Huw Lewis; DeVos Performance Hall, Grand Rapids, MI 8 pm

8 MAY

Jean-Baptiste Dupont; Cathedral Church of St. John the Divine, New York, NY 5 pm

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

Ludwig Ruckdeschel; Washington National Cathedral, Washington, DC 5:15 pm

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

Fauré, Requiem; English Lutheran Church, LaCrosse, WI 7:30 pm

9 MAY

Bemidji State Choir; Cathedral of St. Paul, St. Paul, MN 7:30 pm

11 MAY

Durulé, Requiem; Church of the Ascension, New York, NY 8 pm

12 MAY

Michael Sponseller, harpsichord; First Church, Boston, MA 12:15 pm

13 MAY

Rosalind Mohnsen; Trinity Church, Boston, MA 12:15 pm

Daniel Roth; Cathedral of St. Joseph, Hartford, CT 8 pm

Musica Sacra; Alice Tully Hall, Lincoln Center, New York, NY 8 pm

Cameron Carpenter; Longwood Gardens, Kennett Square, PA 8 pm

Charles Miller; National City Christian Church, Washington, DC 12:15 pm

14 MAY

John Rose; St. Andrew the Apostle Episcopal, Rocky Hill, CT 7:30 pm

Brian Harlow & Christopher Jennings; St. James' Church, New York, NY 3 pm

Nigel Potts, with piano and mezzo-soprano; Christ & St. Stephen's Episcopal, New York, NY 5 pm

Joan Lippincott; St. Norbert Abbey, De Pere, WI 2 pm

15 MAY

Gavin Black, harpsichord; Christ Episcopal, Norwich, CT 3 pm

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

Mark Bani; Church of the Resurrection, New York, NY 3 pm

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

Choral Evensong; Grace Church, New York, NY 4 pm

Stephen Tharp; Church of the Epiphany, New York, NY 4 pm

Timothy Brumfield; Cathedral Church of St. John the Divine, New York, NY 5 pm

J. David Williams; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

David Herman; Longwood Gardens, Kennett Square, PA 1 pm

Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 5 pm

Stephen Hamilton; Westminster Presbyterian, Lynchburg, VA 4 pm

Janette Fishell; River Road Presbyterian, Richmond, VA 5 pm

Westminster Church Choir; Westminster Presbyterian, Dayton, OH 7 pm

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

John Paradowski; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Paul Jacobs; University of Chicago, Chicago, IL 3 pm

Marietta College Concert Choir; Cathedral of St. Paul, St. Paul, MN 2:30 pm

18 MAY

Henk de Vries; St. Luke Catholic Church, McLean, VA 1 pm

19 MAY

James Nicolson, harpsichord; First Church, Boston, MA 12:15 pm

The Trinity Choir; Trinity Church, New York, NY 7:30 pm

Philadelphia Singers Chorale, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 8 pm

Paul Skevington; St. Luke Catholic Church, McLean, VA 1 pm

20 MAY

Mark Pacoe; Trinity Church, Boston, MA 12:15 pm

Alistair Nelson; Cathedral of the Incarnation, Garden City, NY 8 pm

Marilyn Keiser; St. Paul's Lutheran, Washington, DC 7:30 pm

Gail Archer; Fourth Presbyterian, Chicago, IL 12 noon

21 MAY

Philadelphia Singers Chorale, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 8 pm

Choral concert; Cathedral Church of St. Paul, Detroit, MI 5 pm

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

Stephen Tharp, workshop; St. Andrew's Lutheran, Park Ridge, IL 10:30 am

22 MAY

John Weaver, with St. Andrew Chorale; Madison Avenue Presbyterian, New York, NY 3 pm

Tom Sheehan; Cathedral Church of St. John the Divine, New York, NY 5 pm

Renée Louprette; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Gail Archer; Immaculate Conception R. C. Church, Port Jervis, NY 4 pm

Shawn Gingrich, with friends; First United Methodist, Hershey, PA 3 pm

Philadelphia Singers Chorale, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 2 pm

Vincent Dubois; Cathedral Church of the Nativity, Bethlehem, PA 4 pm

Choral festival; Shadyside Presbyterian, Pittsburgh, PA 4 pm

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

Anthony Williams; Washington National Cathedral, Washington, DC 5:15 pm

Choral concert; St. Luke Catholic Church, McLean, VA 4 pm

Choral concert; Brevard-Davidson River Presbyterian, Brevard, NC 3:30 pm

Choral concert; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL 3 pm

Bach, *Easter Oratorio*, BWV 249; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

The Chenaults; Christ Church Cathedral, Nashville, TN 4 pm

Stephen Tharp; St. Andrew's Lutheran, Park Ridge, IL 3 pm

James David Christie; Cathedral of St. Joseph the Workman, La Crosse, WI 2 pm

23 MAY

Andrew Peters; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 MAY

David Enlow; Church of St. Ignatius Loyola, New York, NY 7 pm

Choral concert; Church of St. Ignatius Loyola, New York, NY 8 pm

26 MAY

Frances Fitch, harpsichord; First Church, Boston, MA 12:15 pm

Francis Chapelet; Church of the Ascension, New York, NY 8 pm

27 MAY

Andrew Sheranian; Trinity Church, Boston, MA 12:15 pm

Philadelphia Singers Chorale, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 8 pm

28 MAY

Philadelphia Singers Chorale, with the Philadelphia Orchestra; Verizon Hall, Philadelphia, PA 8 pm

Gail Archer; Bruton Parish Church, Colonial Williamsburg, VA 8 pm

Marilyn Keiser, masterclass; Church of the Good Shepherd, Jacksonville, FL 10 am

29 MAY

Edward Moore; Cathedral Church of St. John the Divine, New York, NY 5:15 pm

Rodney Long; Washington National Cathedral, Washington, DC 5:15 pm

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

Ken Cowan; Grace Episcopal, Charleston, SC 7:30 pm

Marilyn Keiser; Church of the Good Shepherd, Jacksonville, FL 6 pm

David Lamb, hymn festival; First United Methodist, Columbus, IN 9 am

UNITED STATES

West of the Mississippi

16 APRIL

Christopher Houlihan, with Wartburg Community Symphony; Wartburg College, Waverly, IA 7:30 pm

17 APRIL

Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm

Bruce Stevens; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Bakersfield High School Choir; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Isabelle Demers; Grass Valley Seventh-day Adventist Church, Grass Valley, CA 2 pm

18 APRIL

David Goode; Edythe Bates Old Recital Hall, Rice University, Houston, TX 7 pm

19 APRIL

David Goode, Bach lecture; Edythe Bates Old Recital Hall, Rice University, Houston, TX 11 am

20 APRIL

Tenebrae; St. John's Cathedral, Denver, CO 7 pm

Alison Luedecke, with trumpet; Pasadena Presbyterian, Pasadena, CA 12 noon

23 APRIL

Christoph Bull; Royce Hall, UCLA, Los Angeles, CA 2 pm

24 APRIL

Shinji Inagi; Holsclaw Hall, University of Arizona, Tucson, AZ 7 pm

Christoph Tietze, Widor, *Symphony No. 5*; St. Mary's Cathedral, San Francisco, CA 3:30 pm

29 APRIL

Maxine Thévenot, with soprano; Cathedral of St. John, Albuquerque, NM 7 pm

Hans Davidsson, Bach works; St. Mark's Cathedral, Seattle, WA 7:30 pm

30 APRIL

Choir of Church of Saint-Martin-in-the-Fields; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm

Lynn Trapp, with choirs, works of Britten; St. Olaf Catholic Church, Minneapolis, MN 7:30 pm

1 MAY

Ken Cowan; Congregational UCC, Iowa City, IA 4 pm

Andrew Peters, Easter Hymn Festival; Second Presbyterian, St. Louis, MO 4 pm

Las Cantantes; Cathedral of St. John, Albuquerque, NM 7 pm

Clint Kraus, with soprano; Trinity Lutheran, Lynnwood, WA 7 pm

David Christopher, with violin; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Alison Luedecke, with Millennia Consort; La Jolla Presbyterian, La Jolla, CA 7 pm

2 MAY

Ken Cowan, masterclass; University of Iowa, Iowa City, IA 7 pm

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4 MAY

Christopher Ahlman; Bates Recital Hall, University of Texas, Austin, TX 4:30 pm

6 MAY

Gerre Hancock; St. Martin's Episcopal, Houston, TX 7:30 pm

Dorothy Young Riess; Doc Rando Hall, University of Nevada, Las Vegas, NV 7:30 pm

7 MAY

Jerrad Fenske, harpsichord and organ; Sacred Heart Chapel, College of St. Benedict, St. Joseph, MN 3 pm

Choir of the West; Christ Episcopal, Tacoma, WA 7:30 pm

David Higgs, masterclass; St. Mark's Episcopal, Berkeley, CA 2 pm

8 MAY

David Brock; St. Mary's Cathedral, San Francisco, CA 3:30 pm

David Higgs; St. Mark's Episcopal, Berkeley, CA 6:10 pm

Carole Terry; St. James' Episcopal, Los Angeles, CA 6 pm

Cameron Carpenter; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

9 MAY

Chelsea Chen; First United Methodist, Pasadena, CA 8 pm

12 MAY

Joseph Henry; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

13 MAY

Diane Meredith Belcher; First Presbyterian, Little Rock, AR 8 pm

Jesse Eschbach, with Dakota Chorale, Duruflé: *Requiem*; First Congregational, Sioux Falls, SD 7:30 pm

Mary Preston; Meyerson Symphony Center, Dallas, TX 12:30 pm

Maxine Thévenot, with soprano; Cathedral of St. John, Albuquerque, NM 7 pm

Dick Coulter; Church of the Incarnation, Santa Rosa, CA 6 pm

14 MAY

Houston Chamber Choir; Church of St. John the Divine, Houston, TX 7:30 pm

15 MAY

Vincent Dubois; St. Michael and All Angels Episcopal, Mission, KS 7:30 pm

Daniel Roth, Choral Evensong; Church of the Incarnation, Dallas, TX 5:30 pm

James David Christie; Church of the Transfiguration, Dallas, TX 7 pm

Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm

Mark Brombaugh & Kathryn Nichols, organ and harpsichord; Grace Lutheran, Tacoma, WA 3 pm

17 MAY

Daniel Roth; Church of the Incarnation, Dallas, TX 7 pm

20 MAY

Jelani Eddington, silent film accompaniment; Christ the King Lutheran, Mankato, MN 7 pm

Stephen Hamilton; Faith Lutheran, Des Moines, IA 7:30 PM

22 MAY

Joseph Adam, with viola; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm

Larry Palmer, harpsichord; Resurrection Parish, Santa Rosa, CA 3:30 pm

28 MAY

Bruce Neswick; First Congregational, Los Angeles, CA 4 pm

29 MAY

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

INTERNATIONAL

16 APRIL

Nathan Laube; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

25 APRIL

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

28 APRIL

Mineko Kojima; Minato Mirai Hall, Yokohama, Japan 12 noon

30 APRIL

Gillian Weir, workshop on Bach; Oxford University, Oxford, UK 10 am

1 MAY

Neil Wright; St Michael's Abbey, Farnborough, UK 3 pm, Choral Vespers 4:45 pm

2 MAY

Martyn Noble; Liverpool Cathedral, Liverpool, UK 11:15 am

6 MAY

Marc D'Anjou; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

7 MAY

Franz Danksagmüller, with Camerata St. Jakobi; St. Jakobi, Lübeck, Germany 5 pm

Michael Rhodes; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

8 MAY

Jörg Halubek, harpsichord; St. Marien, Lübeck, Germany 3 pm

Michael Radulescu; St. Jakobi, Lübeck, Germany 5 pm

9 MAY

Arvid Gast, with Capella St. Marien; St. Marien, Lübeck, Germany 7 pm

11 MAY

Mark Venning; Reading Town Hall, Reading, UK 1 pm

12 MAY

Mario Duella, with tenors and bass; Cathedral, Biella, Italy 9 pm

13 MAY

Mario Duella, with tenors and bass; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

19 MAY

Roger Sayer; Cathedral, Biella, Italy 9 pm

20 MAY

Roger Sayer; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

Karen Beaumont; St. John's College, Oxford, UK 2:30 pm

26 MAY

Momoko Koshimizu; Minato Mirai Hall, Yokohama, Japan 12 noon

Michele Croese, with trumpet; Cathedral, Biella, Italy 9 pm

27 MAY

Michele Croese, with trumpet; Chiesa Parrocchiale SS. Ambrogio e Theodulo, Stresa, Italy 9:15 pm

Gillian Weir; Hexham Abbey, Hexham, UK 7:30 pm

28 MAY

Stephen Tharp; Chiesa Prepositurale S. Ambrogio di Merate, Merate (LC), Italy 9 pm

30 MAY

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

Organ Recitals

JOHN BROCK, University of Tennessee, Knoxville, TN, November 5: *Komm, heiliger Geist, Herre Gott*, BWV 651, Bach; Toccata I (*Second Book*), Toccata for the Elevation, Bergamasca (*Fiore Musicali*), Frescobaldi; *Capriccio on the Cuckoo*, Kerll; Toccata X (*Apparatus Musico-Organisticus*), Muffat; *Toccata in c, Ricercare in c, Partita on the choral 'Ach, was soll ich Sünder machen'*, Pachelbel; *Toccata in F*, BWV 540, Bach.

JAMES RUSSELL BROWN, St. Giles' Episcopal Church, Northbrook, IL, October 3: *Prelude and Fugue in b*, BWV 544, Bach; *Vater unser im Himmelreich*, Böhm; Andante sostenuto (*Symphonie Gothique*), Widor; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

ELIZABETH & RAYMOND CHENAULT, St. Paul's Episcopal Church, Augusta, GA, October 10: *Variations on an Easter Theme*, Rutter; *Eclogue*, Shephard; *Variations on 'Veni Creator Spiritus'*, Briggs; *Sending Forth the Light of Christ*, Clark; *Toccata on Sine Nomine, Evensong*, Callahan; *The Stars & Stripes Forever*, Sousa/Chenault.

DOUGLAS CLEVELAND, Rockefeller Memorial Chapel, Chicago, IL, September 26: *Toccata*, Fletcher; *Plymouth Suite*, Whitlock; *Jesu, Dulcis Memoria*, Decker; *Scherzetto, Toccata*, Jongen; *Four Concert Etudes*, Briggs.

KEN COWAN, St. James' Church, New York, NY, October 17: *Fantasia in f*, K. 608, Mozart; *The Soul of the Lake (Pastels from the Lake of Constance)*, op. 96, no. 1, Karg-Elert; *Overture to A Midsummer Night's Dream*, op. 21, Mendelssohn, arr. Warren; *Deux esquisses*, op. 41, Dupré; *Introduction, Passacaglia and Fugue*, Willan; *Canon in A-flat*, op. 56, no. 4, *Canon in E*, op. 56, no. 3, *Fugue on B-A-C-H*, op. 60, no. 5, Schumann; *Prelude to Die Meistersinger von Nürnberg*, Wagner, arr. Lemare and Warren.

PHILIP CROZIER, Nieuwe Kerk, Delft, Netherlands, August 5: *Choral Song and Fugue*, S.S. Wesley; *Trio Sonata No. 6 in G*, BWV 530, Bach; *Canon in b*, op. 56, no. 5, Schumann; *Praeludium in f-sharp*, BuxWV 146, Buxtehude; *Pastorale*, op. 19, Franck; *Récit de Tierce en taille (Gloria, Premier Livre d'Orgue)*, de Grigny; *Variationer over 'Nous chanterons pour toi, Seigneur'*, Bédard. Heilige Brigidakerk, Geldrop, Netherlands, August 7: *Choral Song and Fugue*, S.S. Wesley; *Elfes*, op. 7, no. 11, Bonnet; *Skizzen für den Pedal Flügel*, op. 58, Schumann; *Sonata No. 1 in f*, op. 65, no. 1, Mendelssohn; *Miroir*, Wammes; *Variations sur 'Nous chanterons pour toi, Seigneur'*, Bédard.


ROBERT DELCAMP, All Saints' Episcopal Church, Atlanta, GA, October 19: *Grand Chorus in g*, op. 84, *Allegretto in b*, op. 19, no. 1, Guilman; *Suite on the First Tone*, Bédard; *Adagio for Strings*, Barber; *Symphonie-Passion*, op. 23, Dupré.



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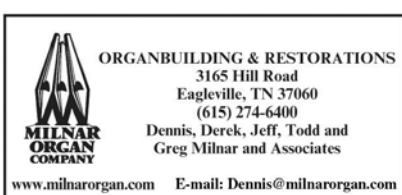
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STEVEN EGLER and MARY LOU NOWICKI, Central Michigan University, Mount Pleasant, MI, October 3: *Toccata in F*, BuxWV 157, Buxtehude; *Liebster Jesu*, Wir Sind Hier (*Choraleworks*), Veni, Creator Spiritus (*Chantworks*), *Carillon on a Ukrainian Bell Carol*, Near; *The Pink Panther*, Mancini, arr. Trenney; *Prelude and Fugue in e*, Bruhns; *Prelude and Fugue in A*, BWV 536, Bach; *Werde munter mein Gemüte*, Christus, der ist mein Leben, Jauchz, Erd', und Himmel, jubel! (*Choralvorspiele*, op. 67), Reger.

HENRY FAIRS, Resurrection Parish, Santa Rosa, CA, October 31: *Toccata in F*, BuxWV 157, Buxtehude; *O Lamm Gottes, unschuldig*, BWV 656, Nun danket alle Gott, BWV 657, Bach; *Choral Song*, S. S. Wesley; *Four Sketches*, op. 58, Schumann; *Organ Sonata (The 94th Psalm)*, Reubke.

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, October 10: *Toccata and Fugue in G*, Reinken; *Prelude and Fugue in f-sharp*, BuxWV 146, Herr Christ, der ein'ge Gottes Sohn, BuxWV 192; Buxtehude; *Concerto del Sigr. Torelli appropriato all'Organo*, Walther; *Nun freut euch, lieben Christen g'mein*, BWV 734, *Prelude and Fugue in E-flat*, BWV 552, Bach; *Septenarium for Organ*, Schroeder; *Pastorale Sonata in G*, Rheinberger.

STEPHEN HAMILTON, The Church of the Holy Trinity (Episcopal), New York, NY, October 14: *Joie et clarté des corps glorieux (Les Corps Glorieux)*, Messiaen; *Prelude and Fugue in e*, Bruhns; *Le Jardin suspendu*, JA 71, Alain; *Fantasy for Organ*, Coe; *Toccata, Villancico y Fuga (BACH)*, Ginastera; *Choral No. II in b*, Franck; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

DAVID C. JONIES, Wallfahrtskirche, Bogenberg, Germany, September 5: *Praeludium in E*, BuxWV 141, Buxtehude; *Sonata No. 5*, Mendelssohn; *Naiades*, op. 55, Vierne; *Sym-*

phonie Romane, op. 73, Widor; *Comes Autumn Time*, Sowerby.

MARK KING, Zion Lutheran Church, Indiana, PA, October 16: *Fanfare*, Arnatt; *Praeludium in D*, BuxWV 139, Buxtehude; *Vom Himmel hoch*, BWV 606, Nun komm, der Heiden Heiland, BWV 659, *Fantasia super: Komm, heiliger Geist*, BWV 651, Bach; *Quand Dieu naquit a Noël*, Balbastre; *Andante*, Menuett, Presto (*Works for Flute Clock*), Haydn; *Sonata III in A*, op. 65, Mendelssohn; *Toccata alla Rumba*, Planyavsky; *Jazz Variations on Fairest Lord Jesus*, Utterback; Poco adagio, *Allegro giocoso (Sept Improvisations)*, Saint-Saëns.

ANN LABOUNSKY, Wallace Memorial Presbyterian Church, Pittsburgh, Pennsylvania, October 17: *Te Deum*, Hymne d'action de grâce (*Trois Paraphrases grégoriennes*), Arabesque sur les flûtes (*Suite Française*), Dialogue sur les mixtures (*Suite Brève*), Langlais; *Six More Pieces for Organ*, op. 133, Jenkins; *Pastorale*, op. 19, Franck; *Impromptu (Pièces de Fantaisie)*, Vierne; *Prélude in E-flat*, BWV 552a, *Dies sind die heiligen zehn Gebot*, BWV 679, 678, *Fugue in E-flat*, BWV 552b, Bach; improvisation on submitted themes.

SCOTT MONTGOMERY, The Cathedral of the Holy Angels, Gary, IN, October 24: *Dialogue*, Marchand; *Three settings on "Vater unser im Himmelreich"*, Böhm; *Theme et Variations (Hommage à Frescobaldi)*, Langlais; *Prelude and Fugue in C*, BWV 547, Bach; *Fantaisie in E-flat*, Saint-Saëns; *Choral (Symphony No. 7*, op. 42, no. 3), Widor; *Allegretto (Sonata in e-flat*, op. 65), Parker; *Finale (Sonata No. 1*, op. 42), Guilman.

ANNA MYEONG, St. Paul's Church, Birmingham, UK, September 2: *Litanies*, Alain; *Récit de Tierce en taille*, de Grigny; *Variations on America*, Ives; *Prélude et fugue sur le nom d'Alain*, Duruflé.

DEREK E. NICKELS, St. Luke Episcopal Church, Dixon, IL, October 17: *Sinfonia (Cantata 29)*, Bach, arr. Guilman; *Siciliano (Sonata for Flute and Clavier*, BWV 1031), Bach, arr. Best; *Chorale (Cantata 129)*, Bach, arr. Taylor; *Severn Suite*, op. 87a, Elgar, arr. Atkins; *Legend No. 2: St. Francis of Paul Walking on the Waves*, Liszt, arr. Meyer; *Pilgrim's Chorus (Tannhäuser)*, Wagner, arr. Horn; *Funeral March of a Marionette*, Gounod, arr. Best; *The Swan (Carnival of the Animals)*, Saint-Saëns; *Overture to William Tell*, Rossini, arr. Buck.

CRAIG PHILLIPS, First Baptist Nashville, Nashville, TN, November 14: *Fanfare*, Phillips; *Sonata II*, Mendelssohn; *Suite Breve*, Phillips; *Dieu est simple (Les Méditations sur le Mystère de la Sainte-Trinité)*, Messiaen; *Toccata on How Firm a Foundation*, Phillips; *Andante sostenuto (Symphonie Gothique*, op. 70), Widor; *Choral-Improvisation sur le Victimae paschali*, Tournemire, transcr. Duruflé.

DAVID PICKERING, Kansas State University, Manhattan, KS, September 15: *Prelude in D*, BWV 532, Bach; *Fugue (Sonata No. 6)*, Mendelssohn; *Adagio in E*, Bridge; *Voluntary on Old Hundredth*, Jordan; *Giocoso and Finale (O Jerusalem—A Symphony for Organ)*, Gawthrop.

RUDY SHACKELFORD, Bethany United Methodist Church, Gloucester Point, VA, October 24: *Prelude and Fugue No. 21 in B-flat (The Well-Tempered Clavier*, Book I, BWV 866), Bach; *Recollection (Album for the Young*, op. 68), *Kreisleriana*, op. 16, Canon in b (*Six Studies for Pedal Piano*, op. 56, no. 5), *Fugue No. 3 in g*, *Fugue No. 5 in F*, *Fugue No. 4 in B-flat (Six Fugues on the Name BACH*, op. 60), Schumann; *Excursions for Piano*, op. 20, *Wondrous Love: Variations on a Shape-note Hymn*, op. 34, Barber; *Trio Sonata*, Shackelford; *Fugue in e*, F. 31, no. 6, W. F. Bach; *Prelude and Fugue in e*, BWV 548, Bach.

DONG-ILL SHIN, Church of St. Ignatius Loyola, New York, NY, October 27: *Sinfonia in D (Cantata 29)*, *Trio Sonata in C*, BWV 526, *Toccata and Fugue in F*, BWV 540, Bach; *Variations sur un thème de Clément Jannequin*, Alain; *What a friend we have in Jesus (Gospel Preludes)*, Bolcom; *Allegro (Symphony No. 5*, op. 42, no. 1), Widor; *Variations sur un vieux Noël*, Dupré.

KENNETH UDY, University of Nevada, Las Vegas, NV, October 1: *Toccata in d*, BWV 538, *O Jesus, What Is Thy Countenance*, BWV 1094, Bach; *Church Sonata in D*, K. 144, Mozart; *Fantasy on 'Joyful, Joyful, We Adore Thee'*, Hoeve; *Gammal Fäbodpsalm*, Lindberg; *Holy, Holy, Holy*, M. Biery; *Allegro (Concerto in F*, HWV 295), Handel; *The Swan (Carnival of the Animals)*, Saint-Saëns; *Pastorale and Ariary*, Roberts; *Rhapsodie on the Name of Lavoie*, Bédard; *Scherzetto, Prière*, Jongen; *Final (Symphonie No. 3)*, Vierne.

ANITA EGGERT WERLING, First Presbyterian Church, Macomb, IL, October 17: *Fanfare for Organ*, Proulx; *Wondrous Love: Variations on a Shape-note Hymn*, Barber; *Auden Variations*, op. 136, Persichetti; *Sketch in c*, op. 58, no. 1, *Fugue on the Name of B-A-C-H*, op. 60, nos. 3 and 4, *Canonic Study in B*, op. 56, no. 6, Schumann; *Toccata and Fugue in F*, BWV 540, Bach.

THOMAS WIKMAN, Lutheran School of Theology at Chicago, Chicago, IL, October 5: *Toccata cromatica per l'Elevazione*, Frescobaldi; *Grand Plein Jeu*, Recherche I, Recherche II (*Urbs Jerusalem*), Titelouze; *Fuga alla Giga, Praeludium and Fugue in g*, BuxWV 163, Buxtehude; *Andante Sostenuto (Symphonie Gothique)*, Widor; *Litanies*, Alain.

BETH ZUCCHINO, Church of the Incarnation, Santa Rosa, CA, October 8: *Sechs Stuecke in kanonischer Form (Studien fuer den Pedalfuegel)*, op. 56, Schumann.

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

PUBLICATIONS/ RECORDINGS

Like the harpsichord? ***Harpsichord Technique: A Guide to Expressivity***, second edition, by Nancy Metzger is a hands-on guide for touch and historically informed performance. www.rcip.com/musicadulce.

Bruce Neswick, Director of Cathedral Music and Organist at New York City's Cathedral of St. John the Divine, recorded his first solo CD last October at the newly restored Great Organ at the Cathedral. The soon-to-be-released album features music of recognized American composers and church musicians Gerre Hancock, Larry King and David Hurd, as well as the Fifth Organ Sonata of Sir Charles Villiers Stanford, one of the most noted of composers in the Victorian and Edwardian eras of the Anglican music tradition. The new release also involves a chorus of male singers from the New York City metro area, assembled and led by Bruce Neswick, who support some organ selections on the CD with Gregorian chant. Dr. Neswick's album will include at least one organ improvisation. The location recording was made with the ultra-high-fidelity multi-channel DSD (Direct Stream Digital) format and was produced and engineered by Frederick Hohman. A spring, 2011 release date is planned on the Pro Organo label (www.proorgano.com).

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

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CD Recording, "In memoriam Mark Buxton (1961-1996)." Recorded at Église Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 postpaid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com.

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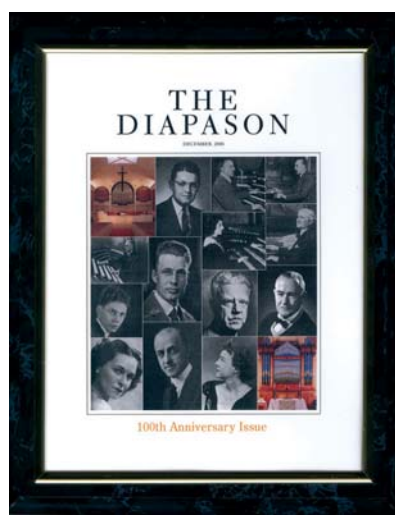
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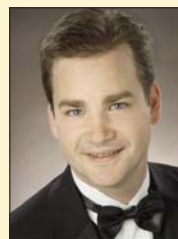
Guy Bovet*



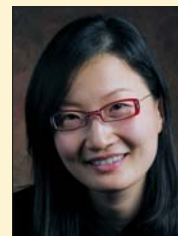
Chelsea Chen



Douglas Cleveland



Ken Cowan



Dongho Lee
 2010 AGO National
 Competition Winner
 Available 2010-2012



Scott Dettra



Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



Janette Fishell



Frédéric Champion
 Canadian International
 Organ Competition Winner
 Available 2009-2011



David Goode*



Gerre Hancock



Judith Hancock



David Higgs



Marilyn Keiser



Susan Landale*



Olivier Latry*



Nathan Laube



Joan Lippincott



Alan Morrison



Thomas Murray



James O'Donnell*



Jonathan Ryan
 Jordan International
 Organ Competition Winner
 Available 2010-2012



Jane Parker-Smith*



Peter Planyavsky*



Daniel Roth*



Ann Elise Smoot



Donald Sutherland



Tom Trenney

CHOIRS AVAILABLE

Westminster Cathedral Choir
 London, UK
 Martin Baker, Director
 October 10-24, 2011

SOLD OUT

*=European artists available
 2010-2011 and 2011-2012



Thomas Trotter*



Gillian Weir*



Todd Wilson



Christopher Young