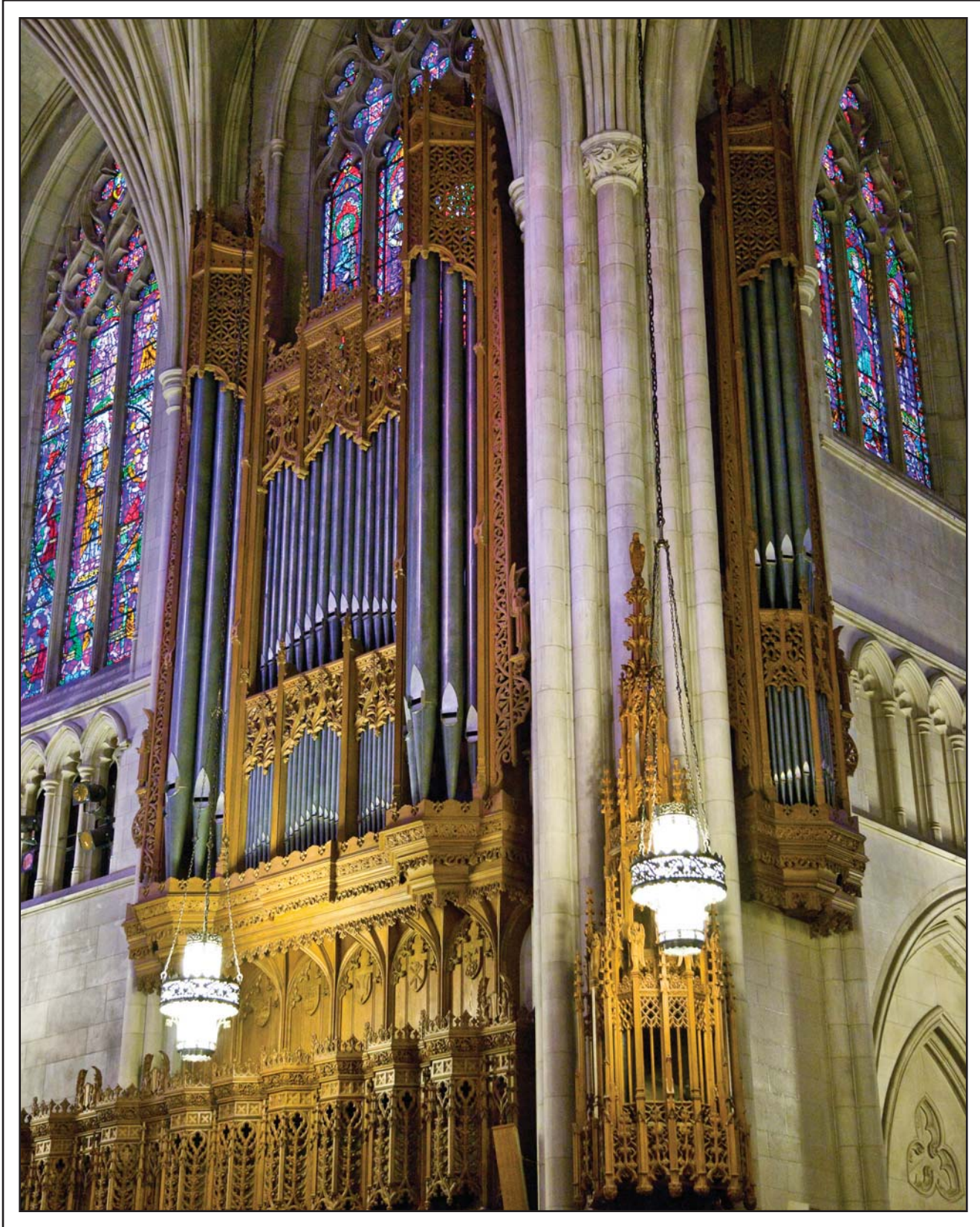


THE DIAPASON

APRIL, 2012



Duke University Chapel
Durham, North Carolina
Cover feature on pages 25–27



NEW YORK CITY

Saturday, June 2
3:00 pm & 7:30 pm
*on the 75th anniversary
of June 2, 1937*
Church of the Ascension

DENVER

Friday & Saturday
June 15 & 16 at 7:30 pm
St. John's Cathedral

CHICAGO

Friday & Saturday
July 6 & 7 at 7:30 pm
Rockefeller Chapel
University of Chicago

LOS ANGELES

Thursday & Friday
July 19 & 20 at 7:30 pm
Cathedral of Our Lady of the Angels

MONTREAL

Friday & Saturday
August 3 & 4 at 7:30 pm
in cooperation with
Les Amis de l'Orgue de Montréal
Church of the Gesu

DALLAS

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at 3:00 pm & 7:30 pm
Church of the Incarnation

Christopher Houlihan
performs the six organ symphonies
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this summer to commemorate
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Part One : Symphonies I, III & V
Part Two: Symphonies II, IV & VI

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THE DIAPASON

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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 an account of the restoration of the 1770 Tannenberg organ at Zion Moselem Lutheran Church in Moselem Springs, Pennsylvania by Raymond J. Brunner; a discussion of the tonal, structural, and stylistic architecture of Dudley Buck's *Grand Sonata in E-flat* by Jonathan B. Hall; and a look at organists, churches, and organs in Oak Park, Illinois from 1920–1940 by Cathryn Wilkinson. For the cover feature Jonathan Ambrosino provides a thorough description of the restoration by Foley-Baker, Inc. of the 1932 Aeolian organ, Opus 1785, at Duke University Chapel.

John Bishop devotes his column "In the wind . . ." to the matter of etiquette in modern life, in churches—and especially with regard to cell-phone usage. Gavin Black discusses rhythm and counting, and provides ways to help students with some aspects of reading and producing correct rhythms. Larry Palmer's "Harpsichord News" offers reviews of recent releases: a Bach recording by Elina Mustonen and an edition by Aapo Häkkinen of *The Medici Harpsichord Book*.

All this is in addition to our regular departments of news (people, instruments and events), reviews, new or-

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gans, an international calendar, organ recital programs, and extensive classified advertising.

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Diapason website

Among the many features on our website are news and article archives, classified ads with photos, artist spotlights with photos and biographies, the current issue of THE DIAPASON, breaking news stories, and information on suppliers in our Resource Directory. Our extensive online calendar currently includes over 300 listings.

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Letters to the Editor

John Bishop's apps

I was h-appy to peruse John Bishop's column in the January 2012 issue of THE DIAPASON. It was an app-etizing little tidbit. App-arently the app business is in full swing covering any number of applications. It's app-arent that there is some value to many apps. However, according to John, apps will not take the place of the human element in certain applications such as tuning or voicing a pipe organ. I app-laud John's app-raised and research. I would be h-appy to app-oint him to my Board of Directors. If I were younger, I would love to app-rentice with him. Thank you John, for app-reaching this contemporary topic . . .

Joe Rhodes
Prescott, AZ

M. P. Möller

I read Randall Dyer's article, "The Last Vestiges of M. P. Möller," in the January issue of THE DIAPASON. I was trying not to think about it any more. But then, with sad feelings, I looked at the photos repeatedly, and saw the tools and scale patterns lying around.

It happens that I was one of the last seven men who were leaving the Aeolian-Skinner factory in Randolph, Massachusetts, two days before Christmas 1972. After that, we were told not to set foot into the plant again, otherwise we could be charged with trespassing. And then some years later, we can see that the Möller Company went through the same painful demise. When I saw the many photos in Randall Dyer's article, I felt how similar it looked at our plant. Considering that the two organ companies built some of the finest instruments in this country, what a painful end it had to take.

Whenever I drive the expressway into Boston and pass the Columbia Station, to the left I can see the old brick building of Aeolian-Skinner. At the same time, names and events go through my mind. I am sure the men in Hagerstown must think the same when seeing the photos in the January issue of THE DIAPASON.

Hans Schmidt
Walpole, MA

Zurich Resolution

On page 6 of the February 2012 issue is a serious but sadly true accounting of the state of the present European organ situation (under the heading of The Zurich Resolution "Organ 2011"). Many of your readers may have missed reading this. I suggest it be carefully studied, as these facts apply to the state of the organ in the USA also. Although it has not been stated in this publication yet, I will write it now: "The organ world-wide is in trouble." The Zurich Resolution tells the true facts of this.

The young, extremely talented concert organist Tristan Michard states on his website that most "people under 30 years old have never heard an organ." If you consider this carefully, he is right! Throughout Europe and the USA and many other "religious" countries, church membership has rapidly declined. The construction of new houses of worship and the design and construction of new

organs (both digital and pipe) is at an all-time low throughout the world. Churches are closing and merging their congregations. This is partly due to less interest in corporate worship and the economy creating financial problems seriously affecting contributions. The Internet is loaded with photos of closed and abandoned churches (mostly inner-city ones); many once had fine organs that are now wrecked by vandals.

The current religious music "norm" appears to be led by praise bands, which is the only type of church music the younger generation enjoys and apparently appreciates and can relate to. When I was young some 60+ years ago, most every home in town had a piano, and my peers were forced to attempt piano lessons until many were finally discouraged by their teachers due to lack of musical talent. Now, few homes have pianos, and even fewer children take piano lessons. Piano instruction often led to ORGAN lessons back then, but is rare now. Drum and guitar lessons spark their interest today.

Throughout our world, contracts for new pipe and digital organs are very rare now and competition is fierce. Many fine organbuilding firms have closed during the past 40 years due to financial problems, especially the larger and formerly famous ones: Aeolian-Skinner, Schlicker, Möller, etc. Companies such as Wicks have downsized to meet the lesser demands of operating a large organ shop. ("Smartsizing," as Wicks' president correctly stated this last year.) Most large and smaller organbuilding shops have altered their focus to rebuilding and restoring organs—some of their own instruments but more often those built by the firms that have closed.

Pipe/digital instruments of all sizes and by many builders, and even Hammonds, can be obtained, often just for the cost of removing them. The Organ Clearing House has hundreds of pre-owned organs available—of all sizes and types of action and to suit every requirement imaginable.

For centuries, the pipe organ was called "The KING of instruments." Now the King is dying rapidly. Unless we in the organ world can do some fast promoting, it may die for good during this century. The AGO Pipe Organ Encounters are very effective but only reach out to a few. Paul Stapel of Binghamton, New York is arranging field trips for local elementary school children to visit two extant theatre organs. I well remember the late Dr. Roberta Bitgood telling young people who would watch her play a postlude: "Try it, it's fun!" Organ music has a way of reaching the inner soul, which appears to be unknown and definitely not appreciated by our younger generations. Readers may not know that E. M. Skinner built several "clinic" small pipe organs that were used for therapeutic purposes in hospitals during the 1940s.

If we all can do our part to promote organs and organ music, we can keep the King living. I sincerely hope so.

Alan D. McNeely
The McNeely Organ Company

Here & There

Park Congregational Church, Grand Rapids, Michigan, continues its concert series: April 3, Eric Strand; 4/17, Thomas Fielding; May 1, Ian Sadler. For information: 616/459-3203, x24; <www.parkchurchgr.org>.

The Saint Andrew Music Society of **Madison Avenue Presbyterian Church**, New York City, continues its music series: April 1, Songs of Lamentation, works by Leighton, Tallis, and Whitacre; 4/15, Montclair State University Singers and Vocal Accord; 4/29,

violin and piano; May 6, Andrew Henderson, with harp; 5/20, Saint Andrew Chorale, works by Bernstein, Macmillan, Mendelssohn, and Vaughan Williams. For information: 212/288-8920; <www.mapc.com/music/sams>.

First Church of Christ, Wethersfield, Connecticut, continues its music series: April 6, Duruflé, *Requiem*; June 10, Albert Schweitzer Organ Festival winners' concert, featuring Mary Pan and Christopher Ganza. For information: 860/529-1575 x209; <www.firstchurch.org>.

St. John's Church Lafayette Square, Washington, D.C., continues its music series: April 6, soloists from St. John's Choir; May 4, Mary Bowden, trumpet; June 1, J. Reilly Lewis. For further information: 202/347-8766; <www.stjohns-dc.org>.

Washington National Cathedral continues its recitals on Sundays at 5:15 pm: April 8, Jeremy Filsell; 4/15, David Chalmers; 4/22, Gerhard Weinberger; 4/29, Andre Rakus; May 6, Thomas Dahl; 5/20, Gary Desmond; 5/27, Louis Perazza; July 4 (11 am), Scott Dettra and Jeremy Filsell. For information: 202/537-5553; <www.nationalcathedral.org>.

St. John's Cathedral, Denver, continues its music events: April 10, The Renaissance Project; 4/27, Joyce Kull. For information: <www.sjcathedral.org>.

St. Patrick's Cathedral, New York City, continues its organ recital series: April 15, David Lamb; 4/22, JeeYoon Choi; 4/29, Julian Revie; May 20, Stephen Rapp; June 3, Angela Kraft Cross; 6/17, Andrew Peters; July 15, William Atwood; 7/22, Andrés Mojica; August 5, Stephen Fraser; 8/19, David Christopher. For information: <www.saintpatrickscathedral.org>.

The Cathedral Church of St. John the Divine, New York City, continues its Evensong recital series: April 15, Florian Wilkes; 4/22, David Goodenough; 4/29, Todd Fickley; May 6, Susan Matthews; 5/13, Michael Boney; 5/20, Elmo Cosentino. For information: <www.stjohndivine.org>.

South Church, New Britain, Connecticut, continues its music series: April 15, David Higgs; 4/29, two choirs concert (South Church and Center Church). For information: <www.musicseries.org>.

The Cathedral of the Holy Angels, Gary, Indiana, concludes its nineteenth season of the Cathedral Arts concerts on April 15 with a program by David Troiano. For information: 219/882-6079.

St. Mary's Church, Burlington, New Jersey, continues its music events: April 22, the Practitioners of Musick present *Mr. Hopkinson's Musick*; May 20, Cordus Mundi male a cappella ensemble, from Brahms to the Beatles and beyond; June 10, the Court Street Brass, salute to George M. Cohan. For information: 609/386-0902; <StMarysBurlington.org>.

The Church of St. Ignatius Loyola, New York City, continues its music series: April 22, K. Scott Warren; June 6, Kent Tritle. For information: <www.smsscconcerts.org>.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, continues its music series: April 22, Paul Winter's *Missa Gaia*; May 6, Keenan Boswell. For information: 610/525-2821; <www.bmpcfnearts.org>.

The Cathedral Church of St. Paul, Detroit, Michigan, continues its music series: April 22, Choral Evensong for Eastertide; May 19, Spring Choral

Fest; June 3, Woodward Corridor Musicians (chamber music). For information: 313/831-5000; <www.detroitcathedral.org>.

Musica Sacra concludes its 47th concert season: April 23, songs and romances by Brahms, Schubert, and Schumann. Programs take place at Carnegie Hall's Weill Recital Hall. For information: 212/330-7684; <www.MusicaSacraNY.com>.

St. Luke in the Fields, New York City, concludes its music series: April 26, Antoine Brumel's 12-voice *Missa Ecce terrae motus* and motets by Brumel and Josquin. For information: 212/414-9419; <stlukeinthefields.org>.

Old West Organ Society concludes its recital series, celebrating the 40th anniversary of Fisk Opus 55 at Old West Church, Boston: April 27, Philippe Lefebvre. For further information: <www.oldwestorgansociety.org>.

St. James' Church, New York City, continues its music series: April 29, Choral Evensong; May 4, Anthony Rispo; 5/20, Marilyn Keiser; June 8, Christopher Jennings, with the New York Repertory Orchestra. For information: 212/774-4204; <www.stjames.org>.

First United Methodist Church, Ocala, Florida, continues its music series: April 29, Central Florida Master Chorale; May 6, Marion Civic Chorale. For information: 352/622-3244; <www.fumcocala.org>.

Early Music America will sponsor a new Baroque Performance Competition in 2012. The winning ensemble will receive a cash prize of \$3,000 and the opportunity to present concerts on the 2013-14 or 2014-15 series of four major presenters of early music. Additionally, EMA will include a short feature article about the winner in a subsequent issue of *Early Music America* magazine. The winner will also be featured on the early music radio program, *Harmonia*, as scheduled by the host, Angela Mariani.

Selected finalists in the competition will be invited to give live 20- to 30-minute performances in concert at Corpus Christi Church in New York City on October 10. A winner will be selected immediately after the concert. A panel of five judges, selected by EMA, will select the winner. There will also be a \$1,000 audience prize awarded immediately after the finals.

The competition is open to ensembles (minimum two performers) using voice(s) and/or period instrument(s). The repertoire will be limited to works of the Baroque period, performed on period instruments and in a style which is historically informed. Application dates are from March 1 to May 1; finalists will be selected by June 1. For information: <www.artsapp.com/earlymusicamerica>.

Kegg Pipe Organ Builders announces recitals on some of its recent installations: May 2, Thomas Dahl, All Saints Lutheran Church, Worthington, Ohio; 5/20, Kristin Lensch, Zion Lutheran Church, Wausau, Wisconsin. For information: 330/966-2499; <www.keggorgan.com>.

The Cathedral of St. John, Albuquerque, New Mexico, continues its Friends of Cathedral Music season: May 4, Massimo Nostet; June 3, Great Hymns and Anthems with the Cathedral Choirs under Maxine Thevenot, as they prepare for their summer tour to NYC. For information: <www.stjohnsabq.org>.

Friends of the Kotschmar Organ continue the Kotschmar centennial season: May 6 and 8, Portland Symphony Orchestra; 5/22, Meet the King of Instruments; June 19, scholarship recipient concert; August 17-22, Kotschmar Centennial Festival. For information: <www.foko.org>.

The Canterbury Choral Society concludes its 60th season under the direction of founder/conductor Charles Dodsley Walker: May 6, works for chorus, brass, and organ by Gabrieli, Schütz, and others. Concerts take place at the Church of the Heavenly Rest, New York City. For information: 212/222-9458; <www.canterburychoral.org>.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, concludes its 19th season of Music in a Great Space with Choral Evensong on May 6. For information: 412/682-4300; <www.shadysidepres.org>.

Walt Disney Concert Hall concludes its organ recital series, featuring the Glatter-Götz organ designed by Frank Gehry and Manuel Rosales: May 6, Peter Richard Conte. For information: 323/850-2000; <LAPhil.com>.

The Associazione Giuseppe Serassi will present a conference on May 20 celebrating the publication of a new book, *I Serassi—Celeberrimi costruttori di organi*, by Giosuè Berbenni. The event takes place at Reggia di Colorno in Parma, Italy, and includes presentations by the author and other speakers: Patrizio Barbieri, Marco Brandazza, Giuseppe Spataro, Francesco Ruffatti,

and Federico Lorenzani, followed by a concert by Stefano Innocenti at the Cappella Ducale di San Liborio.

The four-volume, 2,000 page work is available for €200, in a limited and numbered boxed edition. For information: <www.serassi.it>.

International Organ Music Seminars announces a German organ music seminar and extension, directed by Jens Komdörfer and Christina Harmon, with Ludger Lohmann, Edgar Krapp, and Christophe Mantoux: seminar May 30-June 6; extension June 6-June 9.

The Bavarian and Alsace Organ Seminar includes visits to Munich, Ottobeuren, Weingarten, Ochsenhausen, Freiburg, Strasbourg, Heidelberg, Stuttgart, Ulm, and Giengen Cathedral. The Central German Organ Extension includes Passau, a Danube cruise, Regensburg, Weiden, Lahm, and Naumburg. Information: <www.bfoms.com>.

The University of Michigan presents two summer harpsichord workshops, taught by Edward Parmentier. Each workshop consists of performance classes, mini-lectures, and private lessons. June 11-15, harpsichord music of François Couperin; June 18-22, fundamentals of harpsichord performance and repertoire. Information: 734/665-2217; <eparment@umich.edu>; <www.music.umich.edu/special_programs/adult>.

The Ann Arbor AGO chapter and the University of Michigan Organ Department announce the first annual **Michigan Improvisation Competition**, with the final round to be held in Ann Arbor on October 2, 2012, during the Conference on Organ Music. Competitors for the final round will be selected based on recorded entries submitted. First, second, and third prizes will be \$3,000, \$2,000, and \$1,000. Applications and recorded entries are due July 1, 2012. For more information and an application form: <www.music.umich.edu/departments/organ/index.php>.



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Timothy Tikker

Concert Artist Cooperative, beginning its twenty-fifth year of operation in April, welcomes harpsichordist **Paul Cienniwa**, flutist **Jeffrey Cohan**, organist/historian **Sarah Mahler Kraaz**, and organist/composer/improviser **Timothy Tikker** to its roster of soloists and ensembles from around the world.

Dr. Cienniwa is the music director of First Church Boston. Mr. Cohan is the artistic director of three long-running

USA festivals. Dr. Kraaz is the professor of music/organist at Ripon College in Wisconsin. Mr. Tikker is the organist at Kalamazoo College in Michigan.

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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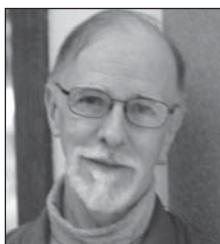
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The 2012 Haarlem International Organ Festival takes place July 14–28, featuring historic organs in Haarlem, Alkmaar, and Amsterdam. The schedule includes more than 50 public events: the improvisation competition, recitals by organists and ensembles, masterclasses, and lectures. The opening concert will feature the world premiere of the *Fukushima Requiem* by Zsigmond Szathmáry, performed by Cappella Amsterdam, Calefax Reed Quintet, and organist Gerie Meijer, directed by Daniel Reuss.

The festival program includes organ recitals by James David Christie, Pieter van Dijk, Leo van Doeselaar, Ton Koopman, Jos van der Kooy, Olivier Latry, Jacques van Oortmerssen, Peter Planavsky, Louis Robilliard, Martin Sander, Roman Summereder, Zsigmond Szathmáry, and others.

In the weekend of July 20–21, the festival symposium, “From Sweelinck to Bach,” offers recitals and introductory lectures in Oosthuizen, Edam, Haarlem, and Amsterdam (Oude Kerk and Nieuwe Kerk) by Margaret Phillips, Bernard Winsemius, Harald Vogel, Christoph Wolff, and Jean-Claude Zehnder.

The international improvisation competition will take place during the first week of the festival, in St. Bavo’s and on the Cavaillé-Coll organ in the Philharmonie concert hall. The jury consists of Klaas de Vries and Joost Langeveld (the Netherlands), Lionel Rogg (Switzerland), Naji Hakim (France), and Wolfgang Seifen (Germany). The jury recital is on July 19, the final round on July 20, both in St. Bavo’s.

The summer academy for organists is an intensive English-language masterclass program. This year’s academy comprises 12 courses, ranging from early English and Dutch music to works written in the 21st century, and from chamber music to improvisation. For information: <www.organfestival.nl>.

The ChicAGO 2006 Foundation has announced its 2011 grant recipients. Nearly \$4,000 was awarded to both individual and organizational applicants. Dominican University, River Forest, Illinois, received a grant toward restoration of the Wangerin organ in Rosary chapel. Immaculate Conception Church (88th Street, Chicago) received a grant toward restoration of the Kilgen organ. The Rockford AGO chapter received a grant toward the summer pipe organ encounter.

Randall D. Engel received a grant toward publication of the English translation of *The Holy Use of Organs* by Aegidius Francken. Jane Schatkin Hettrick received a grant toward the production of critical editions of motets with concerted organ parts by Franz Schneider. Tina Fruhauf received a grant toward the publication of critical editions of organ music by Jewish composers and/or on Jewish musical themes in 19th and 20th century Germany.

The ChicAGO 2006 Foundation was created by the Fox Valley, North Shore, and Chicago AGO chapters to assist, through monetary grants, educational and charitable endeavors of a public na-

ture, including, but not limited to, the conducting of competitions for organists, the giving of scholarships for participation in masterclasses, pipe organ encounters or similar programs, the organization and presentation of educational experiences and programs for organists, and the commissioning of appropriate new musical compositions and innovative events engaging several art forms. For information: <www.agochicago.org/Foundation.htm>.

The Cathedral of St. John, Albuquerque, New Mexico has commissioned Philip Moore, former director of music at York Minster, UK, to write an anthem entitled *Bethlehem, of noblest cities* for the Cathedral Choir. The work was premiered at the sung Eucharist on February 19, conducted by Moore, with director of cathedral music Maxine Thévenot at the organ. Moore’s two-week residency also saw the U.S. premiere of his *Concerto for Organ, Strings and Timpani* on February 25, conducted by the composer, with Dr. Thévenot as soloist.



Richard Purvis at Grace Cathedral organ, 1960s (Courtesy Grace Cathedral Archives)

On February 2, 2012, **Stanford University Archives** received the bequest of the library and personal papers of Richard Purvis. The collection was donated by organists Donna Parker and Jonas Nordwall of Portland, Oregon. Parker and Nordwall were students of Purvis and had maintained close ties with him through his later years.

A few months following Purvis’s death on Christmas Day in 1994, the home in San Francisco that he had shared with his partner John Shields was sold. When Donald Braff, trustee of the estate, learned that Purvis’s papers were about to be discarded, he contacted Parker, who immediately drove down to San Francisco with Nordwall. They were able to rescue most of the collection, which was then stored at Parker’s home.

James Welch, who is in the process of writing a biography of Purvis, visited Parker on several occasions at her home, gathering valuable information for the book. When the question arose concerning the eventual disposition of the col-

lection, Welch suggested that Stanford University, with its extensive archival collection of music, might be interested. Jerry McBride, head librarian at the Stanford Music Library, traveled to Portland to inspect the collection and eagerly accepted the gift.

Among the collection are many of Purvis’s organ scores, complete with his registrations and performance annotations; photos autographed by the likes of Karg-Elert, Flor Peeters, Leo Sowerby, and G. Donald Harrison; and programs, reviews, correspondence, and other items of memorabilia.

The biography is expected to be published in advance of Purvis’s 100th birthday, which will be on August 25, 2013. Those wishing to share anecdotes, correspondence, or other information about Purvis are welcome to contact James Welch: <james@welch.net>, 650/856-9700. Those who have scores, correspondence, photos, or other memorabilia relevant to Richard Purvis may consider donating to the Stanford collection. For further information, contact Jerry McBride: <jlmcbrid@stanford.edu>, 650/725-1146, or contact James Welch.

On January 14, 2012, **Parkey OrganBuilders** of Duluth, Georgia sponsored an organ competition at the Cathedral of St. John Berchmans in Shreveport, Louisiana. The organ—Parkey OrganBuilders Opus 12 of three manuals and 55 ranks—was finished in autumn 2011. Eight contestants, ranging from juniors in college to doctoral-level students, competed for a first place prize of \$2,500 and second place prize of \$1,000. Sang Gil (Travis) Gu from Oberlin Conservatory of Music, student of James David Christie, won first place; Yang Sun Yu from the University of Texas in Arlington, student of Linton Powell, won second place.

In addition, both winners played a 30-minute recital at the cathedral, performing repertoire from the competition. Adjudicators for the competition included Faythe Freese, University of Alabama, Tuscaloosa; Hollice Watson, First Presbyterian Church, Shreveport; and Jonathan Ryan, artist-in-residence of St. James Episcopal Cathedral in Chicago. Phillip Parkey thanks those who made the competition possible: Fr. Peter Mangum, rector of St. John Berchmans, and Justin Ward, organist and director of sacred music.

St. Andrew’s Episcopal Church, Kansas City, Missouri, announces the winner of its hymn competition: The Rev. Prof. Adrian Low, of Staffordshire, UK. Of the more than 30 hymns submitted, his text was chosen by the judging

committee, headed by Bob Schubert. The competition is in two phases: phase one was the search for a new text celebrating St. Andrew; phase two will begin soon—a search for a new tune to underscore this winning text.

Adrian Low is professor of computing education at Staffordshire University in the UK, and is faculty director for research, resources, and enterprise. In 2010, he completed his MA in theology and pastoral studies at Nottingham University. He is a clergyman in the Church of England, and curate of the parishes of Alrewas, Fradley, and Wychnor in Staffordshire.



Lindsay Gray

Lindsay Gray, director of the Royal School of Church Music (RSCM), has announced his decision to move on from the post of director during autumn 2012; he plans to pursue other professional interests over the next few years. Appointed director of the RSCM in September 2007, Gray has built on the work of previous directors of the RSCM, including Harry Bramma and John Harper. The work of the RSCM’s Education Department in supporting church music and church musicians all over the world has been expanded, including the launch of the RSCM’s Church Music Skills training program, the appointment of an education programs manager and four regional music advisers. He has also overseen the creation of a development and fund-raising strategy and the revival of the annual RSCM Music Sunday campaign. Several partnerships with other institutions have been developed, including a new Foundation Degree in Church Music with Canterbury Christ Church University, closer links with the Friends of Cathedral

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Stephen Hamilton, Wendelin Eberle, and Douglass Hunt

On January 27, **Stephen Hamilton**, minister of music emeritus at The Church of the Holy Trinity (Episcopal) in New York City, played a recital in honor of the renovation of the church’s Rieger pipe organ. Installed in 1987, the 60-rank instrument underwent a complete cleaning, with a new interior console, and a new 32-foot Pedal Bombarde. The roof, ceiling, and walls surrounding

the instrument were repaired and restored in the historic church built in 1898. Hamilton’s concert included music by Messiaen, Bach, Ginastera, Tournemire and Franck. Shown in the photograph are Stephen Hamilton, Wendelin Eberle, president of the Rieger Organ Company, and Douglass Hunt, curator for the project.

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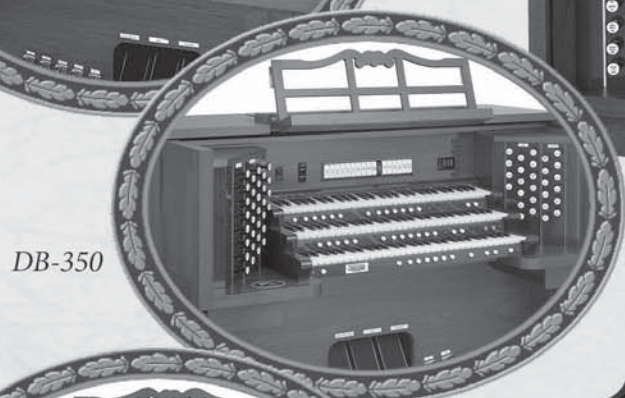
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thedral Music, and, on an international level, a partnership with Pueri Cantores, a church music organization based in Europe.

Gray became director of the RSCM after 14 years as headmaster of the Cathedral School, Llandaff in Cardiff; before that he served as a head of a preparatory school in Gloucestershire and held a number of director of music posts at schools in the west of England. He studied music at Cambridge University, where he was also a counter-tenor choral scholar in the Choir of King's College Chapel under Sir David Willcocks and Sir Philip Ledger. He subsequently took an education diploma at Durham University, where he was also organist and choirmaster at St. John's Neville's Cross and a choral scholar in the city's Cathedral Choir under Richard Lloyd.

Subito Music has announced the publication of **Dan Locklair's** popular organ solo, *PHOENIX Processional*, in his arrangement for trumpet and organ. Subito has also published another Locklair work for this combination, *Trumpets of Light*. Premiered in October 2011, *Trumpets of Light* is a four-movement suite commissioned by The Reformed Church of Bronxville, New York, in celebration of the church's new David Harris organ console. Each movement is inspired by Scripture containing the imagery of light. Subito publications are available from all music dealers or direct from Subito at <<http://subitomusic.com/store/>>.

Ann Labounsky is featured on a new recording, *The Complete Organ Works of Jean Langlais*, on the Voix du Vent label. The collection consists of a 13-volume boxed set containing 26 CDs and a 152-page book with detailed information about the composer, works, recordings, and instruments. The recordings were



Ann Labounsky

begin in 1979 under the direct supervision of the composer and encompass more than 300 compositions recorded over more than 30 years on instruments associated with Langlais' career, both in France and the United States. For information: 412/734-4975 x2, or <www.voix-duventrecordings.com>.

Craig Phillips has been chosen as the AGO's sixteenth Distinguished Composer for 2012. He will receive this honor at the upcoming national convention in Nashville, Tennessee, where he will also be featured as a commissioned composer. Phillips serves as director of music at All Saints' Episcopal Church in Beverly Hills, California. He completed his undergraduate degree at Oklahoma Baptist University, and holds master's and doctoral degrees from the Eastman School of Music, Rochester, New York, where he was also awarded the Performer's Certificate as a student of Russell Saunders.

Phillips has received numerous com-



Craig Phillips

missions for organ, choral, and ensemble works, including commissions for AGO national and regional conventions. Awards for composition have included first prize in the 1994 Clarence Mader Competition for Organ Composition, numerous ASCAP awards, and a Meet the Composer grant for a work premiered at the Ojai Festival in California. See the interview, "A Conversation with Composer Craig Phillips," by David Kelley, in the June 2009 issue of THE DIAPASON.

The AGO Distinguished Composer is nominated every two years by the Committee on New Music (John Karl Hirten, director, Eileen Hunt, and John Nuechterlein), and approved by the national council. Dr. Phillips joins a long list that include past honorees Virgil Thomson, Ned Rorem, Daniel Pinkham, Samuel Adler, William Albright, Emma Lou Diemer, Dan Locklair, Stephen Paulus,



Wolfgang Rübsam

and David Hurd.

Wolfgang Rübsam, director of music at Trinity Episcopal Church, Michigan City, Indiana, has composed three

sets of service music (*Gloria, Sanctus, Agnus Dei*) available for download at the church website (trinityepiscopalmc.org) under "Service Music". These nine dignified, quite easy-to-learn/memorize settings A, B, C are inter-changeable. PDF downloads here are based on the honor system. Users are asked to follow the directions provided on the Service Music page of the website, since this project represents a fund-raising effort to restore the 1922 two-manual, 23-rank Austin organ at Trinity Church, Michigan City. Wolfgang Rübsam is a regular composer on the roster of Europe's largest music publisher, Schott Music International.

Robert Sirota's new work, *holy ghosts*, will be premiered by **Victoria Sirota** at the Metropolitan Museum of Art in New York on May 2, in celebration of the 30th anniversary of the installation of the 1830 Thomas Appleton organ. The three-movement piece is based on three tunes—SEMLEY, HELMSLEY, and FROM GREENLAND'S ICY MOUNTAINS, taken from an 1832 edition of the Boston



Kent Tittle

Handel and Haydn Society Collection of Church Music, edited by Lowell Mason.

Kent Tittle continues his busy schedule as director of music and organist of the Cathedral of St. John the Divine, music director of the Oratorio Society of New York, music director of Musica Sacra, and director of choral activities at the Manhattan School of Music. In addition, two recordings of unique repertoire are being released, and "The Choral Mix with Kent Tittle" (WQXR) continues in its second year.

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Chwen-Huei Tsai, Nigel Potts, and Melody Chen

Nigel Potts completed his third tour to Asia in November 2011, where he performed concerts, taught masterclasses, and presented workshops on 'British Organ Music of the 19th & 20th Centuries' at all three tour venues. His performance in Taipei, Taiwan was officially the first recital from a visiting international organist since

the Taiwan AGO chapter was formed in 2010. Potts' tour also included a recital for the Singapore AGO chapter, as well as a return engagement at the Hong Kong Cultural Center. Nigel Potts is represented by Phillip Truckenbrod Concert Artists. Pictured are Chwen-Huei Tsai, Nigel Potts, and Melody Chen (Taiwan AGO Dean).

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Lawrence Shoepple and Allen president Steve Markowitz

In February, **Lawrence Shoepple** celebrated his 50th anniversary as an Allen Organ employee. He joined the company in 1962, shortly after graduating high school in nearby Allentown, Pennsylvania. Since then he has held various assembly and technical positions at the company, currently working in the electro-mechanical assembly department. In

addition, like many other Allen employees, he met his wife Eileen, who was also employed at the company.

Long-term company-employee relationships are not unheard of at Allen Organ Company. Shoepple joins five other Allen employees who reached the 50-year milestone in 2010.

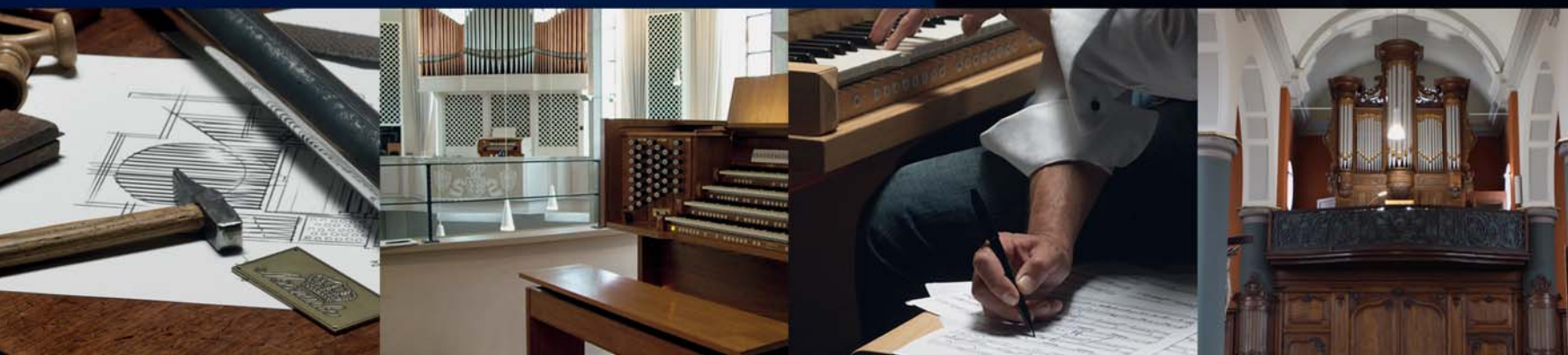


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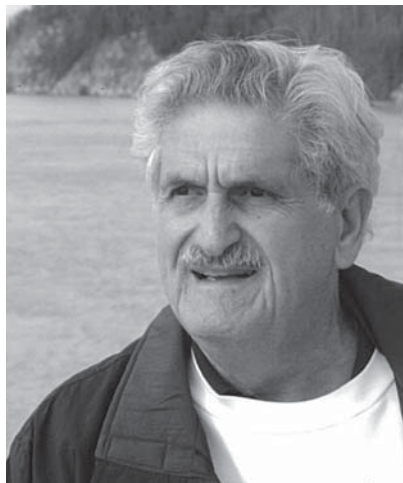
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rian chant and Palestrina to Strauss and Eric Whitacre. To be released June 2012 is *Messages to Myself*, with Musica Sacra performing five new works by Daniel Brewbaker, Michael Gilbertson, Zachary Patten, and Christopher Theofanidis.

Tritle's schedule: April 3, Manhattan School of Music Chamber Choir; 4/10, Cathedral of St. John the Divine, Manhattan School of Music Symphonic Chorus and Brass Ensemble; 4/18, masterclass, Metropolitan Opera Guild; 4/23, Musica Sacra, Weill Recital Hall at Carnegie Hall; 4/26, Oratorio Society of New York, Carnegie Hall; May 1, Cathedral of St. John the Divine, music from Eastern Europe and Armenia; June 6, organ recital, Church of St. Ignatius Loyola. For information: <www.kenttritle.com>.

Nunc Dimittis



Robert Colby

Robert "Bob" Colby died November 22, 2011 in Buffalo, New York at the age of 87 from complications due to stroke. He had a long career in the organbuilding industry that began with the Rudolph Wurlitzer Company, developed at the Schlicker Organ Company, and bloomed into his own firm, the Delaware Organ Company. Upon retiring in 1989, he chose to continue his love of the trade by supplying pipes and voicing services through his firm Giesecke-Colby, based in Charleston, South Carolina. He leaves behind his wife Mary, four sons, and extended family. Two of his sons, Roger and Raymond Colby, along with one grandson, Brad Colby, one granddaughter, Sheila Colby, and one great-grandson, Jacob Colby, are active full-time in the organ industry. Bob also mentored and became a lifelong friend of Dennis Milnar, who developed his own firm with family.

—Roger Colby

Raymond P. "Ray" Gietz died at age 96 on December 28, 2011, in Syracuse, New York. A graduate of SUNY-Fredonia in 1941, he returned in 1947 for his master's degree in music education. Gietz taught music for 28 years at Columbia High School in East Greenbush,

from which he received the Teacher of the Year award in 1975, and served many congregations in Albany, Castleton, and East Greenbush as an organist and choir director. He served as an Army surgical technician during World War II, and used this experience to serve with the Castleton volunteer ambulance service for 31 years. Raymond P. Gietz, predeceased by Jean, his wife of 42 years, is survived by his daughter, two grandchildren, and four great-grandchildren.

Adelma Gomez died November 14, 2011; she was 77 years old. Born in Buenos Aires, she graduated from the Conservatorio Superior de Música Manuel de Falla; she studied organ with Julio Perceval and Hector Zeoli. Gomez served as titular organist for the Auditorio Juan Victoria at the Universidad Nacional de San Juan, and taught organ, counterpoint, and Gregorian chant for more than 25 years. She performed recitals at organ festivals in Europe, North and South America, and Japan, and was a juror for the Chartres competition. Gomez was an organizer of "Neighborhood Organ Recitals" for more than 28 years, and also helped care for many historic organs, especially in the Buenos Aires area. She organized an organ recital series at the National Library of Buenos Aires, installing her own historical organ of wooden pipes. For many years she had a weekly radio program. Gomez was a member of the Argentina AGO chapter.

John Halvorsen, age 91, died in Fort Collins, Colorado, October 29, 2011. A native of Seattle, Halvorsen graduated from the University of Washington, then enlisted in the U.S. Navy, serving in the Aleutian Islands and on the USS Oriole. He then earned an MMus degree at Westminster Choir College, studying with Alexander McCurdy, and where he met his wife, Mildred Römer. Halvorsen served Methodist churches in Norfolk, Virginia, Tulsa, Oklahoma, and El Paso, Texas, where he also served as dean, sub-dean, and treasurer of the El Paso AGO chapter, and was a staff organist for the Plaza Theatre. John Halvorsen is survived by a sister, a daughter, and many nieces and nephews.

Hans-Erich Laukhuff passed away in Weikersheim, Germany on February 7, shortly before his 68th birthday. Born in 1944, he spent most of his early life in Weikersheim, where he attended the local gymnasium (high school), followed in 1960 by a year at boarding school in Eastbourne, England.

An apprenticeship with the now 185-year-old family firm, Aug. Laukhuff GmbH & Co., culminated in journeyman status in 1965. A few years in the drafting department and other assignments provided experience in all aspects of organ building. 1966–67 brought Hans-Erich to St-Hyacinthe, Québec for a year at Casavant Frères Limitée, then directed by Lawrence Phelps. The experience not only widened his horizon into North American organbuilding, but also provided an opportunity to learn Québécois French. Later, a few months'



Hans-Erich Laukhuff

fieldwork with a small firm in North Dakota developed in Hans-Erich an appreciation for the problems faced by technicians in service organizations. Before returning to Germany, Hans-Erich purchased a round-robin Greyhound bus ticket and explored much of the United States, learning the idiomatic English that would later facilitate easy dialogue with his American clients.

In 1968, Mr. Laukhuff completed the Masters Course at the School for Organbuilding in Ludwigsburg, earning the Certificate of Master Organ Builder and establishing lasting friendships with colleagues in Europe and the Americas. His master's project, a complete pipe organ built entirely by him, still stands in the family home. In 1972 Hans-Erich Laukhuff was appointed as fourth-generation Geschäftsführer (Managing Director) of Aug. Laukhuff, a position he shared jointly with his cousin, Peter Laukhuff, until Peter's retirement in January of this year.

An avid traveler, Hans-Erich had visited 45 countries on all five continents. During rare off-duty moments, he enjoyed reading, music, walking in the forest with his black mongrel, Chappy, and occasional trout fishing. He was particularly fond of the 3-manual, 11-rank Möller theatre organ installed in Laukhuff's erecting room. Originally built in 1947 for a South African client, it is thought to be the only Möller cinema organ in Germany. The occasional Kino Konzert and recordings have shared his enjoyment of theatre organ music with residents of Weikersheim. Hans-Erich Laukhuff is survived by his mother, sisters, cousins, niece, nephews, and a grandniece.



Robert Prichard

Robert Prichard died on December 31 at the age of 84. Born June 4, 1927, he was raised in southern and central California, and began piano studies at age five. After being drafted in 1945, he served as post organist at Fort Lewis, Washington. He earned both bachelor's

and master's degrees from the University of Southern California, and served as organist at Vermont Avenue Presbyterian Church and First Congregational Church of Los Angeles. In 1956, he became organist, and several years later organist/choir director, for Pasadena Presbyterian Church. During his 26 years there, he played over 1,000 recitals broadcast over the church's radio station, and directed the Kirk Choir in many major productions including Stravinsky's *Symphony of Psalms* and Bach's *Magnificat*.

After leaving Pasadena Presbyterian, he became organist and choir director for St. Therese Catholic Church in Alhambra, and retired from this post in September 2011. Prichard toured Europe twice, performing organ concerts, including at Notre Dame Cathedral in Paris. Prichard taught at Occidental College, Whittier College, Long Beach City College, and the Los Angeles Music Conservatory. As the area representative of the Schlicker Organ Company, he was responsible for the design and installation of several instruments throughout the Southern California area, including the Schlicker organ at Whittier College.

He was married to Bonnie Joy Berryman (who died in 2001) for over 50 years. Robert Prichard is survived by three children, David and Stephen Prichard and Mary Lynn Lundin, nine grandchildren, two brothers, and a sister.

Here & There

Carl Fischer Music has released a new collection of choral music for 2012, curated by new choral editor Denise Eaton. Composers include Earlene Rentz, Russell Robinson, Dave and Jean Perry, Darmon Meader, Vicki Tucker Courtney, Steve Kupferschmid, and more. The 2012 choral collection ranges from diverse folk songs and spirituals to editions and arrangements of masterworks, with selections for every ensemble, including male and treble choruses, three-part mixed and SAB groups, and SATB ensembles. Carl Fischer is still the only publisher to offer free part-by-part tracks for individual choral works in the 2012 collection: part-dominant MP3s for each voice part, as well as accompaniment and full-length performance tracks all available for free at <www.carlfischer.com>.

GIA Publications, Inc. announces new releases: *Total Praise* (Songs and Other Worship Resources for Every Generation, G-8050, \$18); *Canzon Cornetto*, by Charles Evans (brass quartet, G-7649, \$20); *Radiant Light*, by Ken Macek and Paul A. Tate (Introits for Advent and Christmas, G-7994, \$5.50); *Psallite III*, arr. Scott Hyslop (four works from the 17th century for brass quartet, G-7383, \$36); *Traditional Hymn Tunes for Today's Ensemble*, by Anne Roberts (contemporary arrangements for piano, solo handbells, and one or two instruments, G-7477, \$25); and *The Splendor of the House of God*, by John L. Bell (choral songs for public worship, G-8099, \$20.95). For information: 800/GIA-1358; <www.giamusic.com>.

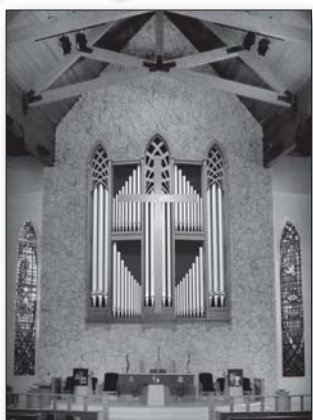
The Royal School of Church Music announces the publication of two authorized settings of the new translation of the Roman Missal. The mass settings, *The Dominican Mass* by Philip Ledger and *The Mass of Saint Peter* by Malcolm Archer, follow the publication of a new setting by Margaret Rizza last year.

Both works set new translations of the main movements of the Mass: Kyrie, Gloria, Sanctus, and Agnus Dei. The melodies can be easily learned by congregations and choirs. Malcolm Archer's

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setting was commissioned by the Dean of St. Peter's Roman Catholic Cathedral in Lancaster, and also sets music for the Memorial Acclamations, the Doxology, and Great Amen. Philip Ledger's setting was commissioned by a Roman Catholic church in Baltimore, Maryland, who asked for a setting that their congregation could learn easily. There are optional descant parts for either choirs or instruments. For information: <www.rscm.com/shop>.

The Institute of British Organ Building has published its annual journal, *Organ Building*, Volume Eleven (100 pages, 92 color photos, 24 drawings, £21.99). The issue contains articles on new organs, a relocation and a restoration, organ design, console ergonomics, a celebration of 150 years at Harrison & Harrison, and a summary of work completed by British builders in 2010. For information: <ibo.co.uk>.



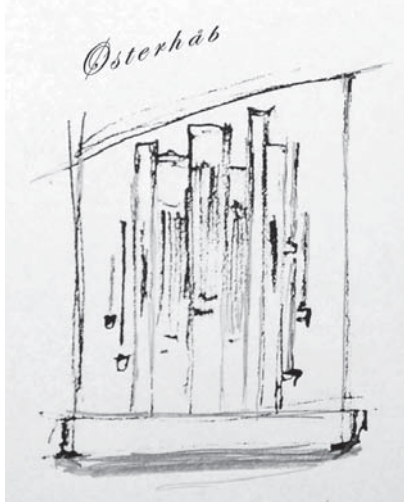
John-Paul Buzard Pipe Organ Builders of Champaign, Illinois announces that it has signed an agreement for a new Gallery Organ for St. Vincent Benedictine Archabbey, in Latrobe, Pennsylvania, to be completed by Easter 2014. The Gallery Organ will be a three-manual 72-rank instrument located in free-standing cases on either side and beneath a large round window in the basilica's gallery. It will complement a small Apse Organ built by Buzard in 2010. Both organs will play from a single console located near the crossing, constructed previously and delivered with the Apse Organ. The Choir Division of the new Gallery Organ has been prepared for future addition.

St. Vincent Archabbey is the oldest Benedictine monastery in the USA, and has recently celebrated the 200th anniversary of its founding by Boniface Wimmer. The monastic musicians are The Rev. Cyprian Constantine, OSB; The Rev. Stephen Concordia, OSB; and The Rev. Donald Raila, OSB. The visual design is a collaboration between John-Paul Buzard and The Rev. Vincent DePaul Crosby, OSB. The Right Rev. Douglas Nowicki, OSB is St. Vincent's archabbot.



Østerhåb Kirke, Horsens, Denmark

Lewtak Pipe Organ Builders has been selected to build a new organ for Østerhåb Kirke, a newly built church in Horsens, Denmark. The new organ will have 26 stops (35 ranks) spread over two



Lewtak Østerhåb drawing

manuals and pedal. The stoplist will feature a traditional selection of principals, flutes, and strings, three reed stops, and as a special bonus a 32' Contra Bourdon in the Pedal. The key action will be mechanical; however, the stop action will be electric, with 4,000 levels of electronic memory. Since the design of the church building is decidedly modern, the façade will reflect this trend and will complement the contemporary architecture. For the façade design, Lewtak teamed up with the Copenhagen-based architect-

tural firm of Fogh & Følner. With this contract Lewtak will break a historic barrier: they will become the first American firm ever to build an instrument in Denmark. More information can be found at <www.lewtak.com>.



Layton reed organ

Schmidt Piano and Organ Service, Kitchener, Ontario, Canada, has restored a Layton reed organ for the family of the late Hon. Jack Layton, who was leader of the official opposition in the Canadian House of Commons. The Layton family was involved in the manufacture and distribution of pianos and reed organs in the 1800s in Montreal, Quebec. The Layton reed organ was manufactured by the Thomas Organ Company in Woodstock, Ontario and sold at the Layton Brothers piano and organ showrooms in Montreal. Called "The Symphony," this model was a large single-manual reed organ with large suction bellows, 412 reeds, and qualifying tubes or pipes to produce 19 stops. In addition to pump treadles, the organ featured a side lever for pumping by an assistant. The organ with the pipe top weighs over 600 pounds.

All internal components including all reeds were cleaned and tuned. The solid quarter-sawn oak cabinet was restored, and all carpet and grille fabric replaced with vintage Victorian material and colors. For information: <www.schmidtpianoandorgan.com>.

David E. Wallace & Co. LLC, Pipe Organ Builders of Gorham, Maine, is celebrating 30 years of restoring and building pipe organs. Founded in 1982 as a pipe organ service company in southern Maine, the company has grown and has specialized primarily in

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E. & G.G. Hook Opus 173 (1854), built for the State Street Congregational Church in Portland, Maine, spent just over 100 years of its life in the Westbrook, Maine United Methodist Church, having been moved there in 1893. When the Westbrook church closed and the congregation disbanded in 2003, the three-manual, 27-rank organ was transferred to David E. Wallace & Co. for disposal. In 2009 the restoration of the organ was completed and the organ was then installed in the Church of Our Lady and St. Rochus in Boom, Belgium.

the restoration and renovation of mechanical-action instruments. Many of the organs renovated by Wallace and Company are those that have been displaced from their original locations and relocated to new homes, where they continue to provide a traditional source of music in support of the worship service. The changing musical environment for the pipe organ has brought about interesting relocations for some instruments over the years. Wallace and Company relocated a three-manual E. & G.G. Hook tracker from a church in Maine to a church in Belgium. Other moves have been as short as seven miles, as was the case with the move of Estey Organ Company's Opus 325 from Orono to Old Town, Maine. Wallace and Company also builds new organs and recently installed the firm's Opus 66 at St. Paul's Anglican Parish in Brockton, Massachusetts.

The current project in the Wallace shop is the restoration of Hook & Hastings Company Opus 1573 (1893), a three-manual organ built for St. Dominic's Church in Portland, Maine. The completed instrument will be installed at Christ Church Episcopal in Roches-



This two-manual, twelve-rank tracker organ was designed and built by David E. Wallace & Co. for the Congregational Church in Perry, Maine. The new organ uses some recycled materials and pipework, fits the available space, and has casework in the tradition of New England Congregational churches. The new case was styled after an 1840 George Stevens organ currently in storage in the Wallace & Co. shop. The organ was installed in November 2009 and dedicated in April 2010.

ter, New York, for the Eastman School of Music. The Wallace and Company crew—Nicholas Wallace, Gwen Rowland, Seth Doyle, and David Wallace—will host an open house to celebrate the renewal of the Hook & Hastings organ and the 30th anniversary of the Wallace firm in mid May. Details of the celebration will be available on the Wallace and Company website: <www.wallacepipeorgans.com>.

Allen Organ Company has installed an "Anglican" Allen instrument in Christ Church Episcopal Parish, Kensington, Maryland. Christ Church Episcopal Parish was founded in 1898 and moved into its current structure in 1958. Its present organist and choirmaster, James R. Catlette, recently established a choral scholars program at the church. Catlette enlisted the help of his friend and colleague Albert Russell to act as consultant for the organ project. For nineteen years, Russell was the organist and choirmaster at St. John's Lafayette Square. As a young man he served as Virgil Fox's assistant at Riverside Church, New York. For information: <www.allenorgan.com>.

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Harpsichord News

by Larry Palmer

Bach from Finland and Medici Music from Italy

Elina Mustonen's recording of Bach's Six Partitas for Harpsichord

An artist of distinction new to me is the superb Finnish harpsichordist Elina Mustonen. Her 2009 recording of the *Six Partitas*, BWV 825–830 by Johann Sebastian Bach (Polyhymnia Records PH 0908), provides musically stimulating readings of these major dance suites played with understanding and integrity on a fine harpsichord after Couchet by Dutch builder Willem Kroesbergen (Utrecht, 1993).

Ms. Mustonen, who has been playing the harpsichord since the age of eight, graduated from the Helsinki Sibelius Academy in 1983, moved on to pursue graduate study with Ton Koopman at the Sweelinck Conservatory in Amsterdam, and returned to Finland to join the faculty of the Sibelius Academy. She achieved her doctorate from that institution in 1988 with a thesis on J. S. Bach's harpsichord pedagogy.

Her earlier recordings of fifteen Scarlatti sonatas, chamber works, and complete sets of Bach's *French* and *English Suites for Harpsichord* built Mustonen's reputation as an artist of merit.

Of particular interest is the order in which she offers the partitas on this two compact disc set: beginning with the *C-Minor Partita* (number 2), she continues with the third *Partita in A Minor*, and concludes with the fourth, in *D Major* (total time 76:22). Disc two opens with *Partita Five in G*, continues with the first *Partita in B-flat*, and ends with the sixth *Partita in E Minor* (total time 75:57)—giving an especially coherent tonal trajectory to each disc, and a satisfying, almost concerto-like feel to both, achieved because of the somewhat gentler dance suites as the mid-point of each disc.

All movements are recorded with the indicated repeats. Ornaments sound ornamental and tempi are well maintained with just the right amount of flexibility at important musical and cadential points. The ambiance of Orimattila Church provides clear but spacious sound. Ms. Mustonen has also provided the informative notes published in Finnish and English (translated by Jaakko Mäntyjärvi). These discs are highly recommended, both for archival use and for genuine listening pleasure.

The Medici Harpsichord Book, edited by Aapo Häkkinen (Bologna: Ut Orpheus Edizioni ES 66, 2011), €14.95.

Fifteen anonymous Italian keyboard pieces from the late 17th century are to be found in this slim, intriguing publication. Mistakenly attributed to the great Frescobaldi by a librarian's penciled notation on the flyleaf of the handsomely bound volume, it is now assumed to be from a time at least forty years after Girolamo's death. The most interesting of the possible authors would be the Tuscan Grand Duke Ferdinando III de' Medici (1663–1713), a patron of music honored in his lifetime with the laudatory descriptor "the Orpheus of Princes [Orfeo dei Principi]." If indeed these few works come from the Duke's pen they would comprise the only surviving music thus far ascribed to him.



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Elina Mustonen, Bach 6 Partitas

The pieces form four multi-movement sets, each containing one or more binary *Aria alla Francese*, all of which are in duple meter, with both A and B sections ending in a petite reprise. Each aria ends with open harmony, lacking a third—major or minor—in its final chord.

The first group of pieces, in A Major, contains a *Preludio Cantabile con Ligature*, *Passagagli Pastorali* (at 109 measures, the longest work in the volume), and two *Arias*. Set Two, in A Minor, begins with a *Preludio di Botte*, *Acciachature*, e *Ligature*—containing especially thick chords with handfuls of notes—and two *Arias*, separated by a 30-measure *Tochata* that opens with four measures of whole notes outlining ascending tonic chords, suggesting arpeggiation similar to that at the beginning of a Frescobaldi work in the same genre.

A third set of pieces, in G Minor, opens with brief *Preludio* and *Aria*, a 16-measure *Tochata*, continues with an extended 89-measure *Passagagli*, and concludes with an *Alemanda* that not only cadences with a third-bearing chord, but has it prominently placed in the top voice. Two more pieces, in D Minor, make a pair rather than a suite, comprising only a *Preludio Cantabile con Ligature* and the ubiquitous *Aria alla Francese*.

In an interesting concordance of review items, editor Aapo Häkkinen (born 1976) studied harpsichord with Professor Elina Mustonen at the Sibelius Academy in Helsinki. A notice in the printed score mentions that he has recorded *The Medici Harpsichord Book* on compact disc for Deux-Elles (DXL 1083)—an aural boon that might offer helpful assistance in figuring out how to interpret the ornament sign (+), or what to do about several measures in the binary dances that do not contain enough beats, and perhaps, give an aural suggestion of how to manage wide-ranging leaps that occur in some of the bass lines—intervals for which a damper pedal could be a definite advantage (although several of them would fare quite well on a short-octave harpsichord in which the lowest three notes C, D, and E would be played from keys that appear to be E, F-sharp, and G-sharp). In a *Preface* of less than a full page there is no editorial guidance given to help the non-specialist or curious player, nor are there any suggestions offered for added accidentals in places where they might, indeed, be musically valid or even superior to the printed score. For an exploration of these fascinating pieces, the interpreter is on his/her own.

That said, after playing through the newfound pieces several times, I find them of sustained interest, and recommend this beautifully printed Urtext edition to the musically adventurous harpsichordists among us. ■

Comments and news items are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275. E-mails to <lpalmer@smu.edu>.

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In the wind . . .

by John Bishop

A matter of manners

In the first days of the twentieth century my great-grandfather and his seven brothers ran a large and successful silk business, importing thread from China and weaving fabric. There was a sprawling mill complex in Manchester, Connecticut bearing the family name that included a company assembly hall, which is still home to a lovely organ by E. & G. G. Hook. Glad to know my forebears had good taste in pipe organs. Eight grand houses shared an expanse of lawn, one of which was still my great-grandmother's home when I was growing up. Each year at Columbus Day we drove to Manchester for a visit, and I remember exploring that huge house with its endless corridors, seemingly dozens of bedrooms, and a third-floor playroom complete with a swing hung from the ceiling.

Hanging in our guest bathroom we have reproductions of flowery advertisements from the company, touting showrooms in Manhattan, and depicting tidy maids helping their mistresses with their frocks. My great-grandmother would have hated *Downton Abbey*.

Lunch at that house was a formal affair with fancy china, and plenty of forks, knives, and spoons, and we were coached in their proper use. After my great-grandmother died, the immense brass candlesticks from her table were converted into lamps, one of which lights my desk as I write today.

My grandfather and father were both Episcopal priests, which had the trickle-down effect that my siblings and I were brought up accustomed to a succession of fancy and formal dinners, endless stacks of elegant china, stemware, and utensils having found their way through the generations to our adolescent dinner table. Now that my parents are living in a retirement community and their household has been downsized a couple times, we have realized that our children and the subsequent generations will have little to do with all that finery. Beautiful as it is, the stuff is a nuisance because the gold bands on the plates mean they can't go in the dishwasher.

These remaining traces of formality in family life combined with the community's expectation of the rector's family (ever wonder how Preachers' Kids got such a reputation?) mean that we were brought up to know good manners. We knew which fork to use for salad, and how to set the table with the dessert forks and spoons in the proper place, and yes, there were *always* dessert forks and spoons. My father carved the meat at the head of the table, passing plates to my mother at the foot, ensuring that the food was cold before anyone could take a bite. The most senior female guest was seated to Dad's right, male to Mom's right. It was usually obvious who those people were, but I bet there was more than one feather ruffled when someone who considered herself to be senior was seated in the middle of the table. When we ate at my grandparents' table, the carving went a little better. Poppy had been a surgeon before entering the priesthood and the turkey seemed to fall apart into appropriate serving sizes the moment he lifted his oft-honed scalpel of a carving knife!

Today when we entertain, Wendy sets a beautiful table, but sometimes I can't help speaking up to protect the memory of that grand succession of mothers who brought me up to know which way the dessert fork should face. What is it they say, choose your battles?

I've read many novels about life in the British Navy during the Napoleonic Wars, and chuckle because so many of the dinner-table rituals I grew up with are present at the tables of the Captain while at sea, battles or no battles. And British officers serving in distant outposts of the empire were never without their silver and table finery, their sherry and port wine, a custom exqui-

sitely lampooned by the British comedy troupe *Monty Python*. We can deduce that the formalization of dining rituals set the stage for freer exchange of ideas in conversation.

When you get right down to it, good manners in just about any situation are a statement of respect for the occasion and the people participating in it.

§

A couple months ago, I wrote of my fascination with the fast-growing world of cell-phone Apps. Those snazzy little bits of software that are being created to simplify our lives at ninety-nine cents a pop seem like gifts from God because they drop from heaven with no effort at all, with the potential of enlightening us like mega-bytes of holy grail. But in fact, when used without consideration, our cell phones and all they contain are playing a large role in the decay of social order. How's that for sounding like an old, um, codger?

But I don't think I'm being sanctimonious. How many of us have stood tapping our feet in a long line at the bank while the guy at the teller window can't finish his transaction because he's on the phone? How many of us have traveled to attend a meeting that was continually interrupted by its leader answering his phone or e-mails while we wait? ("Sorry, I've been waiting for this call.") And how many of us have tried to pass someone on a city sidewalk who's weaving from side to side and walking at a snail's pace with a phone glued to her ear, making herself into a double-wide with her gesticulations?

You're sitting in a coffee shop enjoying your non-fat-triple-shot-soy-praline-half-caff beverage. Nice, but there are two people in the shop with their ties loosened and sleeves rolled halfway up their cubits, laptops open, talking in full voices on the phone. One is fighting with his wife; the other is clearly the most brilliant and insightful businessperson in town. So much for reading the paper—on my iPad.

Under the pews

Last week I got together with a friend in New York. We had lunch in a nice little French café, then walked to his church to see the organ. It's a large old church with a fascinating nineteenth-century organ, but what really caught my eye was on the literature table in the narthex—a stack of photocopied sheets with the title "Church Etiquette Page." It starts out defining Christ's presence in the Tabernacle, suggesting that it's appropriate to bow or genuflect when walking past, and continues with a statement: *Please observe the following courtesies when you are visiting the church.*

- **Silence** is the norm while in church. Conversation is to be confined to the narthex or the courtyard. Since the acoustics in the church are very fine, any necessary talking needs to be at a whisper.
 - **Proper attire** is expected. Since this is relative to taste and fashion, you are expected to use your good judgment.
 - **Food and beverages have no place in a church.** However it is permitted in the narthex and courtyard. The use of alcohol and tobacco is prohibited on church premises. This is not the O.K. Corral.
 - **Gum** is not to be chewed in church.*
 - **Running** is inappropriate. Parents or caretakers need to stay close to their children. Adults mustn't run either, unless they're chasing after a child.
 - **Reading newspapers, using cell phones, applying cosmetics, changing clothes (yes, it's happened)** and other similar activities do not have a place in church.
 - **Refuse** should not be left in the pews or the floor around you.
 - **Dogs** are allowed to enter the church as long as they observe silence and know the difference between a holy water font and a fire hydrant. After all, they can be better behaved than some humans.
 - **Smoking** is simply not to occur anywhere on church property.
- *Please use this paper to discard your gum rather than the underside of a pew.*
- How did that priest know I've been sticking gum under the pew? I thought

I was getting away with it. But how refreshing to see this simple expression expecting respect. By setting out a code of decorum with a twinkle in his eye, he has taken the pressure off anyone who didn't know how to behave in church, while giving a nudge to those who know perfectly well but seem to have forgotten. I've heard many stories from colleagues who, sitting in princely splendor at their console in the chancel, look out across a congregation full of Tetris, Words-With-Friends, e-mails, and texting. One told me how a man answered a phone call during worship, then walked around behind a pillar, thinking that would keep his fellow worshippers from hearing him. ("Hey Mister, churches have *acoustics*!")

One of my Words-With-Friends friends is organist of a church in Hawaii. Last week she shared a YouTube video on the subject of cell phones in church, saying that she used to play for the church in the video. Here's the link—it's worth a look: <http://www.youtube.com/watch?v=D2_c81Nnsc0>.

But organists, don't think you're exempt from this rant. At 10:45 on a Sunday morning I receive a text from an organist, "cn u fx ded note tmrw?" Hey, you're still sitting on the organ bench, sermon probably halfway through. Put your phone away. From the pews fifty feet away congregants can see that pale glow reflected on your face. We know it's not the console indicator lights, and it's certainly no halo. Let's not txt our friends from the organ bench during worship. I know it happens a lot.

Who is it?

On January 10, 2012, music director Alan Gilbert was leading the New York Philharmonic Orchestra in a performance of Mahler's *Ninth Symphony* in Lincoln Center's Avery Fisher Hall. According to an indignant blogger:

It was in the fourth movement. (Funny how these disturbances never happen in fortissimo passages.) After the last climax, as the movement begins to wind down, toward that sublime last page of the score

where music and silence are almost indistinguishable. In other words, just about the worst possible moment. (After a quick check of my Dover score, I think it was about 13 bars before the last *Adagissimo*.)

You guessed it. A cell phone rang. The iPhone Marimba. In the front row. In Avery Fisher Hall. It kept ringing. It rang and rang.

Someone in the audience yelled, "Thousand dollar fine."

The first sentence of reviewer Daniel Wakin's article in the January 12 edition of the *New York Times* read, "They were baying for blood in the usually polite precincts of Avery Fisher Hall." Maestro Gilbert stopped the performance, turned to face the audience, located the offender and stood staring at him. An article in the January 11th issue of <dailymail.co.uk> (the online version of the famous British newspaper) added, "During a pause of several minutes, the music director asked 'Are you finished?' When the culprit didn't reply he said: 'Fine, we'll wait.'" Holy cow! The incident was covered and commented on by newspapers around the world. Google "Alan Gilbert cell phone" and you'll get a flood of newspaper stories.


But wait, there's more. On January 7, the Dayton (Ohio) Philharmonic Orchestra was starting its Saturday evening concert with Debussy's *Prelude to "The Afternoon of a Faun"* when a baby started to cry. It cried and cried. The *Dayton Daily News* reported:

The youngster had been wailing for quite some time when [conductor] Gittleman stopped the music, turned to the audience, and asked that the child be removed. Some audience members applauded . . . Gittleman said he's had to stop concerts due to cell phones in the past, but this was the first time a child had caused enough commotion to require him to stop and begin a piece again. "The very first noise that the baby made was just as the flute was beginning her solo," he says. "The piece begins with a big, long, famous, hard, flute solo and my job at the beginning of that piece is to make the flute as comfortable as possible."

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ning along behind stonewalls shooting muskets at British Redcoats in Concord and Lexington, Massachusetts in 1775, while Viennese noblemen in powdered wigs danced the minuet to the new music of Haydn. Tra-la!

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I've been down this path with you before, and we'll do it together again, because our future depends on it. With only a few regional exceptions, traditional organized worship is taking a different place in our society than it did when I was a kid. The Organ Clearing House thrives because churches close—a tough place to be—and I can tell you that churches are closing by the hundreds all across the country. I've heard colleagues say that we have to separate the pipe organ from the church in order to sustain it, but let's face it: besides a few dozen spectacular concert-hall installations, separating the organ from the church is like separating ice cream from sundaes.

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On Teaching

by Gavin Black



Hard pieces and recalcitrant passages

This month I am writing about the phenomenon of pieces being difficult and the related phenomenon of specific passages being hard to learn: either difficult by any standard or surprisingly difficult—for reasons that may seem elusive—for a particular student. This is not a very systematic or methodological discussion: just a few ideas—almost just random thoughts—that I think are interesting or that may help some students or teachers.

We all believe that some pieces are harder to learn or to perform than other pieces. This—just as a basic fact—is probably as close to uncontroversial as

anything gets in the field of music and music teaching in general, or of organ-playing and organ teaching in particular. We don't necessarily all agree as to which pieces are more difficult and which less so. Most of us, from our own experiences as players and from what we have seen with our own students or other performers, know that different pieces or sorts of pieces are more or less difficult for different players, and at different times in one player's career.

Repertoire in order of difficulty

When I first acquired copies of one or two volumes of the Peters edition of the Bach organ music—in about 1971, at the age of about fourteen—I noticed that the separately bound Preface included a listing of all of the (non-chorale based) pieces arranged according to difficulty. I was excited about this, since it seemed both useful and authoritative. I allowed it to influence what pieces I chose to work on—though not in a logical or consistent way. Sometimes I would choose a piece because I thought it was easy enough to be within my grasp, sometimes I would spurn and reject pieces that were described as being “easy,” because I thought that working on them would be sort of embarrassing, classifying me as “not very good.” Needless to say, this was all rather silly.

I did continue for a long time—after my studying had become at least a bit more systematic and effective—to cast sneaky glances at the list out of the corner of my eye. I would pat myself on the back just a little bit whenever I put in some work on a piece in the top half or so of the difficulty scale. I pretty much stopped doing this when Eugene Roan, with whom I had by then started taking lessons, mentioned casually to me one day that an eminent recitalist he knew thought that piece x was much more difficult than piece y—the opposite order from the Peters list. This introduced me to the idea that this whole difficulty thing could be relative, though at that point in my career I couldn't have said how or why this might be so.

Reger and Straube

Another way that the concept of difficulty as a kind of independent variable in pieces of music came to my attention when I was first getting interested in organ was through hearing the story of Max Reger and Karl Straube. The idea was that Reger had made his organ pieces more and more difficult in the hope of writing something that Straube, his good friend who was also the leading German organ virtuoso of the time, would be unable to play. It was also said that he never succeeded: that Straube “won.” There are a couple of interesting things about this. One is that, of course, it is trivially easy to write a piece that is unplayable, if that is really all that you want to do. All that you need to do is to write notes that are too far apart in compass to reach. The music does not have to be particularly complex or intricate or fast. However, a piece that is really unplayable will, in fact, *not be played*. That is never in any

composer's interest. Not surprisingly, composers—whether they are writing for Karl Straube or not—tend to approach daringly close to that “unplayable” line, and then to decide not to cross it. This is as true of a composer like Beethoven, who stated bluntly that he didn't care what performers could or couldn't do, as it is of composers like Bach or Franck, whose keyboard compositions arose out of their own work as performers and improvisers.

It is also interesting that Straube—as a student, before he had met Reger in person—was in fact drawn to Reger's music in part *because* it was first presented to him as being too difficult to play. Straube's teacher Heinrich Reimann showed him Reger's then very recently published *Suite in E Minor*, op. 16, telling him that it was unplayable. This seems to have motivated Straube to learn it, which may or may not have been Reimann's intention all along. I myself, when I was still more-or-less a student, occasionally started to work on a piece *because* someone had said to me that I could not learn it. (This was never, in my case, one of my own teachers.) I always learned something valuable from the attempt, although it did not necessarily result in my mastering the piece in question at that time.

Aspects of difficulty

When we talk about a piece's being very difficult, we are almost always talking about the learning and reliable playing of the notes: the right notes, in the right order, at a suitable tempo. That is not to say that anyone denies that other aspects of playing a piece can be difficult. In fact, performing even a simple piece in such a way that it is extraordinarily compelling, beautiful, interesting, thought-provoking, disturbing, whatever we want it to be, is probably as hard and (at least) as rarely achieved as playing a difficult piece competently. However, that is indeed a different thing. When students ask whether the *Goldberg Variations* or the Dupré *Prelude and Fugue in G Minor* is too hard for them, they are rarely inquiring about whether the teacher thinks that they can project the deepest meaning of the piece effectively. Of course, there is always this relationship between what might for the sake of simplicity be called the two types of difficulty: that the better-learned the notes of a piece can become for a given player—the closer the piece can come to feeling *easy* once it has been learned—the more of a chance there is that a performance can also be musically effective.

The piece that I happen to have been practicing the most in the week or so before I sat down to write this column is the “In Nomine” by John Bull that is found in volume 1 of *The Fitzwilliam Virginal Book*. The makers of a list like the Peters Bach organ repertoire list would probably put this piece at the easy end of “moderate” or the somewhat high end of “easy.” It is in three voices throughout, but none of the voices is very busy or intricate. For much of the piece the middle voice lies in such a way that it could be taken by either hand, so there is a fair amount of fingering flexibility. It is (though this is obviously subjective) not a piece that many people would think should go very fast: certainly not fast enough to make playing it into an athletic challenge—which some of Bull's pieces are. This is a piece that I used to play a lot and, as best I can remember, I did indeed initially choose it because it was not too athletic. Bull's *Walsingham* or *King's Hunt* would have seemed beyond me many years ago. However, it occurs to me that this piece is a good illustration of the relationship between note-learning difficulty and tempo. There is—literally—a set of tem-

pos at which this short Bull piece would be harder to play than the Reger Opus 16: that is, a mind-bendingly fast tempo for the Bull and a glacial tempo for the Reger. In order to achieve my inverting of the difficulty of these two pieces, the tempos would have to be so extreme that they would both be well outside what anyone would ever do. However, within a more realistic range of performance tempos, the Bull can become a virtuoso challenge of its own, and the Reger can move from the “impossible” all the way down to the “very hard.”

Difficult passages

Many pieces that have a reputation for being very hard are as difficult as their reputations suggest only in spots. For example, the Bach F-major Toccata is considered one of his hardest organ pieces. It earned a very high place on “the list”—maybe at the very top, certainly close. However, long stretches of the piece are really not hard at all. The opening has nothing going on in the pedal, and the two manual lines are somewhat intricate, but not remotely beyond the bounds of the “intermediate” for anyone. Then there is a pedal solo, which is also quite learnable. The following two pages are essentially a recap of this opening: carefully designed by the always pedagogically aware composer to be a bit longer and a bit trickier than the opening itself, but similar in nature. Then, beginning at about the fifth page, the hands and feet start moving together, and things get more complex. Still, however, the notes fall into place quite naturally. Most players I know who have worked on this piece report that this section yields nicely to practicing and is not more difficult than other Bach prelude-type pieces. It is the three brief passages that involve the return of the opening motif of the piece, this time in manuals and pedal together, that seem really hair-raising to many of those who work on the piece. This is not everyone's experience, but it is a common one. Other very difficult pieces can be analyzed this way as well: perhaps most of them. In the *Goldberg Variations*, for another example, probably about eighty percent of the writing is no more difficult than the average for *The Well-tempered Clavier* or Handel harpsichord suites. That is not, by any standards, “easy.” But it is the remaining fifth or so of the work that gives it its reputation as “only for advanced players.”

One source of difficulty in working on pieces of music is unfamiliarity with a particular style or the technical tendencies of a particular type of music. Ralph Kirkpatrick, in his preface to his edition of sixty Scarlatti sonatas, first outlines a set of rigorous ideas about how to work on the sonatas, both as to analysis and as to practicing. Then he says that if a student approaches six sonatas this thoroughly he or she will not have to do the same with the next sonata or later ones. The particular shapes of a given kind of music become ingrained. I myself, as a player who has worked more on Baroque music than on anything else, find it much easier both to sight-read and to learn Baroque pieces—even complex and difficult ones—than music from a later era. To me this suggests patience. If a student is working on his or her first piece from a particular genre or style or time period, then that piece is going to be harder than the next one will be. That should not be surprising.

Practice strategies

If a student is interested in working on a piece that seems too hard, I am extremely committed to letting him or her do so and to making it work. The first step for me is to try to figure out whether the difficulty is found in a few spots or more or less throughout. This affects

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all of the time signatures and all of the bar lines were magically erased from all of (at least) western classical music. The note lengths and the rhythms that arise from them are fully described by the note-heads, stems and flags. The bar lines do not change anything about that, and a time signature is—for basic rhythms—either redundant or incorrect. Sometimes a time signature suggests something about what pulses or groupings will arise out of the basic rhythm. But even with respect to that, if the groupings or pulses would not be there or would not be convincing without the time signature, then they are probably not really there with it either. I mention this partly to reinforce the idea that no one learning how to read rhythm in our common notation should be thinking about time signatures or bars or measures. This is just a distraction. Also, when a player who is past the stage of learning notation—who is presumably comfortable with the rhythm side of music reading—nonetheless has a problem reading the rhythm of a passage or with feeling secure about that reading, it is almost always a distraction to be thinking about the time signature or the phenomenon of “measures”. I have seen many students effectively prevent themselves from reading a fairly straightforward rhythm because they were not sure right off the bat how to relate that rhythm to something about the time signature or meter or the placement of bars. This leads me to the next point, an especially important one.

4) If the systematic *counting* of a passage is going to be useful in creating an accurate rhythm, then of course the counting must happen at a steady pace. It does not, however, need to use numbers that relate it to the measures. Often using the ordinary “one and two and three and . . .” system for counting a passage is enough of a distraction that it hinders rather than helps. Also, sometimes a student puts so much stock in the fact that the numbers are present and in the correct order that he or she *forgets to keep them absolutely steady*. So we hear something like this: “one and two . . . and three . . . and four and.” The student believes that the passage is being practiced correctly because, again, those numbers are there, and they are the right numbers in the right order. So rather than counting a passage as in Example 1, I would suggest something like that shown in Example 2.

This starts with deciding to use the eighth-note as the steady beat. (The correct choice for the steady counting beat at the beginning of the process of drilling a rhythm is the smallest fairly common note value, unless the passage needs to be kept slow enough that that note value is too slow to follow easily: see 7) below.) Then it expresses the length of each note in the number of eighth-notes that that note value actually includes. Of course, it is still necessary to be sure that the numbers come at an even pace. But the second example zeros in on what the player needs to understand and to work on. Of course, as the passage becomes better learned and can go faster, the next step with this type of counting looks like Example 3.

5) The kind of counting described in 4) is also one of the best exercises for teaching the basics of rhythm notation, once the simple rhythmic meaning of the different note shapes has been learned. Taking a large number of fairly straightforward but not trivial rhythms—say of about the level of my example—and counting them out this way serves to drill the meaning of the different note values quite efficiently. For this purpose it is not necessary to play anything, just to count, dropping back to “1” at the beginning of each new note. At the same time, this type of counting really does work well to straighten out a tricky or recalcitrant rhythm. It is not just for beginners: I use it myself when I encounter a rhythm that I want to count out.

6) Sometimes the idea arises of practicing the rhythm of a passage completely separately from the actual notes. This usually takes the form of tapping the rhythm on a table or clapping it. This can be a good idea. It is based on the clearly

sound notion that a tricky rhythm should be practiced some—initially or whenever it becomes a problem—without the distraction of worrying about fingering and hand position. It is a form of isolating and simplifying something difficult, philosophically similar to practicing hands or feet separately. I would suggest, as a modification of this, that a student can in effect practice a rhythm in isolation by playing it with random easy notes, perhaps just five adjacent notes played up and down by the five fingers: no choices to make about notes or fingering, but a sonority to hear. This seems to me to be more “true to life” and probably just more interesting for many players. It also gets around a problem that clapping and tapping both have: that they are usually carried out as “repeated note” gestures, and that fast “notes” are therefore harder than they need to be. If a student is in fact going to tap a rhythm on the table, then he or she should use two hands alternating, or two or more fingers alternating in what amounts to keyboard-playing gestures.

7) Another way to practice the rhythm of a passage with difficult notes is to slow the passage down enough that the notes become easy. This is, of course, always the pillar of good practicing, as far as I am concerned, whatever the particular circumstances. Sometimes, however, in order to make the notes of a passage easy enough that the student can afford to think about the rhythm, the tempo has to become so slow that the rhythm begins to seem even more non-intuitive or not really there: almost as if the sixteenth-notes were indeed lasting years. The way to deal with this is not to be afraid of subdivision. If the line that I used for my examples above were hard enough that it had to be practiced at eight quarter-notes per minute, for example, then the correct choice for the counting beat would probably be the thirty-second note, at sixty-four per minute. This would indeed mean that the opening whole-note would be counted (steadily!) from one to thirty-two. This might seem—or indeed be—annoying. However, there is no shortcut to practicing slowly enough, and attempting to time a note that lasts half a minute by counting only “one and two and three and four and” is not going to succeed. The numbers and the “ands” are too far apart to be meaningfully related to one another in counting them out.

8) There is sometimes a fear of subdivision or of building rhythms up by counting out the smallest components. The fear is, I believe, that too much of this will make a performance seem choppy, make it not convincingly reflect the underlying pulse. My own experience is that this is just not a problem. Having the player’s conception of what the rhythm actually is—what the note lengths and their relationships are—be both correct and really solid is the absolute requirement for achieving a convincing pulse. Counting small beats—subdivided beats—accurately is the most sure-fire way to be certain that the rhythm being drilled is accurate. As a passage becomes solid and as the tempo is able to approach performance tempo, the player’s focus on the smaller beats will naturally melt away. The ease with which both the correct notes and the correct rhythm can be executed will free the player up to listen for the beat groupings and the underlying pulse along with any and all other artistic or rhetorical aspects of the music. Also, any rhythm that needs to be slowed down a lot and treated to a really extreme subdivision will be the exception: an especially hard passage. Every player will have the experience of playing many passages that have been learned from the beginning counting only the time-signature beats. If it is indeed easier to get a convincing overall pulse and shape in these passages—which I rather doubt—then the player can consciously transfer the feeling of playing and hearing those passages to others that have had to be taken apart more finely. ■

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>.

Music for Voices and Organ

by James McCray

Summer church choirs

Man needs, for his happiness, not only the enjoyment of this or that, but hope and enterprise and change.

—Bertrand Russell
(1872–1952)

These monthly columns are written three months in advance of when they will appear in print. So the dead of winter seems to be a good time to think of summer! In Joan Didion’s latest best-selling autobiographical book, *Blue Nights*, she offers this observation on it:

In certain latitudes there comes a span of time approaching and following the summer solstice, some weeks in all when the twilights turn long and blue. . . . You notice it first as April ends and May begins, a change of season, not exactly a warming—in fact not at all a warming—yet suddenly summer seems near, a possibility, even a promise.

Those of us who are church choir directors and teachers enthusiastically share those feelings!

Church choirs typically have a full or partial break during the period from June to late August. The church moves into a slower pace with lower attendance at weekly services. In some instances, the number of services is also reduced. Schedules change; with vacations and other summer activities, church choirs and directors enjoy their well-deserved respite from the weekly demands of rehearsals and worship services.

Pentecost is often the end of the church choir’s season, and in 2012 that occurs on May 27. Those choirs that continue to sing during the summer months usually find their numbers are smaller. Of course, this suggests that easier music is required, and that is the focus of this month’s reviews.

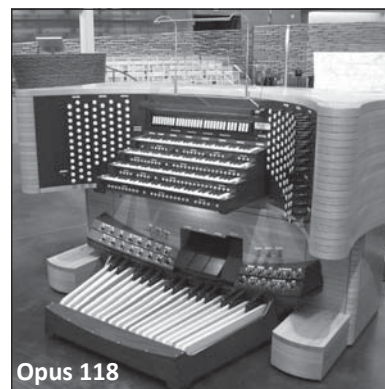
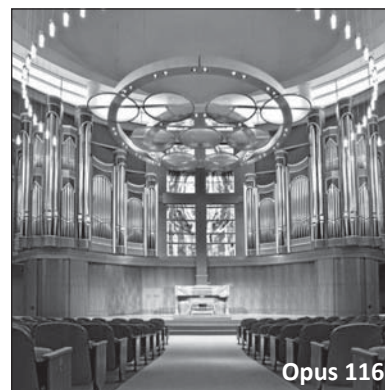
SAB, unison, and two-part settings are frequently used by summer church choirs, and they are the items reviewed below. Some groups do not have a mid-week rehearsal, but instead gather early on Sunday for quick rehearsals of a simple anthem. This gives some relief yet still provides a choir to help lead the congregational singing which, in some churches, is desperately needed. Using a soloist in the anthem slot, in place of the choir, often results in poor hymn singing unless the music is very familiar and popular.

Summer is often a stretch on budgets for the church. Smaller attendance usually means smaller collections. Another problem is the use of substitute organists who may or may not be as effective as the incumbent musician. Hymn tempos, choir accompaniments, and other matters that choir directors take for granted are sometimes a cause of disappointment while the regular organist enjoys time off. This is especially critical when there is no mid-week rehearsal and the short pre-service rehearsal is the only time all practice together.

However, the need for a change in the routine of church musicians is highly recommended. Even God rested after his toils of creating the world! During summer, church choir directors should plan for the coming year, attend choral workshops, review new music, and do all those things that were neglected during the frantic pace of the other nine months. Consider setting new goals for the choir and for yourself that will result in positive changes for the church. Be reminded that summer is a time for refueling.

At all costs, avoid feeling guilty for wanting and enjoying the slower pace of summer. Vacations are important for health and attitude. As Supreme Court Justice Louis D. Brandeis pointed out when he was criticized for taking a short vacation just before the start of an important trial, “I need the rest. I find that I can do a year’s work in eleven months, but I can’t do it in twelve.” Happy summer to each of you!

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Unison

Give Me the Wings of Faith, David Halls. Unison with optional descant and organ or piano, Paraclete Press, PPMO 1138, \$1.20 (E).

The text, by Isaac Watts, begins in a unison phrase that returns in several statements at the end as a coda. There are four verses, which are set in optional arrangements, using a descant above all women or all men. The keyboard part is on two staves and tends to be chordal. This comfortable work will be useful for any size choir.

A Prayer to Jesus, Michael Burkhardt. Unison treble and keyboard, MorningStar Music Publishers, MSM-50-1985, \$1.50 (E).

Designed for children's choir, this three-page setting is very easy, with a limited vocal range and vocal rhythms, although it could be sung by the women of the choir. There is a closing *Amen*; the keyboard part, on two staves, is very simple.

To Follow You, Chris de Silva. Unison, keyboard, assembly with optional string quartet, GIA Publications, G-7610, \$1.80 (M-).

Here is an easy work that could be used in the summer, then brought back later in the year and used with string quartet, which will make it seem a completely new anthem. The music for the assembly is on the back cover for duplication. There are three verses, refrain, and a coda. The vocal music is very busy with lots of syncopations, which keeps it interesting for everyone. While the music is not difficult, it will sound that way.

Two-part

The Temple Rang with Golden Coins, Randall Stuempfle, Jr. Two mixed voices and keyboard, GIA Publications, G-5584, \$1.30 (E).

There are five verses; one may be sung by a soloist. The melody has a haunting folk-like character dominated by an augmented second. The keyboard part is on two staves, but does not play on verses 2 and 4. A useful narrative story that tells of the widow's gift of copper coins compared to the ostentatious gifts of golden coins.

To God the Holy Spirit, Johann Staden (1581-1634). Two-part with optional cello or organ, GIA Publications, Inc., G-6853, \$1.40 (E).

In this short three-page setting of a text by Martin Luther, both German and English texts are provided for performance.

The cello line could be sung by the bass section, as indicated on the score. This contrapuntal music could be used for Pentecost or as a general anthem.

SAB

Sing, Ye Faithful, Robert Lau. SAB, organ, congregation, and optional trumpet, Paraclete Press, PPMHS 1134, \$2.20 (M-).

Based on the hymn tune FINNIAN, this is the inaugural work published in a new series entitled *Hymns of Praise*. There are four verses, with the congregation singing in unison with the choir on verses 1 and 4. The organ part is on two staves and plays with the choir as a solo between verses. The trumpet is added to play the melody when the congregation sings. For duplication, the congregation's music is on the back cover.

Easy Settings, arr. Lloyd Larson. SAB or two-part mixed, piano and/or optional 3-5 octave handbells, Hope Publishing Co., 8507, \$8.95 (M).

There are ten settings in this collection, so the cost per anthem is less than a dollar. The works are designed for a small church choir; arrangements are of recent songs that have been popular in worship. All could be sung by two parts, omitting the alto part, making them even more useful. The accompaniments often are more challenging than the choral writing, and this elevates the impact of the music without taxing the choir. This very useful collection could provide the entire repertoire for the summer.

Standin' in the Need of Prayer, David Cherwien. SAB and piano, MorningStar Music Publishers, MSM-50-3075, \$1.70 (M-).

This rhythmic arrangement of the popular African-American spiritual has three verses and a refrain that opens and closes the work. Most of the music follows choral strophic rhythmic patterns, which dance above an energized keyboard part that sets up the rhythm with a "boom-chick" accompaniment. Fun music.

Before the Throne of God Above, arr. Joel Raney. SAB, with piano or handbell accompaniment and optional rhythm, Hope Publishing Co., C 5711, \$2.10 (M).

The choral parts are not difficult, with extensive unison passages. The rhythmic music has a folk-like character to the tune. There are separate parts for handbells (3-5 octaves, no. 2577) and for rhythm instruments (C 5177R, which requires acoustic guitar, bass, and synthesizer).

Put on Love, Lee Dengler. SAB and keyboard, Augsburg Fortress, 978-1-4514-2078-4, \$1.30 (M-).

The text is adapted from Colossians 3:12-17. The gentle music moves in a lilting 6/8 meter, without counterpoint in the choral writing. The keyboard music is not difficult and is a comfortable accompaniment for the choir. The music builds to a loud closing verse, then relaxes for a quiet *Amen*.

SATB

How Sweet and Awesome, Joey Hoelscher. SATB and piano, Beckenhurst Press, BP 1943, \$1.95 (E).

Using a modified Isaac Watts text from 1707, this simple setting has limited four-part writing, with much in unison. The piano part starts very simply but with each verse grows in difficulty, although it is not really very challenging. Beginning freely for the first verse, the music then falls into a more consistent tempo. Even though there are a few divisi chords in dramatic passages, the music will be easy for most choirs.

Book Reviews

Church Music in America, 1620-2000, by John Ogasapian. Macon, GA: Mercer University Press, 2007. ISBN: 13:978-0-88146-026-1 (10:0-88146-026-5), 284 + xviii pp., hardcover, \$49.95; <www.mupress.org>.

This book is the last published work of the late Dr. Ogasapian, professor emeritus of music history at the University of Massachusetts, Lowell. Its importance lies in its scope, described in the Preface as a continuation of two standard sources published before the United States' bicentennial in 1976, which led to a surge of scholarship and investigation into American culture. He writes, "Like its predecessors, Leonard Ellinwood's *The History of American Church Music* [1953/70] and Robert Stevenson's *Protestant Church Music in America* [1966], this study aims at compact synthesis rather than original archival research." It is not a critical study of repertoire, nor does it contain individual compositional analyses. Yet its handling of the complicated church music scene in the last quarter of the 20th century is brilliant. Throughout, the American distinction between *sacred music*—concert music with sacred texts—and *church music*—music regularly and customarily employed in worship—is preserved. Moreover, Dr. Ogasapian was an authority on American organs and organbuilding, and his expertise is apparent in the chapters covering early American history, offering insights lacking in the other two books.

He begins with the obligatory Prologue, surveying the European background, setting the stage for the story of church music in America. The rivalry of Spain and England for colonization (Columbus vs. Cabot), the influence of Luther and Calvin, the French Huguenots, metrical arrangements of the Psalter by Clement Marot set to music by Louis Bourgeois, the establishment of the Church of England by King Henry VIII, the publication of the complete Psalter of Sternhold and Hopkins, the creation of "Common Meter"—and Queen Elizabeth's disgust with metrical psalms ("Geneva jigs," she called them)—are the topics covered. Two traditions developed in the English church, the full cathedral service of polyphonic choral music, and the plain unison congregational psalmody of the modest parish church. It is this latter tradition that the English colonists brought to America.

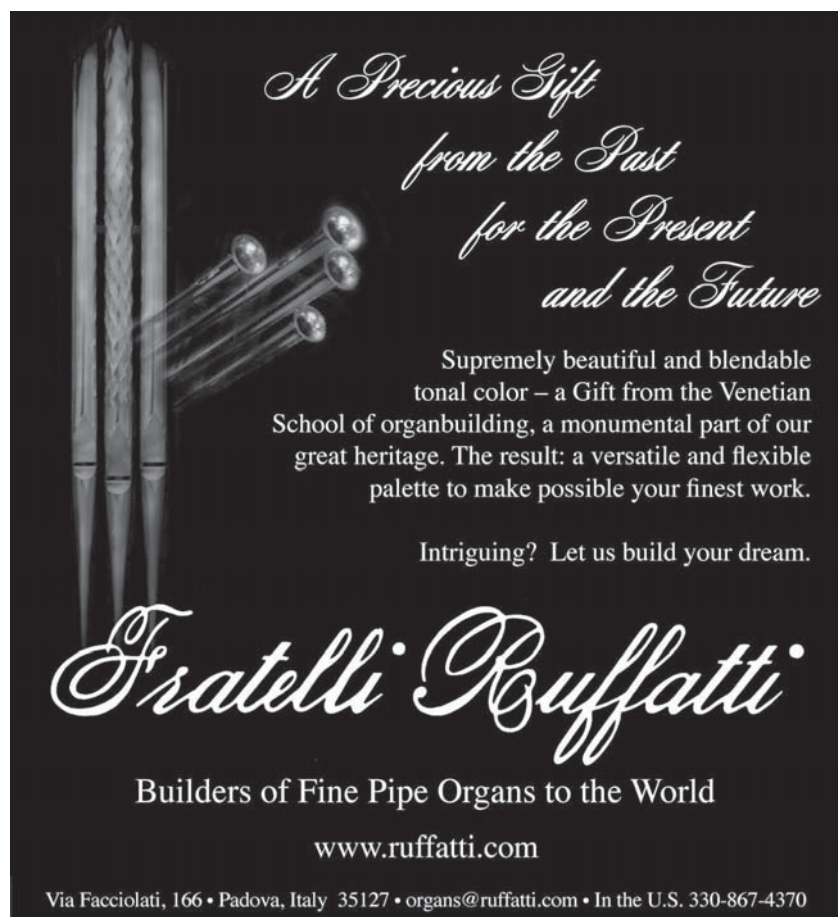
Chapter 1, "Psalmody in the English Colonies" is defined as simple, scriptural, and singable congregational music. Topics covered are *The Bay Psalm Book*, "lining out," and the formation of singing schools, somewhat challenging Puritan ministerial authority. Chapter 2, "Choirs, Anthems, and Tunesmiths," covers Watts, the Wesleys, and the Great Awakening. The anthems

and fuguing tunes of Tans'ur, Billings, Knapp, and Arnold, followed by the superior hymn-tunes by Samuel Holyoke and Oliver Holden (cf. "Coronation"), come into the discussion, defining the decline of the fuguing tune for Christian worship. Chapter 3, "Immigrant Musicians and the First Organs," introduces the various groups seeking religious freedom in Pennsylvania, mostly from Germany and primarily Lutherans, German Reformed, and Moravians. Ogasapian brings in at this point the Moravian organbuilder Johann Klemm and his apprentice cabinetmaker, David Tannenber, plus his short-lived rival, Philip Feyring. Distinguished Moravian composers of church music are praised: Denke, Herbst, Peter, and Antes (who traveled to Europe and met Haydn). The characteristic Moravian trombone choirs are also mentioned along with their love-feasts and *Sing-Stunden* (Song Hours). But Ogasapian notes that the rich Moravian legacy had little influence on the music of contemporary groups. It "stood apart," was "self-contained and hermetic."

Chapter 4, "Urban Church Music at the Turn of the Century," concentrates on Boston, Philadelphia, New York, and Charleston, from the Revolution to the time of Beethoven. Ogasapian's intimate knowledge of such a place as Charleston, South Carolina, is astonishing. Familiar names like Pachelbel (Johann's son Charles [Karl]—in both Boston and Charleston where he died after a long career), Selby, Jackson, Muhlenberg, Tannenber, Feyring, Hopkinson, Carr, Tuckey, Peter and Henry Erben, Yarnold, and Eckhard all receive concise and interesting treatment. Chapter 5, "The Revival Era," describes how the religious foment of the Second Great Awakening in the early 19th century gave identity to the nature and place of religion in the United States. "In essence," he states, "Americans embraced individualism and egalitarianism in religion as well as in politics and law." Camp-meeting choruses, folk hymnody, shape-note collections, and general revivals culminated in the reform work of Lowell Mason in Savannah and Boston. As he neared retirement, Mason gained a reputation for being "imperious" and uncompromising, which may have dampened his beneficent influence. The Salt Lake Mormons and their great choir, augmented by a fortuitous influx of music-loving Welsh converts in 1849, close the chapter.

Chapter 6, "Outside the Revival Sphere," shines light on 19th-century denominational development subsequent to disestablishment and freedom of religious worship. What resulted was "something akin to market-driven competition." Urban churches began cultivating music as an attraction, especially the liturgical churches (Roman Catholic, Lutheran, Episcopal) as an alternative to the "blandishments of the revivalists." The quartet choir, so ubiquitous throughout the nineteenth century, makes its appearance in Episcopal churches in the 1830s. The musical and ceremonial level was undistinguished: "Congregations sat mute or murmured, while clerks made their responses for them and choirs did their singing." The appearance in England of "Tract 90" (1841) founded the Oxford Movement, which effectively divided American Anglicanism into "high church" (pro-Roman liturgical) and "low church" (evangelical) parties, lasting well into the 20th century. The three influential personages of that era are closely examined: Jonathan Wainwright, Wm. A. Muhlenberg, and Edward Hodges.

With Chapter 7, "Black Spirituals and White Gospel Hymns," the Black experience in American church music is introduced and described (e.g., the "Ring Shout," "Bush meetings," and primitive native African dances), as well as the unique antiphonal and responsorial singing in slave worship that became the Spiritual. The author describes this phenomenon with unusual sensitivity, indicating the decline of their usage after the Civil War as the white Gospel Song increased in popularity within



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both races. Here significant names are treated: Bradbury, Bliss, Sankey, Root, Fanny Crosby, Doane, Lowry, Stebbins, Gabriel, and Rodeheaver. Never condescending, Ogasapian displays a genuinely Olympian perspective in the fairness, balance, and empathy he brings to his subject (he was organist in fine Episcopal churches in the Boston area), rejecting the disparaging critical assessment of some observers through the years, including some Black bishops. He writes: "... it is simply inaccurate to dismiss composers of such music as ignorant or inartistic, as did many later church musicians in academic settings." Questions of musical quality and theological content are simply irrelevant; men such as Sankey never thought of themselves as performing music for an audience but rather of "singing them the Gospel."

Chapter 8, "The Solo Quartet and Its Music," traces the rise of this post-Civil War trend, which had begun in 1840 when St. Michael's, Charleston, disbanded their boys choir and replaced it with a solo quartet, which continued until 1926. A more sophisticated repertoire came in and churches began to require quantities of new anthems by such obliging composers as Warren, Buck, Paine, Thayer, and three famous pupils of Buck: Woodman, Neidlinger, and Shelley, this last one of the founders of the American Guild of Organists. As the 19th century unfolded, the quartet choir repertoire fell out of favor as volunteer and professional chorus choirs came in and musicians began digging into the European past all the way to the 16th century for resources. The smaller churches nationwide, especially those with "unsophisticated congregations, untrained and unbalanced choirs, and volunteer untrained directors," were served with anthems appearing in popular economical periodicals, begun by Lorenz in 1894 and still flourishing.

Chapter 9, "Male Choirs, Historical Tradition, and Liturgical Revival," focuses on the Episcopal church's mid-19th century reaction against "the unwarrantable and often mischievous practice of having women in choirs."

The development of larger organs for larger churches, as the American economy expanded, led to the work of the great organbuilding firms of Roosevelt, Hook & Hastings, Hall & Labagh, and Jardine, succeeding the Erbens. These were all heavily influenced by the imported German organ built in Ludwigsburg by E. F. Walcker and installed in the Boston Music Hall in 1863. This monumental instrument had a lasting effect on American church music by setting a new standard in tonal and technological advances, greatly stimulating the ideals of American organbuilders and organists in the direction of "novel solo colors and quasi-orchestral effects."

In New York and Boston the liturgical churches sought their historical traditions in theology (in accordance with the English Oxford Movement) and in worship ritual. Men like Cutler, Hodges, and Pyne led the way, as Goss and Stainer had done in Britain, and later in the century Chadwick and especially his pupil Horatio Parker reached a standard in America set by Stanford and Parry in England. Roman Catholicism had its German-born Caecilian Movement, reviving the works of Palestrina, Victoria, and Lassus, while Benedictine monks in Solesmes, France, were engaged in the recovery of Gregorian repertoire. Lutherans and German Reformed churches renewed their interest in tradition and ceremony, led by Schaff and Muhlenberg. The chapter culminates in the assessment of *Hymns Ancient and Modern* in 1861 and its American counterpart in the American Episcopal Church in 1872.

"New Currents in the New Century," Chapter 10, brings the story into the 20th century, introducing Parker's pupil Charles Ives, "the greatest American composer of the era," the founding of the American Guild of Organists, the launching of THE DIAPASON as initially the journal of the National Association of Organists (which later merged with AGO), and the coming of T. Tertius

Noble to St. Thomas' in New York. New composers of influence were Macfarlane, Dickinson, Everett Titcomb, David McK. Williams, and Leo Sowerby. Hymnody and hymnal revision flourished anew in all denominations, including historically Black churches, and the great *Episcopal Hymnal 1940* is described. Professional training in church music reached new heights, at Union Seminary's influential School of Sacred Music in New York, which had become the center of American church music, at Westminster Choir College in Princeton, with its emphasis on multiple choir systems, and in university and college music departments all over the country. The chapter ends with an account of the contribution and challenge of Archibald T. Davison, "perhaps the most articulate, acerbic, and influential critic of American church music" of the century.

Chapter 11, "Conflict and Diversity," is Ogasapian's finest reflection on the contemporary church music situation. This one chapter is worth the price of the book. His unbiased equilibrium in assaying divergent emphases and contradictory impulses in church music is beyond admirable. It is as if he has personally lived through every era in America's church history and knows the intimate details. But he never lets minutiae crowd into his writing. He describes the 1960s and 70s as ushering in an unprecedented and largely unexpected upheaval, a period Erik Routley described as an "age of creative conflict." The rise of a populous youth culture (with its "youthful hubris," he notes) led to a shift in emphasis from the theology of the transcendental to issues of politics, peace, and civil justice. The efforts to lead the way by Alec Wyton, and such hymn-writers as Richard Proulx, David Hurd, and Calvin Hampton, plus the innovations of Daniel Pinkham, Donald Erb, and William Albright in electronic music, and the short-lived experiment with jazz, are all discussed with appreciation. The effect of "charismatic worship," begun in the 1960s, is accurately described as "highly charged, emotional, and ecstatic, with congregational singing of repeated praise choruses and the physical activity of dancing and clapping. The instruments are usually those of popular dance and rock bands: drums, electric guitars, pianos, and electronic instruments." At the other end of the vernacular movement is the early music movement and the revival of historically informed performances of Renaissance and Baroque music. After 1960 the flowering of the classic organ revival and encased instruments with me-

chanical key action came in. The chapter closes with reference to the writings of James Boeringer, Carl Schalk, Alec Wyton, and Ned Rorem expressing cautious optimism for the future.

This is the most readable, balanced, up-to-date, and reliable history of American church music available. It should be in the library of every church musician. For we do not work in a vacuum; we need the context of history as well as awareness of current trends if our work is not to become narrow and parochial. This book is the most agreeable way to accomplish this.

The privileged publisher has done a remarkable job. But two minor lapses may disturb the careful reader: The page headings of chapter 9 consistently repeat those of chapter 8 throughout, and the back of the title page states that the book is a "Second Edition." This is surely a publisher's error; the book was not revised. Presumably, it is merely a Second Printing of the First Edition. The mistake may frustrate librarians forever.

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

New Recordings

The Romantic & Virtuoso at Bethesda-by-the-Sea, Adam Brakel, organist. Raven Recordings OAR-933, <www.ravencd.com>.

Dudley Buck: *Concert Variations on the Star-Spangled Banner*, op. 23; Herbert Boswell Nanney: *Adagio from Sonata in E Minor*; Joseph Bonnet: *Etude de Concert*, op. 7, no. 2; Max Reger: *Fantasie and Fugue in D Minor*, op. 135b; Andrew Fletcher: *Cantilena from Five Miniatures for Organ*; Franz Liszt: *St. Francis of Paola Walking on the Waves*; Jeanne Demessieux: *Six Etudes* (1. *Pointes*, 2. *Tierces*, 3. *Sixtes*, 4. *Accords Alternés*, 5. *Notes répétées*, 6. *Octaves*).

Sitting and listening to this new recording from Adam Brakel, reading the program notes, and listening to the quality of both the recorded sound and the playing, this reviewer could not help but think of the famous quotation from Dickens's *A Tale of Two Cities*: "It was the best of times, it was the worst of times, it was the age of foolishness, it was the epoch of belief . . ." In the last few months there have been rumors of the demise of the audio CD, reports that major record labels have been making plans for the all-downloadable universe of the future, free of compact discs and unfettered by program notes. Yet from this reviewer's perspective, we are in the

golden age of organ audio recordings. Here is just another example of the interestingly planned and beautifully executed recording with varied literature coupled with both a performer and an instrument that are totally up to the demands of the project at hand.

Also, one can follow the careers of up and coming young artists like Mr. Brakel with a quick web search to find <www.adambrakel.com>. There you will learn that he began his musical studies at the age of four, was awarded an American Guild of Organists scholarship while in junior high school, and went on to study at Duquesne University. While a student there, Brakel became the associate organist of St. Paul Roman Catholic Cathedral in Pittsburgh. After graduating *cum laude* from Duquesne he went on to study at the Juilliard School and became the assistant organist at the Church of St. Ignatius Loyola on Park Avenue. Brakel enrolled in the Peabody Conservatory in 2007 to finish work on a master's degree and just completed his Graduate Performance Diploma in December 2011. In performance highlights, he completed tours of England in 2009 and 2010, performing the complete organ works of Franck and the six etudes of Jeanne Demessieux, which are included on this recording. Presently Brakel is director of music at St. Michael the Archangel Parish in the Diocese of St. Petersburg, a promotion that follows from a two-year appointment as director of music and organist at the Roman Catholic Cathedral in Palm Beach Gardens. His appointment in Palm Beach Gardens happened when he was 25, which made him one of the youngest directors to be serving at a cathedral in this country.

The instrument for this recording is the enormous Austin Opus 2777, which dates from 1999. The 109-rank instrument is divided between a large chancel instrument of 67 ranks and a gallery organ of some 42 ranks. All stops appear on each of two identical four-manual consoles. It is a delight to have the full specification of each organ complete with "mechanicals" included with this superb CD booklet. The booklet also has insightful and complete program notes. For any organist, it is fun to imagine making music on an instrument such as this, and also recreating the possible registrations while listening to the recording. This indeed would fall under "the best of times" (best of booklet?) category, which can give so much delight in enjoying any type of serious musical recording. How many of us have learned so much and remember fondly reading LP liner jacket notes during the heyday of the 33-1/3 long-playing record, and shudder at the thought that the world of recordings

The new pipe-digital combination organ at Masland Methodist Church in Sibul, Malaysia draws all eyes to the central cross, where the surrounding pipes are arranged like uplifted hands. Rodgers Instruments Corporation was honored to partner with Modern Pipe Organ Solutions of the U.K. on the installation.

See more pictures at www.rodgersinstruments.com. For more information about Rodgers pipe-digital combination organs, contact Sales Manager Rick Anderson at 503-681-0483.

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Many audio and recording engineers know of the difficulties of recording the “King of Instruments” and have been challenged with capturing the sound of a pipe organ and getting the correct and optimal balance between room acoustics and the “presence” of the instrument. Recording engineer Ed Kelly (who is also the photographer for the booklet) deserves an individual mention here for being able to achieve this delicate and often frustrating balance to perfection.

A “serious recording” does not, however, preclude “a fun recording.” Real gems here include the *Adagio* from Herbert Nanney’s *Sonata in E Minor*. An important teacher who studied with Dupré, Nanney organized and directed the doctoral program in organ performance at Stanford University. By the time he retired in 1985 he had taught a generation of organists who went on to hold significant teaching positions and performance careers at American universities. Adam Brakel’s first mentor was John Walker at Duquesne University, one of Nanney’s many students.

Another gem on this recording is Joseph Bonnet’s *Etude de Concert*, op. 7, no. 2, published in 1910. This is a piece in the French symphonic tradition that bears a striking resemblance to the Gigout *Scherzo in E-flat Major*, played with lightness and clarity. Also included is Andrew Fletcher’s *Cantilena* from *Five Miniatures for Organ* (listed on the composer’s website as *Five Meditations*), where the signature soft registrations in which Austin always excelled are on full *pp–p–mp* display.

The real gem of this recording is the *Six Etudes* by the brilliant French organist and protégé of Marcel Dupré, Jeanne Demessieux. The *Six Etudes* were performed by Demessieux in her debut recital and remain some of the most technically difficult pieces in the entire organ repertoire. Brakel plays these pieces not with shallow virtuosity but with total musical understanding of these pieces, which constantly make equal technical demands of both hands and feet.

This is a superb recording and another fine presentation from Raven. One of the most important aspects of an organ recording is presenting repertoire that fits well with the instrument. This is a challenge for all organists and it works beautifully in this situation. I have been told that this is the first professional recording on Austin Opus 2777, and it is a beauty. Buy this CD! You will not be disappointed.

—David Wagner
Madonna University
Livonia, Michigan

An International Collection, Works for Violin & Organ, Volume 6. The Murray/Lohuis Duo. Robert Murray, violin; Ardyth Lohuis, organ. Raven OAR 923, \$14.98; <www.ravencd.com>.

Ottorino Respighi, *Aria*; Juhan Aavik, *Fantasia*, op. 130; Cor Kint, *Hymne*, op. 8; Eduard Ivanovich Bagdasaryan, *Three Medieval Chants*; Gustav Hägg, *Adagio*, op. 34; Günther Raphael, *Largo aus der Violinsonate*, op. 12, nr. 1, für Violine und Orgel; Derek E. Healey, *Sonata for Virginia*, op. 94; Wilbur Held, *That Lonesome Valley*; Stephen Foster, *Jeanie with the Light Brown Hair*; Victor August Herbert, *A la Valse*.

Recorded on the 1951/1968 Aeolian-Skinner organ, op. 1110, St. Stephen’s Episcopal Church, Richmond, Virginia, and the 1954 Austin organ, op. 2218, Reveille United Methodist Church, Richmond, Virginia.

Fans of the previous recordings will know they are in for a musical treat, both in the performances and the unusual repertoire involved, such as Juhan Aavik’s *Fantasia* or Gustav Hägg’s *Adagio*. Followers of the estimable duo’s previous CDs will expect balance, repertoire and musicianship to be first-rate, as certainly is the case here. The first six selections are recorded on the Aeolian-Skinner organ at St. Stephen’s Episcopal Church, Richmond, the remaining four on the Austin at Reveille United Methodist Church.

A setting of “That Lonesome Valley,” a commission to Wilbur Held by the AGO for a Region V convention, is elaborate and musically worthwhile, as is a beautiful version of Foster’s “Jeanie with the Light Brown Hair,” arranged by Leo Dubensky. An exuberant *A la Valse* by Victor Herbert (dedicated to Fritz Kreisler) concludes this musical disc.

—Charles Huddleston Heaton
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Franz Liszt, Pierre Labric au grandes orgues de Saint-Ouen de Rouen. Disques Fy et du Solstice, SOCD 264; <www.solstice-music.com>.

Prélude et fugue sur BACH; Fantaisie et fugue sur le choral ‘Ad nos, ad salutarem undam’; Funérailles, transcr. Jeanne Demessieux; *Variations sur ‘Weinen, Klagen, Sorgen, Sagen’*.

Pierre Labric was born in Rouen in 1921 and celebrated his 90th birthday in 2011. As a teenager he sat at the feet of Marcel Dupré’s father, Albert, who was *titulaire* of the Cavaillé-Coll organ at Saint-Ouen in Rouen. Later he studied organ at the Paris Conservatoire with Marcel Dupré and Maurice Duruflé,

where he was a classmate of Pierre Cochereau, and he then took private lessons with Jeanne Demessieux. He was assistant to both Jeanne Demessieux at the L’église de la Madeleine and to Pierre Cochereau at Notre-Dame. The Cavaillé-Coll at Saint-Ouen was always his first love, though, contrary to numerous assertions on the Internet, he was never the *titulaire* there. Somewhat shy and retiring, he never achieved the fame he deserved as a player, though he has produced a number of excellent recordings over the course of his lifetime, the majority of them on the Rouen instrument. The present recordings were originally made in November 1973 and April 1974 and have been digitally remastered for this compact disc.

The producer of a recording of Liszt’s organ music has some difficult choices to make. Liszt’s three great works for organ—the *Fantasy and Fugue on ‘Ad nos, ad salutarem undam’*, the *Prelude and Fugue on BACH*, and the *Variations on ‘Weinen, Klagen, Sorgen, Sagen’*—take up about three-quarters of the disc, and then one is left wondering what to do with the other quarter. One or two of Liszt’s lesser organ works—some of which, at least, cannot be said to be wildly exciting? Or perhaps a transcription of one of Liszt’s other orchestral or instrumental works? On this compact disc, the *Funérailles*, as transcribed by Pierre Labric’s former teacher Jeanne Demessieux, proves to be an excellent choice.

The organ, indeed, proves also to be an excellent choice. We tend to think of Liszt’s organ music in terms of German romantic instruments such as the Lade-gast organ in Merseburg Cathedral, but the distinctive éclat of Cavaillé-Coll’s reeds gives Liszt’s music an added dimension. In spite of the eight seconds of reverberation, Pierre Labric takes the music at quite a sprightly pace, but nevertheless his superb phrasing comes through at every point. I have never heard Liszt played better, and hope that some of Pierre Labric’s other recordings of such composers as Saint-Saëns, Widor, Demessieux, and Eugène Reuchsel will soon be re-released.

—John L. Speller
St. Louis, Missouri

New Organ Music

An American Perspective: Settings of Old and New Tunes for Organ, by Marilyn Biery. Augsburg Fortress ED015833, \$17.50; <www.augsburgfortress.org>.

Marilyn Biery and her husband James are both organists, composers, and church musicians. Until recently, they were both working at the Cathedral of St. Paul in St. Paul, Minnesota. Their experiences as a husband and wife team make interesting reading and are described in the June 2008 issue of *THE DIAPASON* (“He said, she said: A conversation with James & Marilyn Biery,” by Joyce Johnson Robinson).

An American Perspective is a collection of eight hymn tune settings. It is a unique and diverse collection that shows Dr. Biery to be a highly competent composer—one of imagination and boldness. She has chosen some familiar tunes such as *AZMON* (*Oh for a Thousand Tongues*), *BREAD OF LIFE* (*Break Now the Bread of Life*), *NETTLETON* (*Come Thou Fount*), and *CONVERSE* (*What a Friend We Have in Jesus*), but she did not shy away from the irregular rhythms of *INNISFREE FARM* (*Christ, Mighty Savior*), which can be found in the 1982 Episcopal hymnal. Lesser-known tunes include *BETHOLD* (*Jesus on the Mountain Peak*) and *SONG OF PRAISE* (*Voices Raised to You*). *BOURBON* (*Take Up Your Cross, the Savior Said*) fills out the collection.

The music, which is primarily of medium difficulty, stays within an easy-listening harmonic idiom. Biery makes extensive use of arpeggios in several of the settings. Her setting of *INNISFREE FARM* uses a repeated pedal rhythm and many different time signatures to allow for the irregularity of the tune. It very effectively builds from *piano* to *forte* and back again during the course of the piece. As do many of the other settings, this one calls for a three-manual organ, but with some judicious stop changes, it can be played on two manuals. One of my favorites in the collection is the *Toccata on NETTLETON*. Arpeggiated figures requiring both hands dominate the manual parts and the tune appears primarily in the pedal. Some phrases of the tune are repeated and short portions of it appear in the manuals as well. My only complaint in an otherwise well-written toccata is that I longed for more harmonic changes on the final page.

Break Now the Bread of Life is an easy meditation on the Communion hymn. Another of my favorites is *What a Friend We Have in Jesus*. I have found very few arrangements of this tune in my career; this is a nice setting with a rambling arpeggiated melody in the right hand accompanied by solitary pedal notes, imitating a style that a double bass might use. The melody opens in the left hand on an 8-foot solo stop—an Oboe is suggested—and the middle portion of the tune switches to a single line, with the notes of the melody spread throughout the texture and indicated by markings in the score. Finally, the piece ends with a recapitulation of the beginning. I’m not convinced that the middle of the tune will be readily apparent to the listener, but overall it is a delightful setting.

Oh, for a Thousand Tongues is indicated as a *Carillon Fantasy* and the full organ score is meant to resemble a carillon. Its complex manual parts will require much more work to have it under control. *Voices Raised to You* is also more difficult; with its running triplets, it is an effective setting of this unfamiliar hymn. *Jesus on the Mountain Peak* is rather pianistic in its approach: rolling left-hand arpeggios accompany the melody in the right hand and the pedal establishes the harmony in long notes, much the same way I might play a piano accompaniment for a choral anthem when I must play it on the organ. For me, this was the least effective setting in the book.

Take Up Your Cross is a set of variations that will also take some learning. It is one of the longer pieces in the collection. The variations build in volume and intensity throughout.

Marilyn Biery has written many fine pieces in *An American Perspective* and I highly recommend it. I intend to use several of them in my own service playing.

—Jay Zoller
Newcastle, Maine

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Tannenberg organ, Zion Moselem Lutheran Church

Restoration of the 1770 Tannenberg organ at Zion Moselem Lutheran Church, Moselem Springs, Pennsylvania, was completed in September 2011 by R. J. Brunner & Co. of Silver Spring, Pennsylvania. The earliest of the nine extant David Tannenberg organs, it predates the Revolutionary War and is perhaps the oldest surviving organ built in the American colonies. As such, it is of great historic importance, and its restoration allows us to learn more about 18th-century organbuilding as practiced by Tannenberg and other German immigrants to Pennsylvania.

Tannenberg was a Moravian and built many organs for Moravian congregations in Pennsylvania and elsewhere. He also supplied organs to Lutheran, German Reformed, and Catholic congregations. His instruments ranged in size from four-stop positive organs for Moravian use to a large three-manual, 34-stop organ for Zion Lutheran Church in Philadelphia. Tannenberg's Moravian organs had a predominance of unison-pitch stops, since those organs were generally used in conjunction with other instruments. His Lutheran organs had more developed choruses that might include mutation and mixture stops, as well as reeds. The Moselem organ has eight stops on one manual, with a total of nine ranks. Built early in Tannenberg's career, it provides an opportunity to learn more about the evolution of his organbuilding. It is the only surviving example of his organs with a walnut case.

The Moselem organ was completed in 1770 and installed in the stone Zion Lutheran Church building, where it was located in a small gallery. This building was replaced by a new brick structure

in 1894, at which time the organ was moved and rebuilt by Samuel Bohler of Reading, Pennsylvania. Bohler replaced the original bellows with an internal winding system and replaced the keydesk and keyboard. He altered the stop action and also removed the Terz and Mixtur stops, replacing them with lower-pitched unison stops. By then the walnut casework had been painted over. The casework was eventually painted white, imitating the appearance of other Tannenberg organs.

In 2010, R. J. Brunner & Co. was chosen to undertake a historic restoration of the organ. Organbuilder Raymond Brunner was in charge of the project, and his previous research and restoration experience with several other Tannenberg organs was a valuable asset to determining how the work should be done. It was decided to restore the organ to its original form, including replacement of the two missing original stops and construction of an authentic winding system. Fortunately, the unaltered 8-stop Tannenberg organ at Hebron Lutheran Church in Madison, Virginia provided many of the answers. Although built 32 years later, it has an original pair of wedge bellows that could be copied for the restoration. Another fortunate event was that Brunner was able to obtain parts of two different period wedge bellows sets, once used on Pennsylvania German organs that are no longer extant. Using these historic fragments from other organs enabled the recreation of an authentic set of bellows like the original winding of the organ. An electric blower provides an alternate source of wind.

Twenty-five pipes of the Principal 8' and ten pipes of the Principal Octav 4'



Façade



Keydesk

are in the façade. The Flaut Major 8' and Flaut Minor 4' are identical open wood ranks made primarily from pine and walnut. The rack board for the Terz shows that this rank did not contain a break.

The restoration required making a new keydesk and stop action, as well as a new keyboard. The keyboard was copied from the Madison instrument, with the natural keys covered with ebony, while the walnut sharps are capped with reclaimed ivory from old keyboards. Removal of several layers of paint revealed the beauty of the walnut casework and the fine quality of this master organbuilder's work. The façade pipes were restored to their original appearance by removal of ears that had been applied when Bohler rebuilt the organ. A metallurgical analysis of the pipe metal was done to determine the proportions of lead and tin, as well as the amount of impurities in the metal. New Terz and Mixtur pipes were made for the organ by the Paul Fritts shop in Tacoma, Wash-

ington. Restoration of the original pipes and voicing of the new pipes was done by Hans Herr in the Brunner shop.

The organ was re-dedicated on October 2, 2011 with a concert played by Philip T. D. Cooper; it was hand pumped for the entire concert. Mr. Cooper also assisted in historical research for the restoration and was instrumental in encouraging the church to undertake the project. The fine sound of the organ delighted the large crowd in attendance, and Zion's organist Nancy Keller has been using the organ on a regular basis. This instrument should serve the congregation of Zion Moselem Lutheran Church well for many more years, and the organ can be heard once again as David Tannenberg intended. ■

Raymond J. Brunner founded R. J. Brunner & Co. in 1981. He is a graduate of Lehigh University and a member of the American Institute of Organbuilders and the Organ Historical Society.

Manual (51 notes, C to d'')		
8'	Principal	12 stopped wood basses, 39 metal pipes, 19 in façade
8'	Flaut Major	Stopped wood pipes
4'	Principal Octav	2 open wood basses, 49 metal pipes, 10 in façade
4'	Flaut Minor	Open wood pipes
3'	Quinte	51 metal pipes
2'	Sub Octav*	51 metal pipes
1 1/2'	Terz	51 metal pipes
	Mixtur II	102 metal pipes
Mixture pitches are 1 1/3' and 1', breaking once to 4' and 2 1/2' at middle C.		
* Tannenberg called his 2' stops Sub Octav rather than Super Octav. Wind pressure: 2 1/4 inches (56mm)		

Dudley Buck's *Grand Sonata in E-flat*: The Architecture of an American Masterpiece

Jonathan B. Hall

While a junior or senior in high school, I found a newish LP in the local public library: *Fugues, Fantasia and Variations—Nineteenth-Century American Concert Organ Music* (New World Records, NW280). Dated 1976, it was no doubt intended as part of the vast tribute to the Bicentennial that many of us remember. Richard Morris was the organist, and he played the 1876 Hook & Hastings instrument in St. Joseph's Old Cathedral, Buffalo, New York.

Dubbed the Centennial Organ because it had stood in the eastern end of the huge Main Building of the Centennial Exposition in Philadelphia, the four-manual instrument has been in Buffalo since 1877. It underwent change when it was electrified in 1925, but is substantially in conformity with its original design. Most recently, in 2001, it was restored by Andover and rededicated by Thomas Murray.

The Hook was the perfect organ for the repertoire, and the performance brought out the character of the instrument convincingly. But I was instantly captivated by the first piece. Taking up the whole of Side A was the *Grand Sonata in E-flat*, opus 22, by Dudley Buck. I was already a devotee of Bach, and to my ears the opening strains of the Buck were improbably sweet, heavy with a Victorian lyricism, very like a forbidden fruit. I was hooked.

Since then, I have treasured my own copy of this LP, and often re-read Barbara Owen's comprehensive accompanying essay, which expanded the record jacket from single to double format. But my appreciation of the *Grand Sonata* has matured from a slightly guilty Victorian pleasure to serious musical appreciation. The work, in fact, bears hallmarks of advanced compositional techniques, and, indeed, points a way forward in American musical composition.

Cyclical structure

In 1982, Jerome Butera (editor of this journal) successfully defended a thesis at the American Conservatory of Music in Chicago for his DMA degree. This thesis was devoted, in large part, to the *Grand Sonata*. He gives a clear, detailed account of the piece, situating it in nineteenth-century European practice. The thesis remains the most complete account of the work written to date.

But I am not aware of any study that points out the cyclical nature of this sonata. That is to say, each of its four movements begins with some reference to a particular shared musical idea. It is a simple idea, to be sure; but its presence adds luster to the first major organ sonata composed in America. It links the Buck piece, on a technical level, to the symphonies of Viërne, albeit on a more modest scale. At the same time, it places it on a more elevated architectonic plane than the early Widor symphonies.

The piece's stated key is E-flat major. Buck begins with a rising E-flat major scale (Example 1). Then he colors the scale with the lowered chromatic neighbors of scale degrees 3, 5, and 6 (Example 2).

These color-tones are commonplace in Romantic music, simply ornamenting the third of the tonic and subdominant harmonies, and hinting at the V/V. With these extra notes, we can form these typical gestures of Victorian parlor music, both of which are common in the *Grand Sonata* (Example 3).

Nor does this scale, of itself, form a motif that is exactly repeated through the piece. However, as we shall see, its presence is subtly pervasive. The rising chromatic scale is basic to every movement of the *Grand Sonata* and contributes to the listener's conviction that the piece hangs together, and thence to the work's enduring popularity.

First movement

The motif is heard at the very outset of the work, in the first movement, marked *allegro con brio*. Here, one must respectfully disagree with the liner notes in the Morris album: the movement is neither especially a "virtuoso" one nor, most definitely, "in free form." It is a textbook example of sonata-allegro form, and (in my opinion) at the high end of moderately difficult¹ (Example 4).

Note that the scalar material is in the tenor. This motif is echoed throughout the movement (Examples 5 and 6). Meanwhile, as mentioned, the movement hews closely to classical sonata-allegro form. The opening theme modulates to the dominant key of B-flat, whereupon we hear a second theme in a contrasting, lyrical style. (Here, we do not hear the cyclical material.) Energetic closing material rounds out the exposition. The development bandies the subsidiary ideas around in more or less remote keys, eventually leading us to the expected retransition and recapitulation in the tonic key. Note, as we end, the reappearance of motivic pitches in the pedal (Example 7).

Second movement

The second movement, an *andante espressivo* in the subdominant key of A-flat, prominently features the cyclical scalar material in both hands (Example 8). Cast in a spacious ABA song form, this movement not only calls to mind one of Beethoven's "hymnic adagios," but also the songs of Stephen Foster (who died in 1864) as well. It also reminds us of what made Buck so popular in his day.

The secret of his success lies in his feeling for the voice, for he is a vocal writer par excellence. This is a gift. One may study the range of the voice and try to master its capacities, but without the intuitive sensitivity to that which is vocal, the results are but poor; the music may be good but it does not fit the voice. This intuition is his in the highest degree, and his songs are rich, varied, picturesque, and stirring . . . [H]e does this so simply that we are unconscious of the mechanism, but feel the beauty and fitness of the whole.²

I agree in particular with the last sentence; to this day, we are likely to be "unconscious of the mechanism"! But we are not likely to miss Buck's rich lyricism; and the theme of this movement is the very quintessence of nineteenth-century American song, at least of a certain popular variety.

Third movement

The third movement of the *Grand Sonata*, marked *vivace non troppo*, is a well-known scherzo and trio, which is reprinted (minus its trio) in the second volume of *A Century of American Organ Music*, edited by Barbara Owen. It is in the relative-minor key of C minor; the trio is in the parallel key of C major. Here, the cyclical theme is visible in the rising scale with sharp fourth (Example 9), and elsewhere.

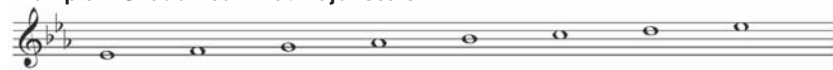
Last movement

The final movement, aptly described as a "rollicking fugue" in the Morris liner notes, begins with a strong evocation of the cyclical theme. I have always very much enjoyed these measures, but never understood why Buck chose to begin the way he did. I suggest that the notion of the cyclical theme solves this problem neatly (Example 10).

And of course, the "rollicking" fugue subject repeats the very same pitches of that long-ago tenor line in the first movement (Example 11). This theme is an elaboration of the patriotic song "Hail Columbia" (Example 12).

And we do not end this wonderful fugue—and sonata—without a final farewell to the motif in the last measures

Example 1. Unadorned E-flat major scale



Example 2. E-flat major scale with chromatic alterations



Example 3. Two idiomatic uses of the chromatic alterations



Example 4. *Grand Sonata*, first movement, measures 1–3



Example 5. *Grand Sonata*, first movement, measures 16–18



Example 6. *Grand Sonata*, first movement, measures 57–59



Example 7. *Grand Sonata*, first movement, measures 150–156



(Example 13). Note that this grand Victorian coda uses both of the little musical gestures shown at Example 2.

As mentioned earlier, this basic cyclical motive is not especially exciting. A rising major scale, wherein 3, 5, and 6 are colored by their lower neighbors, is not an innovation by any means; certainly it is not as historically important as the *Tristan* chord! But I think the evidence in the musical text is convincing. Dudley Buck consciously built his *Grand Sonata* with reference to that motif.

European influences

In retrospect, it is hardly a surprise. Buck went to Europe in 1858; he studied in Leipzig, Dresden, and Paris; his teachers included Beethoven's protégé Ignaz Moscheles, as well as the then-current Thomaskantor, Ernst Richter, and others. This kind of motivic compo-

sition was hardly new at that time; there had been Beethoven, for a start, with his *Pathétique* sonata and *Fifth Symphony*; there had been Berlioz, Liszt, Reubke. (Speaking of *Tristan*, Wagner completed that opera in 1859, having laid aside his work on the *Ring* cycle in 1857.) Buck returned to the States in 1862, and accepted a job in Hartford. He composed the *Grand Sonata* in 1865. So, although he would not have been in Europe for the premieres of the *Ring* operas, there is no doubt that motivic composition was *au courant* and made an impression.

In his doctoral thesis, Butera points to the *Grand Sonata* as combining formal procedures of German Romanticism with "sentimental Victorian" parlor music.³ These turn out to be two sides of the same coin: the "parlor" idea of a chromatically inflected scale pervasively

Example 8. *Grand Sonata*, second movement, measures 5–8



Example 9. *Grand Sonata*, third movement, measures 4–8



Example 10. *Grand Sonata*, fourth movement, measures 1–2



Example 11. *Grand Sonata*, fourth movement, measures 10–15



Example 12. Opening of “Hail Columbia”



influences the entire work in a decidedly Germanic fashion.

It is thus most worthwhile to point out the modest, but effective, use Buck made of this principle. He would continue to do so: in 1880, he composed *Scenes from Longfellow’s “Golden Legend”: A Symphonic Cantata*, where the *Leitmotiv* system is very much in evidence.⁴

In 1877, *Dwight’s Journal of Music* published a favorable review of Buck’s *Second Sonata*, opus 77, premiered by Clarence Eddy in Chicago in November 1877. It praised the work in part by drawing favorable parallels to the *Grand Sonata*, which the reviewer found “... somewhat too American in tone, uneven, and almost crude in places.” He also questions whether the classical sonata form is necessary, especially in light of Beethoven’s opus 111 and the six Mendelssohn organ sonatas.⁵ I do not question the youthful ebullience of the piece, its extroversion, cheeriness, and, in places, obvious lightness. However, such evaluations as “too American ... uneven, and almost crude” should not daunt us. Further study of this composer—this cosmopolitan, lyrically gifted, all-American classic—is very much in order.

Conclusion: looking forward

Whatever its faults, Buck’s *Grand Sonata* has staying power. Very popular in its day, it has enjoyed high visibility wherever there is interest in Victorian or 19th-century American organ music—this, despite the frequent reaction that the piece is “too American,” mere “parlor music,” or, in a word, *corny*.

But what do we have, at the end of the day? Do we have a monument to a departed esthetic—a period piece—a curious and lovely heirloom? Do we have something like an amiable and slightly eccentric uncle? I think not—definitely not. The *Grand Sonata* is altogether more important than that. I am indebted to an old friend and colleague for ex-

pressing this insight so clearly. Joshua Banks Mailman, who recently completed a Ph.D. in music theory at Eastman, listened to me play the opening bars of the piece over the phone during a wide-ranging conversation. His reaction was swift. “My gosh,” he said. “Did Scott Joplin ever hear that piece?”⁶

Ragtime. Of course! It is so far to the foreground that it has gone unmentioned. The spirited, syncopated, mildly chromatic opening fits the style admirably. It is important to remember that ragtime and jazz both have roots, in part, in the idioms of 19th-century parlor music and popular song—idioms also very much in evidence in the *Grand Sonata*. And, as for the chromatically inflected scale on which the piece is based, the blues scale is easily extracted from it.

Granted, there are features of ragtime, blues, and jazz that are not present: what Joplin calls the “weird and intoxicating effect”⁷ is absent, among many other things. The piece is an ancestor, nothing more; it represents one of the streams of influence of these later styles. It seems to me that we organists have tended to overlook this.

Butera’s thesis accurately points out many salient features of this work, including both “conservative” and “progressive” elements. Among the former, he points out the use of sonata-allegro form; the four-movement plan of fast-slow-scherzo-fast; the employment of ternary forms; and a learned fugue to conclude. On the progressive side, he notes (*inter alia*) chromaticism in har-

Example 13. *Grand Sonata*, fourth movement, measures 80–87



mony and melody; tertian key relationships; dramatic exploitation of virtuosity (à la Reubke or Liszt); freedom of fugal treatment (ditto); and so on.⁸

To this good list we can add the choice of a style that would prove the ancestor of some of America’s most distinctive music; music that—like the war that ended in the year the *Grand Sonata* was composed—would fight to unite the “varied carols” of America’s singing. The result was to be a convincing, and world-transforming, musical idiom. This is surely quite a feather in the cap of a twenty-six-year-old composer. I say we should let him be as American as he likes. ■

Notes

1. I wrote these words before reading virtually the same ones in Dr. Butera’s thesis, which I cite here: “The first movement is a virtual textbook example of classical sonata process . . .” Jerome Butera, “Form and Style in Two American Sonatas: *The Grand Sonata* in E-Flat, op. 22 of Dudley Buck, and *The Sonata* in E-flat, op.

65 of Horatio Parker” (DMA thesis, American Conservatory of Music, Chicago, 1982), 18.

2. Karleton Hackett, *The Great in Music: A Systematic Course of Study in the Music of Classical and Modern Composers*, ed. W. S. B. Mathews (Chicago: Music Magazine Publishing Company, 1900), 169.

3. Butera, thesis abstract, ProQuest Dissertations and Theses database.

4. Cf. A. J. Goodrich, *Complete Musical Analysis* (New York: The John Church Company, 1889), 297 ff.

5. *Dwight’s Journal of Music*, Saturday, November 10, 1877, 126.

6. Phone conversation with Joshua Banks Mailman, May 2011.

7. Scott Joplin, “The School of Ragtime” (New York, 1908), in *Scott Joplin: Collected Piano Works* (New York Public Library, 1972), 284.

8. Butera, “Form and Style,” 40–41.

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Organists of Yesteryear in the World's Largest Village

Cathryn Wilkinson

A musical village on the edge of a metropolis

From 1920–1940, the organists at churches in Oak Park, Illinois distinguished themselves, certainly by talent, but also by hard work and a vision that went beyond playing hymns for their congregations. With the resources of Chicago just a few miles away, Oak Park might not be classified as a typical town. But recounting the contributions of a generation of Oak Park's organists shows the extent of the opportunities that were open to professional musicians of this era. In small ways, their legacy lives on in today's churches; in larger ways their musical accomplishments are an inspiration for our generation.

In the mid-nineteenth century, visitors journeying across Illinois by horse and wagon often overnights in Oak Ridge, about 15 miles from Chicago's bustling commercial district. At this crossroads, on the site that grew into the village of Oak Park, the welcoming home of Joseph Kettelstrings had served as an impromptu tavern and hotel from the mid 1830s. Beginning in the 1840s Chicago emerged as a mecca for city dwellers, who could obtain the latest innovations from the east coast on the edge of the prairie via the city's burgeoning freight networks. In a pattern that retraced itself all across the Midwest, the Kettelstrings family gradually divided and sold off property to new settlers. In the case of Oak Park, sales were restricted to those "people who were against saloons and for good schools and churches."¹ By 1851, the Chicago and Rock Island Railroad line connected Chicago southwest to Joliet and soon extended on to the Mississippi River. Hospitality and convenience steadily attracted more residents with a can-do spirit to Oak Park, with the population reaching 4,600 in 1890.

In the early years of the 20th century, Oak Park mirrored the progress that swept across the quickly industrializing North American landscape. By 1940 the village population had reached a high of 66,000, growing more than 100% in the years between the wars. The former settlement earned the nickname "The World's Largest Village," and it could have been, in political jurisdiction and in mindset. However, these villagers were not a common lot; among them are counted many innovative and enterprising scions: Frank Lloyd Wright, Ernest Hemingway, Doris Humphrey, and Ray Kroc. In the economic recovery after the Great Depression, a euphoria of success seemed to waft all across American society, spurring innovation and business growth. The aura of achievement was embodied in Chicago's centennial celebration in 1933 with a hugely popular and privately financed world exposition, "A Century of Progress."

Chicagoans formed and supported an extensive variety of professional and amateur musical organizations. Some were based on ethnic identities, such as the Chicago Welsh Male Choir, and others on business connections, such as the Illinois Bell Telephone company chorus. Organists were connected through the Chicago Choir Directors' Guild, the local Organists' Club, the Chicago Club of Women Organists, and the Illinois AGO chapter, founded as the Western Chapter in 1907.

Although overshadowed by Chicago's museums, cultural centers, performing arts, and industry, Oak Park developed a significant cultural identity in its own century of progress. The Scoville family donated land along the main thoroughfare and funds to construct a public library in 1888. William Corbett conducted a village orchestra in the 1880s, and at about that time, the Congregational Church hosted concerts by the Rubenstein Club. Dr. Methven, as president, and Mrs. Clarence Hemingway, conduc-

tor and mother of Ernest, produced concerts with the Oak Park Choral Society in 1897. Oak Park and its eastern neighbor Austin formed a local chapter to support the vision of Edward and Marian MacDowell's newly conceived colony in Peterborough, New Hampshire. By 1935, 100 years after its settlement, Oak Park boasted a semi-professional Civic Symphony Association, the Warrington opera house, several movie theaters open even on Sundays, and a Civic Music Association organizing local concerts.

Home to good churches

Central to Kettlestrings's vision and the community-building ethic that shaped the village was the establishment of churches. The first makeshift church building was an unassuming 1855 frame structure known as "Temperance Hall," shared by several dozen worshippers of varying denominations. Dora Kettlestrings, the daughter of Joseph, led a *cappella* singing for services in this hall. A memoir of early days recounts that Mr. Blackner ran a New England-style singing school in Oak Park and his wife played a parlor organ in Temperance Hall.² The first denominational building constructed in Oak Park was Emmanuel Lutheran Church in 1867, a German congregation.

With the construction of the landmark stone edifices of First Congregational Church in 1873 and First United Methodist in 1874, several congregations anchored Oak Park's central commercial district, just two blocks from the train line to Chicago. The saying went, "When you get where the saloons stop and the churches begin, you are in Oak Park."³ Modeled on European cathedrals, these buildings accommodated several hundred worshippers and symbolized the key role that religion played in the village. By the 1930s, at least seven congregations in the village registered memberships above 1,500. Perhaps largely due to the immigrant population, which in the 1920s and 30s hovered around 50% non-natives mainly from northern Europe, a commitment to maintaining churches in the European style was unquestioned.

Fine pipe organs were *de rigueur* in these churches. E. M. Skinner, Austin, and Casavant each installed large showcase instruments in Oak Park in the first decades of the 20th century. Many of these organs served well into the 1980s. The organists who played them, along with school and private music teachers, provided musical experiences for the whole village. Some of the organists were heard nightly at Oak Park's movie theaters as well as Sundays at the church.

Radio is king for the King of Instruments

Edwin Stanley Seder (1892–1935), First Congregational Church

Seder served as organist at First Congregational Church in Oak Park from 1921 to 1935. This congregation built on the site of the Scoville family's apple orchard in 1873 and in the 1890s they hosted the MacDowell Society's concerts. By Seder's time, the first church had been replaced with a spacious English Gothic revival building.

Seder held a music degree from the University of New Mexico, where he also taught before moving to the Chicago area. His musical accomplishments show him to have a broad command of organ and choral repertoire. At First Congregational, he maintained a choir skilled and balanced enough to present Bach cantatas and *Messiah*. He also accompanied the Chicago Bach Chorus in many Bach cantatas. With this group he performed the *Christmas Oratorio* at Orchestra Hall on Michigan Avenue. In one program of extreme dimensions, the Chicago Bach Chorus performed the *Magnificat*, five cantatas, and the



Edwin Seder and his wife, professional soprano Else Arendt (Archives of First United Church of Oak Park)

Actus Tragicus, according to the *Tribune's* Douglas, "both ardently and with respect." Seder played Bach's *Prelude in E-Flat* and the *St. Anne Fugue* at one Bach Chorus concert. For the Chicago Singverein he accompanied Bruch's *Das Lied von der Glocke*, op. 45. He frequently accompanied his wife, soprano Else Harthan Arendt, in recitals of Baroque music, both in Oak Park and throughout Chicago venues. Upon Seder's untimely death in 1946, Arendt became the music director at the church.

A regular feature of *The American Organist* in the 1920s and 1930s was a listing of service music submitted by members. There is no indication on what basis these lists were selected; many of the submissions are from the same organists on a regular basis. They worked in congregations with some of the country's better-known music programs, such as Lynnwood Farnam at Holy Communion in New York and Ray Hastings at Temple Baptist Church in Los Angeles. From a review of several of the service music submissions, character music and opera excerpts from concert venues were quite commonly heard during worship services, and hymn-based voluntaries only on occasion.

In 1922, Seder reported having played *Festival Toccata* (Fletcher), *Allegro in F* (Guilmant), *Largo* from the Ninth Symphony (Dvorák), *Grand Choeur Dialogue* (Gigout), *Sunset and Evening Bells* (Federlein), and "March" from *Tannhäuser* (Wagner) at First Congregational Church. On Palm Sunday in 1923, he performed "The Palms" (Faure), "Jerusalem" (Parker), *Prelude to Parsifal* (Wagner), and "Palm Sunday" (Maily). He performed these works on the church's 4-manual Skinner organ (Opus 274) of 69 ranks, which was situated in the front of the nave high above the altar with the console hidden by a carved wooden screen.

Seder played, not only behind this screen on Sundays, but also out of sight for many radio listeners. The advances in broadcasting and electronic technology in early 20th-century America strongly impacted the organ world. Chicago radio station WLS, funded by Sears, Roebuck (the World's Largest Store), began broadcasting in 1924 and from day one employed theatre organist Ralph Waldo Emerson. Early rival WGN (the World's Greatest Newspaper) was financed by the *Chicago Tribune*. The *Tribune's* reviewer Elmer Douglas wrote a daily review of radio broadcasts, which were the new sensation. The public considered musical broadcasts on the airwaves just as much a performance as a live concert. Douglas was particularly enamored of the playing by organist Edwin Stanley Seder, who began playing for WGN radio broadcasts

in 1924. Douglas wrote in great detail about each work—for example, singling out some of Seder's improvisations and the beautiful *Sanctus* from Gounod's *St. Cecilia Mass*, presumably transcribed by Seder for organ. On nearly any given day at 6:30 p.m., listeners throughout Chicago could tune in to WGN and hear a live organ recital by Seder.

Seder performed upwards of 1,000 concert broadcasts, first on an Estey organ at the station, and later on a Lyon & Healy organ constructed specifically for the WGN live broadcast studio in Chicago in 1924. The radio organ was played in a studio designed by acousticians with walls covered in silk brocade to provide optimal tone quality. Reportedly in December 1925 Seder reached the mark of having broadcast his 1,000th piece without ever having repeated a work on the air.

His radio presence certainly brought recognition. He had gained the post of professor in the organ department at Northwestern University in Evanston in 1919 and also taught at Chicago's Sherwood Music School. In 1934, he joined the music faculty at Wheaton College Conservatory, in the far western suburbs of Chicago, where he taught history, organ, and conducting.

In addition to his teaching, broadcasting, and service playing, Seder earned the FAGO certificate and became president (dean) of the Chicago AGO chapter. During his tenure he led the chapter in planning for a series of weekly noonday recitals in Chicago venues. He concertized frequently in Oak Park and Chicago. He was once presented by the Chicago AGO chapter in recital at St. James Cathedral. He was invited to perform at St. Luke's Episcopal Church in Evanston, home to a 4-manual Skinner, Opus 327, and at the dedication of the 121-rank Kimball organ at New First (Union Park) Congregational Church of Chicago in 1927. Two representative recitals at First Congregational in Oak Park reveal that much of his repertoire showed off the orchestral organ through recent character music and opera transcriptions:

Concert Overture in B Minor (Rogers)
"Allegro" from Sonata I (Guilmant)
Danish Song (Sandby)
March of the Gnomes (Stoughton)
Serenade (Rachmaninov)
Rhapsody (Cole)

A second program opened with a repeat performance of Stoughton's *March of the Gnomes*, followed by:

Overture to Der Freischütz (Weber)
Minuet (Zimmerman)
Bells of St. Anne (Russell)
Brook (Dethier)
Concert Overture (Hollins)

Seder's concerts often featured complex works by Bach, such as *Komm Gott, Schöpfer* from the Leipzig chorales, which he played along with one of the few works he composed, *The Chapel of San Miguel*, on a program in Winnipeg in 1929.⁴

Music for the masses

Edgar A. Nelson (1882–1959), First Presbyterian Church

Philip Maxwell of the *Chicago Daily Tribune* wrote often about Edgar Nelson's many performances for very large audiences in Chicago. He mentions that one of Edgar Nelson's favorite passages in the Bible was "Sing unto him a new song: play skillfully with a shout of joy" (Psalm 33:3).⁵ Maxwell did not document Nelson's shouts of joy, but Nelson's skillful playing is well documented. His career was centered around First Presbyterian Church in Oak Park, in the "church corridor" of the city's commercial district, but his impact went far beyond.

Nelson was born into a musical family of Swedish heritage and followed in



Dr. Edgar Nelson, organist at First Presbyterian Church of Oak Park (Archives of First United Church of Oak Park)

his father's steps as a church musician. Beginning in 1909 and continuing for 47 years, he was music director at First Presbyterian Church, playing an organ by the Hall Company, with whom he may have consulted on the design. Hall had also installed an organ for the Bush Temple of Music, a well-known piano store in Chicago.

While he was working at First Presbyterian in Oak Park, Nelson was also a student at the Bush Conservatory in Chicago, one of several prominent private music schools established in the early 20th century. Nelson later joined the faculty there. As church music director, he presented organ concerts and conducted musical revues, such as a musical arrangement of *The Thurber Carnival*. He also directed children's and adult choirs and composed incidental music for the church's Christmas pageants, which were remembered later by church members as being fabulous. The church music budget provided for a paid quartet of local professional singers, which Nelson conducted for Sunday services. Not until the early 1950s with new pastoral leadership was a volunteer choir and a handbell ensemble formed.

Dr. Nelson played Sunday mornings in Oak Park for a congregation of 1,600 and then for 40 years headed into Chicago each afternoon to Orchestra Hall, where he conducted a choir of 125 voices at the Chicago Sunday Evening Club until 1956. The club was a source of pride for the greater metropolitan area and eventually drew a national audience through radio broadcasts. Every Sunday night local businessmen and travelers would fill the 2,000-seat concert hall for a nondenominational Christian service featuring prominent religious speakers such as Henry Sloane Coffin from Union Theological Seminary and W.E.B. DuBois from Atlanta University. Founded in 1908, the Chicago Sunday Evening Club still produces a weekly cable TV broadcast. "30 Good Minutes" is aired on WTTW, where production moved from Orchestra Hall in the 1960s.

The club's leaders, who included Rev. Clifford W. Barnes, an internationally known church activist and Chicago philanthropist, offered an additional level of status to the CSEC, as did Daniel Burnham's beautiful Orchestra Hall venue from 1904. Dr. Nelson played the Lyon & Healy organ there, Opus 164 also from 1904, which at 4 manuals and 56 ranks was reported to be the largest instrument the Chicago-based company ever built. The CSEC services included performances by the club's own chorale, which pre-dated the Chicago Symphony Orchestra's resident chorus by several decades.

Dr. Nelson was respected and well known in Oak Park through his long tenure at First Presbyterian Church. Also, due to his post as conductor, and from 1938 until shortly before his death, general choral director for the annual Chicagoland Music Festival, his reputation extended much further. Beginning in 1930, the Chicago Tribune Charities sponsored this event annually for 35 years, reportedly attracting more than 10,000 singers at a time to Soldier Field. The outdoor stadium was usually home

to the Chicago Bears football team, but for a few days each August, in Chicago's sweltering summer heat, a musical crew headed by Nelson organized singing contests and performances for choral ensembles from as many as sixteen states. On one occasion, more than 80,000 people were expected in the audience, purchasing tickets at \$1.50 each. Participating choirs were auditioned because the number of choirs that wished to perform was far greater than the organizers could accommodate. The festival presented not only classical choirs, but also represented Chicago's varied ethnicities with African-American gospel choirs, accordion ensembles, and popular country vocalists as well.

When he was only 28 years old, Nelson was honored by King Gustaf V of Sweden with the Order of Valhalla, during a tour of Scandinavia with the Swedish Choral Club of Chicago, which he directed.⁶ In 1930, he became president of Bush Conservatory of Chicago. Two years later, when the Bush Conservatory was subsumed under Chicago Musical College, Nelson continued on as president of the merged school. His legacy was such that the Chicago Conservatory of Music dedicated a concert hall in his honor after his death, naming it the Edgar A. Nelson Memorial Hall.

In addition to his teaching and administrative roles, for 44 years Nelson conducted the 200-voice Marshall Field Chorus, associated with Chicago's landmark department store on State Street. For more than ten years, Nelson was the accompanist for the prestigious Apollo Musical Club. This independent auditioned chorus of about 80 voices sold standing subscriptions to its concerts of oratorios, cantatas, passions, and other large choral works such as Bach's *B-Minor Mass* in Orchestra Hall. A *Chicago Tribune* reviewer referred to Nelson's accompanying there and for numerous vocal recitals as consistently ideal. The Apollo Musical Club's director in the early 20th century was Harrison Wild, notably also a founding member of the American Guild of Organists in 1896 and the Chicago (originally the "Western") chapter in 1907. When Wild retired from the Apollo Club in 1928, Nelson took on the role of conductor and held that post until 1951.

In 1937, living in the technological age that followed the century of progress, Nelson was among the musical experts chosen by the Federal Trade Commission for a panel to review the issue of a new organ. The panel was to advise on the validity of claims by the Hammond Clock Company of Evanston, Illinois that its electronic instruments were organs. No doubt many organists saw the clock company's invention as a threat. Nelson joined the majority opinion of the panel, which concluded that the so-called electronic organ did not meet the accepted definition of an organ. This verdict did not hold back the Hammond Clock Company, nor did it intrude on Nelson's indefatigable musical activity or impeccable musicianship.

Casavant makes their mark in Oak Park

George H. Clark, Grace Episcopal Church

In the early years of the 20th century, Mrs. Linda Holdrege Kettlestrings, who married into Oak Park's founding family, served as organist at Grace Episcopal Church. The building was a gracious English Gothic revival structure completed in 1905 on the "church corridor." Mrs. Kettlestrings also accompanied silent movies at Oak Park's Lamar Theater two blocks away.⁷ In 1922, just a few years after the firm of Casavant Brothers of St-Hyacinthe, Quebec celebrated their 40th anniversary, they installed Opus 940, a 65-rank, 4-manual organ for Grace Episcopal Church. Chicago was already home to a dozen organs by Casavant, but this was only their third in Oak Park, and by far the largest in this village, which THE DIAPASON had declared to be a prominent organ center. The *Chicago Tribune* reported the cost of Grace's new instrument at \$50,000.⁸ In 1947, Marcel Dupré performed a solo



George Henry Clark, Grace Episcopal Church (Collection of Dennis Northway)

recital to celebrate the 25th anniversary of the instrument.

At the time of its installation, the church's organist was George H. Clark. Born in England, Clark was raised in the English choirboy tradition of London's smaller parishes. He studied with Joseph Bonnet—for how long and where is not known, but Clark often included works of Bonnet on his recital programs.

Clark kept good company. He was chosen to be one of three organists performing for a festival AGO service on April 24, 1928 in celebration of the new Möller organ, Opus 5196, at nearby Austin Congregational Church. The other performers were William H. Barnes, the noted author, organ designer, and past dean of the Chicago AGO chapter, and Harold B. Simonds, organist of St. Chrysostom's Church in Chicago.

Clark had a 2-manual organ installed in his Oak Park home in 1926. Opus 1162 was the fourth Casavant organ in Oak Park and featured a 16' Bourdon in

the pedal division. Whether Clark was duly impressed with Casavant's work or due to some other circumstance, he became Casavant's Chicago sales representative in 1932. His first instrument was purchased by Saint Catherine of Siena Roman Catholic Church in Oak Park. This was Opus 1467, a 3-manual instrument of 24 ranks. Clark played the inaugural organ recital featuring repertoire that frequently appeared on concert listings of the period: an excerpt from *Tannhäuser*, Borodin's "At the Convent," an unnamed work by Guilmant, and a transcription of the "Hallelujah" chorus.

A dean and director from Chicagoland's best

Raymond Allyn Smith and Theodore Kratt, First Baptist Church

Just two blocks from the principal church corridor of Lake Street stand the First Baptist and First United Methodist churches. The Methodist congregation was Oak Park's first, formally organized





Raymond Allyn Smith, First Baptist Church (THE DIAPASON, November 1, 1957)

in 1872 as the First Methodist Episcopal Church. In 1925 the present building, designed by noted Oak Park architect E. E. Richards, was completed and the Skinner organ company installed a pipe organ in the same year. This was Oak Park's third Skinner, Opus 528, with four manuals and 43 ranks—all three organs within three blocks of one another.

The nearby First Baptist congregation housed the second Skinner in the village, a 4-manual organ of 38 ranks, Opus 358, dedicated on April 25, 1923. This organ replaced the small pump organ that had been donated to the Baptist church by the pastor in 1882. In 1922, the congregation, which had grown to a membership of nearly 1,600, called Raymond Allyn Smith as organist. Smith was a graduate of the University of Chicago and conductor of glee clubs at both Beloit College and the University of Chicago. A native of Ohio, he studied organ, piano, and composition, first at Oberlin College and then with organist Robert W. Stevens in Chicago.⁹ Smith most likely would have been close to the installation of Skinner's gargantuan 110-rank organ in Rockefeller Chapel on the University of Chicago campus. He consulted with William H. Shuey, who had preceded Edwin Stanley Seder as organist at First Congregational Church and knew its 1917 Skinner organ well, on the specifications for First Baptist in Oak Park.

According to the account of the organ's installation in *The American Organist*, First Baptist Church completed its red brick building with English Gothic features, purchased the organ, and installed ten tower chimes, all without carrying forward any debt.¹⁰ The chimes were a memorial in honor of George H. Shorney, some of whose descendants are still active in this congregation today. Smith planned a series of recitals and choral events throughout the year to celebrate the acquisition of the new organ. He collaborated with Theodore W. Kratt, the church's music director. Kratt had graduated from the Chicago Musical College in 1921, later joining the faculty at Maine Township High School, and serving First Baptist Church until 1928. He conducted a Sunday choir of sixty voices at First Baptist. He founded an Oak Park choral society of 100 augmented with approximately fifty singers from a junior choral society for special concerts, given in the sanctuary that seated nearly 1,000.¹¹ The choir's repertoire included cantatas and oratorios, one example being *Elijah* by Mendelssohn.

A celebratory program one month after the organ's installation, most likely with Kratt conducting and Smith accompanying, included a mix of vocal, choral, and piano repertoire by contemporary composers (Amy Cheney Beach, Sergei Rachmaninov, Camille Saint-Saëns), chorus excerpts by Gounod and Sullivan, an organ work by the ever-popular Pietro Yon, and the "Hallelujah Chorus," which frequently appeared on concerts during this era. The final work was an organ transcription of the March from Verdi's *Aida*.

Smith not only performed in the Chicago area; he was invited elsewhere as a soloist. His program in 1923 for the ongoing recital series at the University of Illinois, home to a 4-manual, 59-rank Casavant, follows:

Toccata and Fugue in D Minor (Bach)
Sonata No. 4 in D Minor (Guilmant)
Echoes of Spring (Friml)
Notturmo (Mendelssohn)
Am Meer (Schubert)
Au Convent (Borodin)
Toccata from Symphony No. 5 (Widor)¹²

Smith's colleague and music director at First Baptist, Theodore Kratt, completed his Mus.D. at the Chicago Musical College in 1932. He moved on to other positions, first as orchestra conductor at Miami University of Ohio, incidentally a position organist Joseph W. Clokey had formerly held, and then as Dean of the School of Music at the University of Oregon. Later music directors at First Baptist of Oak Park were Herbert Nutt (1930–34) and Robert MacDonald (1935–39).

Let the organist do it!

Miss Etta Code (d. 1953), St. Edmund's Catholic Church

This Catholic parish, one of two established in 1907 in Oak Park, was served for 49 years by its founding priest, Monsignor John Code, with the help of his sister Etta Margaret, who played the organ. Miss Code, after 46 years as organist, was remembered at her funeral for her love of God and her zeal for His church. She is quoted on her guiding philosophy as having said, "The purpose of church music is to pray in song, not to entertain. It is an office once entrusted to priests. To make it an occasion for mere artistic display is to insult the God who is on the altar."¹³

As a child, Etta grew up with John and five other brothers in a musical family in Chicago's St. Columbkille parish, one of many Irish enclaves that yielded generations of successful Americans. The matriarch of the family was Mary Code. With her children, she formed a family ensemble in the home, playing mandolins, harps, and guitars for the neighborhood.

Miss Etta Code studied piano, harp, and organ at the Chicago Musical College. After graduating, she moved to Oak Park in 1907 to help her brother John nurse along the new Catholic parish in the village's commercial district. The congregation first met in a barn on the old Scoville property in the center of town and then in 1910 moved into a stately English Gothic building about three blocks from Oak Park's "church corridor." Miss Code's duties included managing the parish office, teaching at Chicago's historic Ogden School, directing the catechism classes for the parish school, and helping the needy callers who appeared at the rectory. In a more unusual role, at an outdoor parish fundraiser on the lawn of one of Oak Park's baron-era mansions, Miss Code was described as one of the "Oak Park beauties" who set up the "cigar booth" for entertainment on the lawn.

The parish Mass schedule found Miss Code at least once a day in the organ loft, playing for the liturgy and singing the solo parts while accompanying herself on the church's Casavant organ, and sometimes on harp. The size of the parish, which grew beyond 2,000 in the 1930s, dictated that there would be frequent named Masses and on many weekdays the organist had to accompany as many as three of them. When the church acquired a 16-rank Casavant pipe organ in 1913, Miss Code most likely consulted on this project. That year the church made a partial payment of \$1,155 on the instrument. Casavant installed two instruments in Oak Park in 1913. The other, at 53 ranks, was built for the First Congregational Church but sadly lost when lightning struck the church's steeple four years later. St. Edmund's Casavant, now the oldest remaining in Oak Park, was refurbished in 1952, just one year before Etta Code's death.

Miss Code organized a number of ambitious musical celebrations to com-



Miss Etta Margaret Code, organist at St. Edmund's parish, Oak Park (Don Gianetti, archives of St. Edmund's parish)

memorate events in the parish's life. She was frequently noted as an accompanist and organ soloist outside of regular Masses. In honor of a parish member who donated extensive decorations for the building's interior in 1920, she arranged a sacred concert, featuring William Rogerson and Vittorio Arimondi, soloists from the Grand Opera Company (later the Chicago Lyric Opera). Other performers came from the Theodore Thomas Orchestra in Chicago (later the Chicago Symphony Orchestra) and St. Edmund's choir of 34 voices. Miss Code accompanied and played a "Finale" by Guilmant, presumably from an organ sonata. The male chorus of the Catholic Casino Club sang sacred excerpts in Latin by Gerasch and Kreutzer. The repertoire spanned from Mozart and Haydn to Gounod. A reviewer in the local *Oak Leaves* reported that the church was packed that evening, and "not the least convincing contribution was Miss Etta Code's organ accompaniment of the intricate and exacting scores and her rich and voluminous interpretation of Guilmant's organ recessional."

Miss Code seemed to show an affinity for opera, having directed at the Warrington Opera House in Oak Park, where there was a resident orchestra. The Warrington billed itself as "the only legitimate theater outside of the Chicago Loop" and it was large enough to seat 1,500 people. The following year, since the first sacred concert was so well received, Miss Code organized a repeat performance, again with Messrs. Rogerson and Arimondi of the Chicago Grand Opera Company, and noted Chicago organist Adalbert Hugelot. Hugelot played *Gesu Bambino* by Pietro Yon, many of whose works are frequently found on recital programs of this era. Several vocal solos from Handel ("Where'er You Walk") to Verdi (*Ave Maria*) contrasted with Grieg and Tchaikovsky transcriptions played by a string quartet from the Chicago Symphony Orchestra.

The sacred concerts did not continue on this scale in future years. The church's annual expense for parish music was \$415 in 1921, on a par with the amounts given for European sufferers and Irish relief. This was sufficient to sustain a choir, which met regularly every Friday night, even throughout Oak Park's hot summers. During the school year, students at the parish school presented musical plays and concerts by the student band. Miss Code served both students at the school and friends throughout the parish and the village. Father Code referred to her as his "first assistant" at St. Edmund's. At her death, 95 parishioners and local church and community groups requested memorial masses for her.

Value added

The careers of Edwin Stanley Seder, Dr. Edgar Nelson, George Clark, Raymond Smith, Theodore Kratt, and Miss Etta Code spanned an era in which the organ's standing was as solid as the pillars surrounding their churches. In spite of economic hardships and the staggering scale and speed of world events from 1920–1940, these musicians held on to a constant discipline of planning, practice, and performing that enriched their communities with live music. They may have

worked in a village, but they worked at a level that rivaled larger urban centers like Chicago. Their legacy shows that the society that heralded the era of radio, streetcars, Gershwin, and Guthrie also valued the centuries-old tradition of organ-playing in its churches. ■

Notes

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3. *Ibid.*, p. 27.
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8. *Chicago Daily Tribune*, Pro-Quest Historical Newspapers (1849–1987), November 19, 1922.
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The author gratefully acknowledges the assistance of local historians Lee Brooke, Don Gianetti, Dan Pietrini, and Connie Schumacher in researching this material. Also Keith Eiten of Wheaton Conservatory assisted with reference advice, and Stephen Schnurr and Dennis Northway provided photographs and historical details.

Note: Four Oak Park churches, including First United Methodist, Grace Episcopal, and the Church of St. Catherine and St. Lucy discussed above will be included in the itinerary of the OHS National Convention, July 8–13, in Chicago and environs. For information: <organsociety.org>.

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Cathryn Wilkinson holds an Associate certificate from the American Guild of Organists and a Ph.D. from the University of Iowa School of Music. She has published articles on opera and hymnody of Slovakia, where she worked as a U.S. Peace Corps volunteer; and most recently on American and Slovak hymnody in Companion to the Lutheran Service Book (Concordia Publishing forthcoming). From 2004–2011, she was the organist at First United Church of Oak Park, in the 1917 building of First Congregational Church on land from the Scoville family of Oak Park.

Cover feature

**Foley-Baker, Inc.,
Tolland, Connecticut
Duke University Chapel,
Durham, North Carolina**

The 1932 Aeolian at Duke University Chapel has as colorful a history as any American organ. In 1930, at a time when contracts had grown scarce, Aeolian wrested the job from Skinner, only to plagiarize the stoplist and layout of Skinner's 1928 organ for Princeton University Chapel. By the time Aeolian installed the job, their brazen move had evolved into the bittersweet reality of a merger with Skinner. Thus, the Duke organ became Aeolian's last statement of what a grand organ should be. After World War II, the instrument developed particular appeal through the tenure of Chapel organist Mildred Hendrix, with later chapters of near-replacement in the late 1980s, a seminal bequest toward restoration by Director of Chapel Music Benjamin Smith, renewed respect in the 1990s, and a complete renovation finished in 2009 by Foley-Baker, Inc. More than history, the tale of the Duke Aeolian reads like a screenplay.

Mike Foley recently wrote up the project in *The American Organist* from his company's point of view; a forthcoming article in *The Tracker* will examine the organ's historical and contemporary importance in greater detail. This piece focuses on technical and musical issues raised in the renovation, since the Duke project lies in that area between restoration (in which nothing is changed) and rebuilding (in which new and old material are given equal status toward an updated musical goal). How this project balanced respect for the original material with modern and practical concerns is important to review, and can be examined in three primary areas: musical, console, and interior.

Background

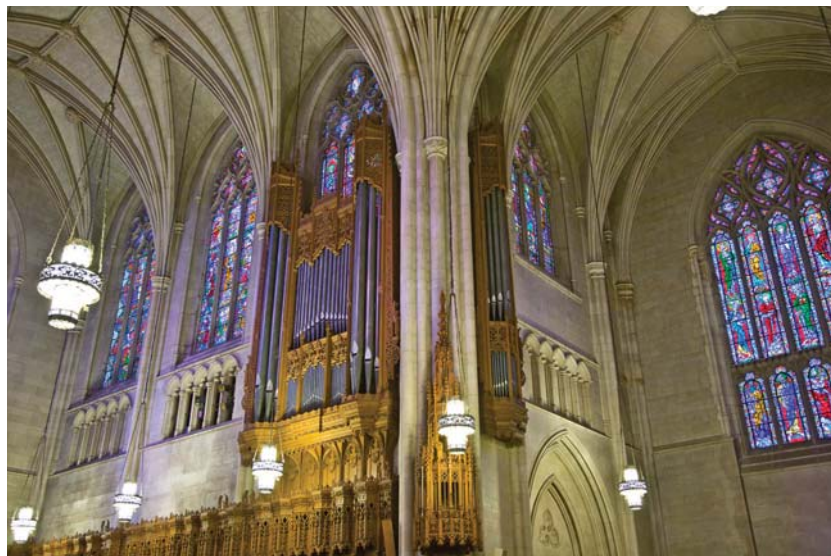
From 1929 to 1932, its final years of production, Aeolian's organ department produced three heroic organs: Longwood Gardens (Op. 1726, 146 ranks, five 32's), completed in June 1930; Westchester County Center, an auditorium in White Plains, New York (Op. 1747, 69 ranks, 32' Bombarde), completed in late 1930; and Duke Chapel (Op. 1785, 120 ranks, three 32's), signed in October 1930, installed in early 1932 and dedicated that June. (In 1931, Aeolian signed a fourth in this mode for the Hershey Community Theatre in Pennsylvania. The contract went to Aeolian-Skinner in the merger, and the resulting instrument, completed in 1933 under Ernest Skinner's personal direction, was a Skinner through and through.)

High pressures, large scales, multiple reed batteries, and identical primary scaling link these Aeolians as sister efforts. The recent renovations at Duke and Longwood reveal that while Aeolian's intentions were suitably heroic in each case, the company was still feeling its way along the finer points of how to build mechanisms and pipes to cope with the demands of high wind pressures. In turn, those details affect how these organs are renewed for their second life cycle.

Musical issues

At 120 ranks, the tonal disposition at Duke represented an apotheosis of the Symphonic organ, from a period in which a semblance of traditional chorus building was beginning to return to American organbuilding. The comprehensive chancel scheme was supported by an encased two-manual section in the nave, having an unenclosed chorus, Pedal 16' Principal in the façade, and a group of enclosed softer voices.

The instrument remained in this original state only 16 years, however. Certain mechanical and musical issues brought about a campaign of work by Aeolian-Skinner in 1948, including a new remote-control combination action and crescendo pedal. Ten new string ranks



Façade and casework, built in 1931 by Irving and Casson of Boston



New console by Richard Houghten

were installed, probably not to provide a different type of tone as much as to correct speech deficiencies common to ranks built from Hoyt metal, as the originals were. Some sounds were changed. New Choir mutations did not precisely replicate the Aeolian originals, and the Antiphonal chorus was remodeled, using new 8' and 4' ranks, a revoiced chorus reed, and a de-tiered and brightened mixture. Finally, the chancel Great chorus underwent a bit of reshuffling: the 5 1/2' Quinte became a third 4' Principal, the III-VI Plein Jeu was returned to the factory to be loudened, and the chorus was rebalanced somewhat on site.

In 1975 the Echo-Antiphonal was removed to make way for the present Flentrop, deleting a section of the Aeolian many had found particularly effective. But much more noteworthy was

the Chapel's acoustical transformation in 1974, from one of stereotypical Akoustolith deadness to epic acoustical grandeur. This one event changed all music in Duke Chapel; certainly no one active at Aeolian or Aeolian-Skinner ever experienced Op. 1785 as we do today.

Given this history of change, it was clear that any serious renovation of the Aeolian needed to develop an ethic around the organ's tonal content. Duke organists Robert Parkins and David Arcus spent years considering the matter, working through the issues as they considered various restorers. By the time Foley-Baker was signed on in 2007, the plan had solidified around restoration of the 1932 tonal scheme: retaining the 1948 Aeolian-Skinner replacement ranks, reversing the 1948 changes and shifts, and regulating the pipes as closely as could



Duke University Chapel, Horace Trumbauer, with Julian Abele, architects

be reasoned to where Aeolian left them in 1932. The adoption of such a plan was not a foregone conclusion, for the Aeolian is not without its anomalies. Unison flute tone outside the Solo is atypically gentle (the Great Principal Flute, for example, is softer than the Gemshorn), and some layout details that actually aid tonal projection do not initially appear to. After careful study and consideration, however, the conclusion among organists and rebuilders was that the most musical result would be attained with a return to the 1932 scheme.

While Aeolian's scaling and voicing was heroic in these jobs, the metal pipework and some of the heftier chorus reeds are perhaps one degree less substantial than what is asked of them. As a result, it becomes especially incumbent to examine pipes thoroughly during rehabilitation to ensure their readiness for another life-cycle. In addition to normal tub washing, numerous seams and loose languids were repaired. Pipes were re-rounded on mandrels to assure good speaking conditions, tops trimmed, and new tuning collars fit throughout. Some of the largest wood pipes had developed cracks, which were routed out, splined and repaired. Finally, Foley-Baker tonal director Milovan Popovic reviewed all flue pipes on the voicing machine. The goal here was to do anything and everything that would promote stability of speech and tone for the next several generations.

For Duke, two aspects made the flue reconditioning process more complex. Unlike working on a Skinner, where many examples exist for study, the scarcity of this breed of Aeolian can involve more interpretation than can be comfortable during a restorative process. Also, Aeolian employed Hoyt metal for many flue ranks, evidently unaware of the material's tendency to creep over time. The syndrome mostly affects flue pipe windways, as lower lips bow out, making the tone less efficient and duller while vaguely staying on speech. Re-setting the windways is straightforward enough, but it involves a careful ear and a degree of conjecture to divine what the original voicers were after.

Broome & Co. LLC undertook reconditioning of all reed stops, having performed a similar task with the Longwood reeds, each job informing the other. That process is intensive. The pipes are fully documented before disassembly and rigorous cleaning; wood wedges are replaced with brass; every scrolled slot is cut out and replaced; and finally, the pipes are re-assembled and checked through on the voicing machine.

The final element in the organ's musical rehabilitation was the many weeks of tonal finishing, again led by Milovan Popovic. Tremolo regulation received perhaps as much attention as tone, an area to which Mike Foley is personally devoted. Aeolian used small tremolos to wobble large reservoirs, resulting in a light, fast and almost reiterative effect that many would find unpalatable

today. To produce, from these elements, an effect that organists will actually use is no small feat. Finally, after years of silence, the Chimes and Harp are heard again, the latter particularly fine in Aeolian organs, long on tone and short on action noise.

In the end, there was one stoplist change and one addition. The 15-inch wind pressure Pedal reed unit was made available in the manuals as an additional unison Trombone. And a new 25-inch-wind Festival Trumpet was added, modeled on the louder of the two fanfare Tubas on the Skinner at Yale University (the Aeolian-Skinner at Girard College in Philadelphia has a stop of similar construction). All members of the design team reflected upon a group of samples; the preferred stop was built by A.R. Schopp's Sons and voiced by Christopher Broome. These unenclosed pipes are nestled into the right transept opening, speaking directly into the crossing as a heraldic voice.

Console

While the company's earliest consoles followed the terrace-jamb form typical of the late 19th century, Aeolian evolved a trademark style in the 'teens, using horizontally tilting tablets in angled side jambs. The resulting low profile, even for large consoles, suited the residential setting (the person on the bench, operating a roll, could still engage socially). Organists often derided these consoles, since at a glance it wasn't clear which stops were drawn. Branching out to church organs in the 1920s, Aeolian first rotated the tablets to the more usual vertical arrangement, then developed a distinctive type of drawknob console, with natty celluloid moldings around departments and large ivory stopknobs on thick ivory shanks rather than the usual ebony. Some peculiarities migrated from the residence consoles: expression shoes with little excursion, spongy key action without tracker touch, non-AGO pedalboard and clavier relationships, and placement of the Sforzando piston directly next to Great to Pedal (surprise!).

The Duke console was Aeolian's tallest of this model: impressive as a forest of ivory, if tending to noisiness with its vacuum-action stopknob motors. As the size and fame of the Duke choir grew, the console height became a liability in the visual communication between organist and conductor. And, with the removal of the nave sections in 1975, the console contained many redundant controls.

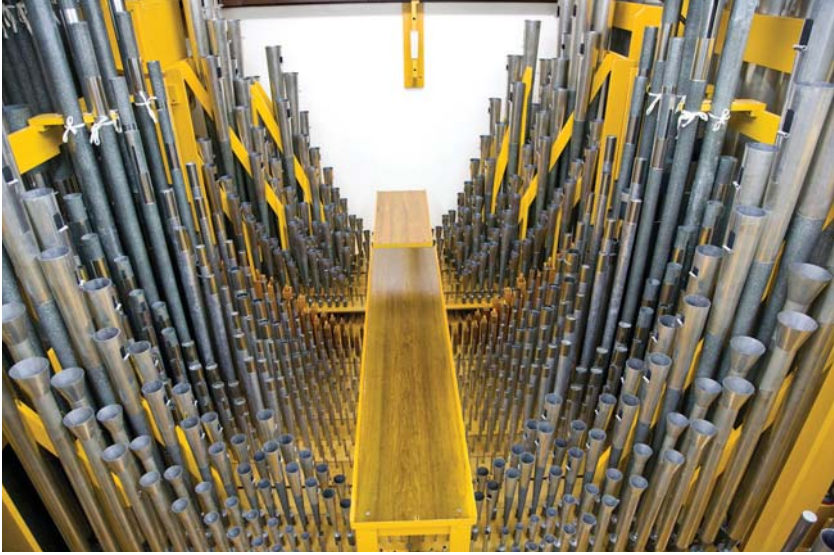
For these and other reasons, the organists decided they would prefer to archive the original console and have a smaller one better suited to the instrument's current configuration. Richard S. Houghten of Milan, Michigan was directly contracted for this work, along with the design and installation of solid-state control systems throughout. The new console blends dimensions and features more typical of Skinner (particularly key-touch and piston arrangement) with some of the visual design peculiar to the Aeolian original. Legally sourced ivory for keys, stopknobs, tablets, pistons, and indicator tags contribute to an ambience more of a modernized old console than a brand-new one.

Interior

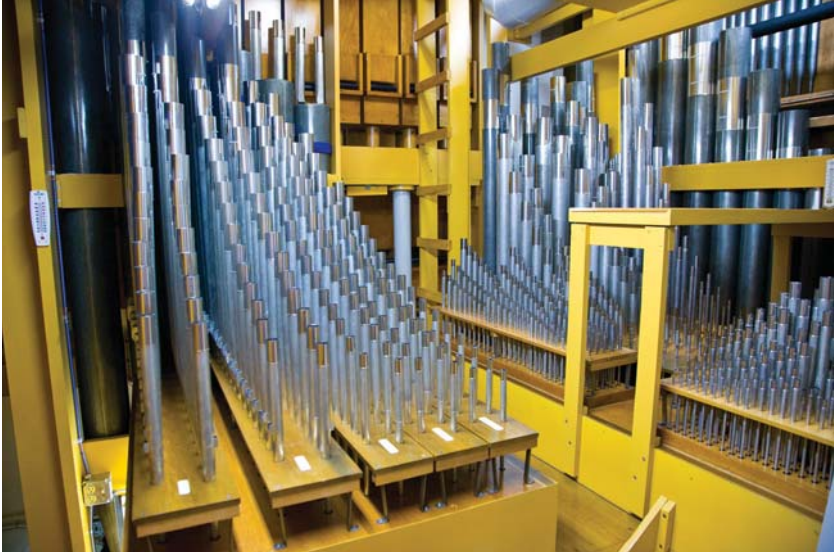
Projects involving old organs are made easier when the instruments in question are entirely original. More challenging is an organ that has unquestionable musical merit but might not have a mechanical foundation of comparable quality. At Longwood, Aeolian's first truly high-pressure effort (ranging from 8" to 30"), Aeolian experienced some structural instability with their new style of pitman windchest. Unlike Skinner chests, which are formed with horizontal joist-like separators between every stop, the Aeolian pitman chest is a simple box with a solid table, four sides and an occasional vertical post. At Longwood, this proved insubstantial to the pressures employed (many were reinforced in the recent renovation); the White Plains organ shows further evidence of the same syndrome. By the time the Duke organ was built, Aeolian had already realized that stouter construction was necessary. While each



Scaffolding was 50 feet high to remove Great/Pedal/Choir/Swell equipment



Looking over the sea of Choir division pipes towards the enclosed Great reeds



Portions of the reconditioned Pedal and Great



Looking down into the Great division

chest was carefully checked for signs of stress or need for reinforcement, none was needed in the end.

Otherwise, restoring all mechanisms to a like-new standard comprises the bulk

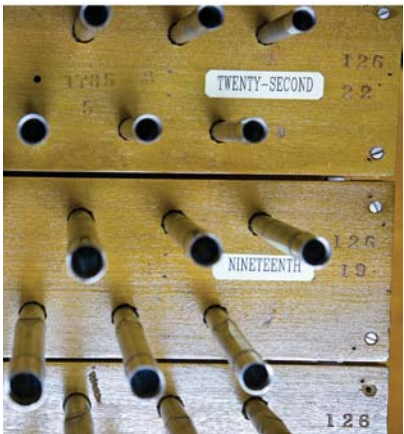
of any restorative effort. Each firm's instruments bring particular challenges. Aeolian was atypical in being a two-finish wood shop: some things painted, others shellacked. This factor complicates



FBI Head of Field Operations, Phil Carpenter, watches as a reservoir is lowered from the Great division



The reconditioned, 30-horsepower, triple-outlet Spencer blower



Original Aeolian rack board labels were replicated

renewal of the main windchests, whose solid tops are shellacked but whose sides and bottoms are painted. Most Aeolian organs have 6-stage accordion swell engines. For fancy jobs, a relay mixed and matched the six stages to produce 14 discrete increments of opening. A nice idea in theory, in practice the operation could lack smoothness, particularly in the first few stages. For Duke, Aeolian built 14-stage accordions, an elegant solution but a tougher restoration challenge. Finally, tremendous effort was put into renewing the Duke chambers and making all surfaces maximally reflective, together with a well-lit working environment for the technician. After decades of looking dank and worn, the chambers now gleam like a first-class hotel lobby.

Personnel

There had been talk of restoring the Duke Aeolian since 1990. Through the 1990s and 2000s, former curator Norman Ryan had rehabilitated much of the Swell, and portions of the Choir and Solo. In the push to undertake a comprehensive renovation, two gentlemen stood behind the project and saw that it got done. Duke University Organist Dr. Robert Parkins set aside earlier conceptions about style and saw that the instrument's fabric and tone were respected. He also dealt with the many logistical issues such projects raise. Chapel Organist Dr. David Arcus, familiar with and fond of similar instruments built by Skin-



Chapel organist David Arcus



Swell division



Reservoirs and wind lines under the Swell

ner (particularly that at Yale University, on which he studied with Dr. Charles Krigbaum) asked important questions, challenged assumptions, and kept music central to the discussion. His persuasive playing on the Aeolian invigorated established admirers and persuaded new ones. For Sunday worship, the two organists have developed creative means of employing both Flentrop and Aeolian in antiphonal hymn accompaniment, as well as showcasing Duke's other organs: the meantone Brombaugh in the side Memorial Chapel, and the Richards, Fowkes in Goodson Chapel, next door at Duke Divinity School.

A project of this magnitude, accomplished on budget in 20 months, requires planning of the surest sort coupled to experience in managing complex projects. While Mike Foley plays an active role in that process, foreman Phil Carpenter's long experience in the site management shows through every detail of the finished result. The Duke renovation takes its place in FBI's impressive roster of high-profile work of late: Boston-area Aeolian-Skinners at Symphony Hall, The First Church of Christ, Scientist, and Trinity Church; Groton School; and in 2010, the relocated 1929 Skinner for The Memorial Church, Harvard University.

For those who admire all of Duke's fine organs, in their excellence and va-

riety, this renovation allows the Aeolian to shine forth with the elegance of its sisters. Better still, it is played often and well. For those who labor hard on such jobs, there is no finer outcome.

—Jonathan Ambrosino

Photo credit: Mark Manring

The Duke Aeolian was rededicated in a gala concert February 8, 2009, jointly offered by Drs. Parkins and Arcus to a capacity audience, with works of Brahms, Karg-Elert, Reger, Pierné, Franck, Gigout, Locklair, Tournemire, and Jongen. The entire recital can be seen episodically on YouTube.

**Chancel Organ, Duke University Chapel, Durham, North Carolina
Aeolian Organ Company, Opus 1785, 1931–32**

GREAT (wind pressures: 6" for flues, 12" for reeds)		
32'	Quintaton (from tenor c)	61 pipes
16'	Diapason	73 pipes
	partially in north façade	
16'	Bourdon (Pedal, ext)	17 pipes
8'	First Diapason	73 pipes
	swapped with Second in 1932	
8'	Second Diapason	73 pipes
	swapped with First in 1932	
8'	Third Diapason	73 pipes
	restored to original from Prestant 4'	
8'	Gemshorn	73 pipes

8'	Principal Flute	73 pipes
8'	Doppel Flute	73 pipes
	(in Choir chamber)	
5½'	Quint	73 pipes
	restored to original from Third Diapason	
4'	Octave	73 pipes
4'	Principal	73 pipes
4'	Flute	73 pipes
	(in Choir chamber)	
3½'	Tenth	73 pipes
2½'	Twelfth	61 pipes
2'	Fifteenth	61 pipes
	Harmonics V	305 pipes
	Plein Jeu III–VI	268 pipes
16'	Contra Tromba	73 pipes
	(in Choir chamber)	
8'	Trombone (Pedal)	
8'	Tromba	73 pipes
	(in Choir chamber)	
4'	Octave Tromba	73 pipes
	(in Choir chamber)	
8'	Tuba Mirabilis (Solo)	
8'	Festival Trumpet	61 pipes
	(new, floating, 25" wind pressure)	
	Great to Great 16	
	Great to Great 4	
	Great Unison Off	

SWELL (wind pressures: 6" for flues and orchestral reeds, 10" for chorus reeds)		
16'	Bourdon	73 pipes
8'	Diapason	73 pipes
8'	Geigen Diapason	73 pipes
8'	Gamba	73 pipes
8'	Gamba Celeste	73 pipes
8'	Salicional	73 pipes
8'	Voix Celeste	73 pipes
8'	Rohrflute	73 pipes
8'	Cor de nuit°	73 pipes
8'	Flauto dolce	73 pipes
8'	Flute Celeste	61 pipes
4'	Octave	73 pipes
4'	Fugara	73 pipes
4'	Flute Triangulaire°	73 pipes
2½'	Nazard°	61 pipes
2'	Piccolo	61 pipes
2'	Flautino°	61 pipes
1½'	Tierce°	61 pipes
	Cornet V (composed of stops marked°)	
	Chorus Mixture V	305 pipes
16'	Posaune	73 pipes
8'	French Trumpet	73 pipes
8'	Cornopean	73 pipes
8'	Oboe	73 pipes
8'	Vox Humana	73 pipes
4'	Clarion	73 pipes
8'	Harp (in Choir box)	
4'	Celesta (in Choir box)	
	Tremolo	
	Chimes	
	Swell to Swell 16	
	Swell to Swell 4	
	Swell Unison Off	

CHOIR (wind pressure: 6" throughout)		
16'	Gamba	12 pipes
	(ext Viole d'orchestre 8')	
8'	Diapason	73 pipes
8'	Viole d'orchestre	73 pipes
8'	Viole Celeste	73 pipes
8'	Concert Flute	73 pipes
8'	Quintadena (derived from stops marked°)	
8'	Dulciana°	73 pipes
8'	Dulciana Celeste	73 pipes
4'	Violina	73 pipes
4'	Harmonic Flute	73 pipes
2½'	Nazard°	61 pipes
2'	Piccolo	61 pipes
1½'	Tierce	61 pipes
1½'	Septieme	61 pipes
16'	Fagotto	73 pipes
8'	Trumpet	73 pipes
8'	Corno di bassetto	73 pipes
8'	Orchestral Oboe	73 pipes
8'	Tuba Mirabilis (Solo)	
8'	Festival Trumpet	
8'	Harp	49 bars
4'	Celesta (ext Harp)	12 bars
	Tremolo	
	Chimes	25 tubes
	Choir to Choir 16	
	Choir to Choir 4	
	Choir Unison Off	

SOLO (wind pressures: 10" for flues and orchestral reeds, 15" for chorus Tubas, 25" for Tuba mirabilis)		
8'	Stentorphone	73 pipes
8'	Gamba	73 pipes
8'	Gamba Celeste	73 pipes
8'	Flauto Mirabilis	73 pipes
4'	Octave	73 pipes
4'	Orchestral Flute	73 pipes
	Mixture V	305 pipes
16'	Tuba	73 pipes
8'	Tuba Mirabilis	73 pipes
8'	Tuba	73 pipes
8'	French Horn	73 pipes
8'	English Horn	73 pipes
4'	Clarion	73 pipes
	Tremolo	
	Chimes	
	Solo to Solo 16	
	Solo to Solo 4	
	Solo Unison Off	

PEDAL (wind pressures: 6" for flues, 15" for reeds)		
32'	Diapason (ext Ped Diap)	12 pipes
32'	Bourdon (from Bourdon 16'; 1–12 in common with Diapason 32')	
16'	Diapason	32 pipes
16'	Contrabass	32 pipes
16'	Diapason (Great)	
16'	Bourdon	68 pipes
16'	Gamba (Choir)	
16'	Echo Lieblich (from Swell Bourdon)	
10½'	Quint (from Pedal Bourdon)	
8'	Octave (ext Diapason)	12 pipes
8'	Principal	32 pipes
8'	Gedeckt (from Pedal Bourdon 16')	
8'	Stille Gedeckt (from Sw Bourdon 16')	
5½'	Twelfth (from Pedal Bourdon 16')	
4'	Flute (from Pedal Bourdon 16')	
	Harmonics V	160 pipes
32'	Bombarde (ext Ped Tbhone)	12 pipes
32'	Fagotto (ext Choir)	12 pipes
16'	Trombone	32 pipes
16'	Tuba (Solo)	
16'	Tromba (Great)	
16'	Fagotto (Choir)	
10½'	Quint Trombone (from Great Contra Tromba 16')	
8'	Trombone (ext)	12 pipes
8'	Tuba Mirabilis (Solo)	
8'	Festival Trumpet	
4'	Clarion (ext)	12 pipes
	Chimes (Choir)	

Couplers

Great to Pedal 8	Solo to Great 16
Swell to Pedal 8	Solo to Great 8
Choir to Pedal 8	Solo to Great 4
Solo to Pedal 8	Solo to Swell 16
Great to Pedal 4	Solo to Swell 8
Swell to Pedal 4	Solo to Swell 4
Choir to Pedal 4	Swell to Choir 16
Solo to Pedal 4	Swell to Choir 8
Pedal to Pedal 4	Swell to Choir 4
Pedal Divide	Great to Choir 16
Swell to Great 16	Great to Choir 8
Swell to Great 8	Great to Choir 4
Swell to Great 4	Solo to Choir 16
Choir to Great 16	Solo to Choir 8
Choir to Great 8	Solo to Choir 4
Choir to Great 4	Pedal to Choir 8
	Great and Choir Transfer

Balanced Expression Pedals

Choir Expression
Swell Expression
Solo Expression
Crescendo (programmable)

Combination Pre-sets

Standard Capture Combination System with 256 levels of memory
Manual Piston Combinations
Great: 1–8, 0 (Cancel)
Swell: 1–8, 0
Choir: 1–8, 0
Solo: 1–8, 0
Pedal: 4–8, 0
General: 1–20
General Cancel
Pedal Piston Combinations
Pedal: 1–5, 0
General: 1–16
Setter
Piston Sequencer
Memory Up and Down pistons

Reversibles

Manual and Pedal Pistons

Great to Pedal 8
Swell to Great 8
Choir to Pedal 8
Solo to Pedal 8
Diapason 32'
Bombarde 32'
Fagotto 32'
16' Manual Stops Off
32' Pedal Stops Off
All Swells to Solo Expression Pedal
Sfz mf
Sfz Tutti

Manual Pistons Only

Solo to Swell 8
Swell to Pedal 8
Choir to Great 8
Solo to Great 8
Swell to Choir 8
Solo to Choir 8
Great to Choir 8
All Pistons Next
Harp Sustain

Indicator Lights

Usher Signal
Telephone
Transposer
Pedal Divide
Sfz mf
Sfz Tutti
Crescendo
All Swells to Solo Expression Pedal
All Pistons Next
Pedal 32' Off
Manual 16' Off
Harp Sustain
Digital display for memory level, general piston number, and crescendo level

New Organs



Hochhalter console



First United Methodist Church, Eugene, Oregon (photo: Mark A. Petersen, MAPhoto)

Hochhalter, Inc., Salem, Oregon
First United Methodist Church,
Eugene, Oregon

Hochhalter, Inc. of Salem, Oregon has designed and built a low-profile console for First United Methodist Church, Eugene, Oregon. It is constructed of solid walnut, with walnut burl and wenge veneer accents. The keyboards are covered in bone and cocobolo. Drawknobs are constructed of maple, cocobolo, and ebony.

The organ is hardly all new, still containing numerous sets of pipes from the church's original 1913 pipe organ, moved in the 1960s into a new, much larger sanctuary. Many unfortunate mechanical changes to the wind system and action were made, eventually rendering the instrument unreliable. In 1995 Hochhalter, Inc. was hired to rebuild, refurbish, replace mechanisms and pipes as necessary, and provide additions to create a tonally cohesive and mechanically reliable instrument. Finances dictated that work be done in phases over many years. Although the new console was the "final" phase, it has additional stop controls for future additions, including an Echo Organ on the west wall, additional foundational and color stops for the Swell and Choir, and two 32' ranks of pipes, including a 32' Contra Diapason in a new façade.

Other details regarding the organ and console, including additional photographs and audio files, are available at <www.hochhalter.com>. Dr. Julia Brown is music director and organist; The Rev. Debbie Pitney is pastor.

- GREAT (unenclosed)

16' Double Diapason

8' Open Diapason

8' Geigen Diapason

8' Harmonic Flute

8' Hohl Flute

4' Octave

4' Flute

2 3/4' Quint

2' Fifteenth

IV Mixture

V Comet (prepared)

16' Contra Trumpet (prepared)

8' Trumpet

Chimes

- SWELL (expressive)

16' Bourdon

8' Diapason (prepared)

8' Chimney Flute

8' Viola

8' Voix Celeste (tc)

4' Octave

4' Harmonic Flute

2 3/4' Nasard (harmonic)

2' Flautino (harmonic)

1 3/4' Tierce (tc) (harmonic)

IV Full Mixture

16' Bassoon

8' French Trumpet

8' Oboe

8' Vox Humana (prepared)

4' Clarion

Tremulant

CHOIR (expressive)

8' Small Diapason (prepared)

8' Stopped Diapason

8' Traverser Flute (harmonic)

8' Gemshorn

8' Unda Maris (tc)

4' Tapered Principal (prepared)

4' Pan Flute

2' Principal

1 1/2' Quint

II Sesquialter (tc)

8' Clarinet

8' English Horn (prepared)

Tremulant

8' Gloria Trumpet (10" pressure)

ECHO (prepared)

8' Principal

4' Octave

8' Viole °

8' Flute °

8' Flute Celeste °

Tremulant

8' Gloria Trumpet (° expressive)

PEDAL (unenclosed)

32' Contra Diapason (prepared)

16' Open Diapason

16' Geigen Diapason

16' Bourdon

16' Gedeckt

10 3/4' Quint

8' Octave

8' Geigen Octave

8' Flute

4' Fifteenth

4' Solo Flute

32' Ophicleide (prepared)

16' Trombone (8 3/4" pressure)

16' Contra Trumpet (prepared)

16' Bassoon

8' Trumpet

4' Oboe

Summer Institutes,
Workshops & Conferences

Gregorian Chant Workshops
April 24–26, June 10–15, September 28–30, St. Edmund's Retreat, Mystic, CT.
April: Style and interpretation of Gregorian chant; June: Gregorian chant and liturgical music; September: Gregorian Chant Express; William Tortolano. Contact: 860/536-0565; <www.endersisland.com/sacred-art/gregorian-chant>.

5th Annual University of Florida Sacred Music Workshop
May 6–8, Gainesville, FL.
Workshops on hymnody, conducting, accompaniment, choral warmups; Jan Kraybill, Brenda Smith, Laura Ellis, Ron Burrichter, others. Contact: <www.arts.ufl.edu/organ/SMW.shtml>.

Buxtehude-Tage 2012
May 9–13, Lübeck, Germany.
Classes, concerts, Vespers, services, theater; Johannes Unger, others. Contact: <marienorganist@stmarienluebeck.de>.

Association of Lutheran Church Musicians Regional Conferences
June 10–13, Austin, TX; June 14–16, St. Peter, MN; June 27–29, Bethlehem, PA; July 23–35, Thousand Oaks, CA; July 26–28, River Forest, IL.
Concerts, lectures, workshops, hymn festivals. Contact: <www.alcm.org>.

York Course for Organists
June 11–14, York, UK.
Solo repertoire, hymnody, playing for psalms, anthems and improvisation; Daniel Moul, others; <www.rscm.com/courses>.

Ascension Organ Academy
June 11–15, Church of the Ascension, New York, NY.
Dennis Keene (Bach, French Baroque, Duruflé), Jon Gillock (French 19th and 20th century composers).
Contact: <www.voicesofascension.org/OrganAcademy.aspx>.

University of Michigan Summer Harpsichord Workshops
June 11–15, 18–22, Ann Arbor, MI.
Harpsichord music of Francois Couperin (June 11–15), fundamentals of harpsichord performance and repertoire (June 18–22), with Edward Parmentier; performance classes, lessons, lectures. Contact: 734/665-2217; <eparment@umich.edu>; <www.music.umich.edu/special_programs/adult>.

2012 National Catholic Youth Choir
June 12–27, Collegeville, MN.
Axel Theimer, Fr. Anthony Ruff, OSB.
Contact: 320/363-3154; <www.CatholicYouthChoir.org>.

Berkshire Choral Festival
June 16–24, Edinburgh, Scotland; July 8–15, 15–22, 22–29, July 29–August 5, Sheffield, MA; September 8–16, Salzburg, Austria.
Rehearsals, classes, lectures, concerts; Murry Sidlin, David Hayes, others. Contact: 413/229-8526; <www.choralfest.org>.

Association of Anglican Musicians 2012 Conference
June 17–22, Philadelphia, PA.
Workshops, liturgies, performances; Ken Cowan, Scott Dettra, Bruce Neswick, others; <www.anglicanmusicians.org>.

Mo-Ranch/PAM Worship & Music Conference 2012
June 17–22, Hunt, TX.
Lectures, workshops, concerts; Bradley Ellingboe, Al Fedak, Anna Laura Page, others. Contact: 800/460-4401; <www.presbysmusic.org>.

Montreat Conferences on Worship & Music 2012
June 17–23, 24–30, Montreat Conference Center, Montreat, NC.
Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies; Jonathan Dimmock, Jonathan Willcocks, Anne Wilson, many others.
Contact: Presbyterian Association of Musicians, 888/728-7228, ext. 5288; <pam@ctr.pcusa.org>; <www.pam.pcusa.org>.

Baroque Performance Institute
June 17–July 1, Oberlin Conservatory, Oberlin, OH.
"Circa 1700@oberlin.edu/France" features Marin Marais' *Alcyon*. Daily coaching, masterclasses, concerts; Oberlin Baroque Ensemble.
Contact: 440/775-8044; <www.oberlin.edu/summer/bpi/Default.html>.

The Fellowship of United Methodists in Music & Worship Arts (FUMMWA) Music and Worship Arts Week
June 24–29, Lake Junaluska, NC.
Handbells, organ and choral workshops, recitals; Lee Afdahl, Joby Bell, Sondra Tucker, others; <www.umfellowship.org>.

Sacred Music Colloquium XXII
June 25–July 1, Cathedral of the Madeleine, Salt Lake City, UT.
Instruction in chant and Catholic sacred music tradition, participation in chant and polyphonic choirs, lectures, performances; Horst Buchholz, Ann Labounsky, William Mahr, Jonathan Ryan, others; <MusicaSacra.com/colloquium>.

AGO National Convention
July 1–6, Nashville, TN.
Concerts, workshops; Sophie-Véronique Cauchefer-Choplin, Ahreum Han, Wilma Jensen, Nathan Laube, Thomas Trotter, Todd Wilson, many others; <www.agohq.org>.

2012 ATOS Annual Convention
July 2–July 8, Los Angeles, CA.
Jelani Eddington, Simon Gledhill, Jerry Nagan, Walt Strony, others; <www.atos.org>.

Tour de France—South
July 7–14, Bordeaux to Lyon, France.
Organ tour to Cavaillé-Coll instruments in southern France; recitals, open console; <www.orgelmeisterkurse.de/en/organ-tours>.

Organ Historical Society Convention
July 8–13, Chicago, IL.
Jonathan Ryan, Wolfgang Rübsam, Ken Cowan, Nathan Laube, Scott Montgomery, David Schrader, others.
Contact: <www.organsociety.org>.

Choral Conducting Symposium
July 9–13, University of Michigan.
Masterclasses, Dalcroze Eurhythmics, score study, reading sessions; Jerry Blackstone, Eugene Rogers, Julie Skadsen.
Contact: 734/764-05429; <www.music.umich.edu/special_programs/adult/choral.conducting.htm>.

Haarlem Organ Festival
July 14–28, Haarlem, Alkmaar, and Amsterdam, Netherlands.
Concerts, lectures, masterclasses, improvisation competition; James David Christie, Pieter van Dijk, Ton Koopman, Olivier Latry, Jacques van Oortmerssen, Peter Planavsky, others.
Contact: <www.organfestival.nl>.

Royal Canadian College of Organists Saint John Organ Festival
July 15–17, Saint John, NB, Canada.
Recitals, workshops, worship services, social events; Sharon Pond, Gayle Martin, Richard Kidd, John Hudson, others; <rccosaintjohn.ca/convention-welcome>.

Hymn Society Conference
July 15–19, University of Manitoba, Winnipeg, MB, Canada.
Lectures, worship, hymn festivals; Jan Kraybill, Thomas Pavlechko, Alice Parker, others; <www.thehymnsociety.org>.

Association Jehan Alain Cours d'Interpretation d'Orgue
July 15–29, Romainmôtier, Switzerland.
Courses in improvisation, interpretation, harmonium, Spanish and Italian music, Alain, Bach; Michel Bouvard, Michel Jordan, Luigi Ferdinando Tagliavini, Guy Bovet, Tobias Willi, Emmanuel Le Divellec.
Contact: 41 32 721 27 90; <www.jehanalain.ch/interpretation_E.htm>.

Accademia d'Organo "Giuseppe Gherardeschi" Pistoia
July 16–22, Pistoia, Italy.
Performances, discussions, opportunities for practice. Umberto Pineschi, Andrea Vanucchi, Masakata Kanazawa, others.
Contact: <www.accademiagherardeschi.it>.

Oundle International Summer Schools for Young Organists
July 16–22, Oundle, England.
Programs for ages 14–22; lessons, concerts. Tom Bell, Daniel Hyde, Robert Quinney, Gillian Weir, others.
Contact: <www.oundlefestival.org.uk>.

Handbell Musicians of America National Seminar
July 18–21, Cincinnati, OH.
Concerts, classes for directors and ringers; John Behnke, Kevin McChesney, Linda McKechnie, many others; <www.handbellmusicians.org/seminar2012/>.

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THE DIAPASON

2012 NPM National Convention
July 23–27, Pittsburgh, PA.
Masterclasses, workshops, concerts;
Charles Callahan, Hector Olivera, Lynn
Trapp, David Haas, others.
Contact: <www.npm.org>.

**Mississippi Conference on Church Music
and Liturgy**
July 24–29, Canton, MS.
Study and preparation of church music for
worship, Sue Mitchell-Wallace, others.
Contact: <www.mississippiconference.org>.

Smarano Organ Academy
July 25–August 4, Smarano and Bologna,
Italy.
“From Modality to Tonality”: the can-
zona, early continuo practice, development
of the instrumental trio; Edoardo Bellotti,
Francesco Cera, Hans Davidsson, William
Porter, others.
Contact: <www.eccher.it>.

Organ Congress 2012
July 29–August 3, Cheltenham, England.
Incorporated Association of Organists annu-
al congress; concerts, lectures, visits to church-
es and cathedrals; Andrew McCrea, Margaret
Phillips, others.
Contact: <www.iao.org.uk>.

60. Internationale Orgeltagung
July 29–August 4, Karlsruhe, Germany.
Concerts, visits to organs; Michael G.
Kaufmann, Martin Kares, Markus Eichen-
laub, others; <www.gdo.de>.

Montréal Boys’ Choir Course
July 29–August 5, Bishop’s College School,
Sherbrooke, QC, Canada.
Malcolm Archer, guest music director.
Contact: 516/746-2956 x18;
<www.mbce.ca>.

Sherborne Summer School of Music
July 29–August 5, August 5–12, 12–19, Sher-
borne, Dorset, England.
Concerts, choral and conducting courses;
Andrew McKenna, Malcolm Binney, many
others. Contact: +44 (0) 20 8660 4766;
<www.canfordsummerschool.co.uk>.

South German Organ Academy
August 5–8, Ochsenhausen, Germany.
Lessons, visits to organs; Gerhard Gnam,
Jürgen Essl.
Contact: <www.orgelmeisterkurse.de/en/
organ-classes>.

Chorus of Westerly Choral Symposia
August 5–11, 18–24, Camp Ogontz, Lyman,
NH.
David Hill (August 5–11), Richard Marlow
(August 18–24).
Contact: 401/596-8663;
<www.chorusofwesterly.org>.

**Summer organ academy “Orgue et
cimes”**
August 5–12, Finhaut, Valais, Switzerland.
Lessons, recitals, visits to organs; Yves-G.
Préfontaine, Betty Maisonnat.
Contact: <www.orgues-et-cimes.org>.

Baroque Instrumental Program
August 6–17, Vancouver, BC, Canada.
Harpsichord, fortepiano, masterclasses, en-
sembles, continuo class; Jacques Ogg;
<www.earlymusic.bc.ca/W-BIP-0.html>.

Corsi di Musica Antica a Magnano
August 9–17, Magnano, Italy.
Clavichord, fortepiano, organ, harpsichord,
choral conducting, musicology; Bernard
Brauchli, Paola Erdas, Luca Scandali, others.
Contact:
<www.musicaanticamagnano.com/>.

Organ Master Class Leipzig
August 15–18, Leipzig, Germany.
J.S. Bach, Mendelssohn, featuring organs in
the Thomaskirche, Leipzig, and the Wenzel-
kirche in Naumburg; Ulrich Böhme.
Contact: <www.orgelmeisterkurse.de/en/
organ-classes>.

Saessolsheim Organ Academy
August 22–28, Alsace, France.
Classes, lessons, recitals; two-organ reper-
toire, improvisation, pedal clavichord; Fred-
dy Eichelberger, Francis Jacob, Benjamin
Righetti, Claude Roser, Jan Willem Jansen.
Contact:
<http://pagesperso-orange.fr/asamos>.



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 chap-
ter event, ••=RCCO centre event, +=new organ dedi-
cation, ++= OHS event.
Information cannot be accepted unless it speci-
fies **artist name, date, location, and hour** in writ-
ing. Multiple listings should be in chronological order;
please do not send duplicate listings. THE DIAPA-
SON regrets that it cannot assume responsibility for
the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 APRIL
David Higgs; South Church, New Britain, CT
4 pm
Houston Chamber Choir; Marquand Chapel,
Yale University, New Haven, CT 5 pm
Montclair State University Singers & Vocal Ac-
cord; Madison Avenue Presbyterian, New York,
NY 3 pm
David Lamb; St. Patrick’s Cathedral, New
York, NY 4:45 pm
Florian Wilkes; Cathedral Church of St. John
the Divine, New York, NY 5:15 pm
Paul Bowen; St. Thomas Church Fifth Avenue,
New York, NY 5:15 pm
Herndon Spillman; St. Thomas Episcopal,
Lancaster, PA 4 pm
David Chalmers; Washington National Cathed-
ral, Washington, DC 5:15 pm
Singing Boys/Keystone Girls Choir; Maryland
Theatre, Hagerstown, MD 3 pm
Cathedral Choir, with organ and orchestra; Ca-
thedral of Mary Our Queen, Baltimore, MD 5 pm
Theodore Bickish; Mount Calvary Church, Bal-
timore, MD 5:15 pm, following 4:30 pm Evensong
Craig Cramer; Buxtehude works; St. Joseph
Cathedral, Columbus, OH 3 pm
Hector Olivera; St. Mark’s Episcopal, Canton,
OH 3 pm
Bruckner, *Symphony No. 3*; Our Lady, Queen
of the Most Holy Rosary Cathedral, Toledo, OH
4 pm
Joyce Jones; First Presbyterian, Birmingham,
MI 3 pm
David Troiano; Cathedral of the Holy Angels,
Gary, IN 3 pm
John Gouwens; Memorial Chapel, Culver
Academies, Culver, IN 4 pm
Peter Richard Conte; Trinity English Evangeli-
cal Lutheran, Fort Wayne, IN 4 pm
John W.W. Sherer, RMS Titanic Commemo-
ration Concert; Fourth Presbyterian, Chicago, IL
7 pm
Agape Ringers; First Congregational, Western
Springs, IL 4 pm
Aaron David Miller & Kathrine Handford;
House of Hope Presbyterian, St. Paul, MN 4 pm

17 APRIL
Chelsea Chen; Memorial Church, Harvard
University, Cambridge, MA 7:30 pm
Renaissomics Early Music Ensemble; Brevard-
Davidson River Presbyterian, Brevard, NC 7:30 pm
Thomas Fielding; Park Congregational, Grand
Rapids, MI 12:15 pm
Wesley Roberts; Ransdell Chapel, Campbells-
ville University, Campbellsville, KY 12:20 pm

18 APRIL
Pamela Kane; Visitor Center, Old Salem Mu-
seums & Gardens, Winston-Salem, NC 12 noon

20 APRIL
Hector Olivera; Graystone Presbyterian, Indi-
ana, PA 7:30 pm
Concerto Köln; Coolidge Auditorium, Washing-
ton, DC 8 pm
John Scott; St. Michael’s Episcopal, Raleigh,
NC 7:30 pm
Bruce Neswick; Parish Church of St. Helena,
Beaufort, SC 7 pm
Marilyn Keiser; Broad Street Presbyterian,
Columbus, OH 4 pm
Thomas Trotter; St. Paul’s Episcopal, India-
napolis, IN 7:30 pm
David Enlow; Shryock Auditorium, Carbon-
dale, IL 7:30 pm

21 APRIL
Mastersingers by the Sea; St. Barnabas Epis-
copal, Falmouth, MA 8 pm
Masaaki Suzuki; Marquand Chapel, Yale Uni-
versity, New Haven, CT 5 pm
Gail Archer, with Barnard-Columbia Chorus;
Union Theological Seminary, New York, NY 8 pm
Singing Boys/Keystone Girls Choir; J J Ferrari
Center, Hazleton, PA 7 pm

22 APRIL
Mastersingers by the Sea; St. Barnabas Epis-
copal, Falmouth, MA 3 pm
Handel, *Messiah*; Woolsey Hall, Yale Univer-
sity, New Haven, CT 3 pm

Bert Adams, FAGO
Park Ridge Presbyterian Church
Park Ridge, IL
Pickle Piano & Church Organs
Bloomington, IL

Christopher Babcock
St. Andrew’s by the Sea,
Hyannis Port
St. David’s, South Yarmouth

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Gail Archer; First Presbyterian, Potsdam, NY 4 pm
K. Scott Warren; St. Ignatius Loyola, New York, NY 4 pm
JeeYoon Choi; St. Patrick’s Cathedral, New York, NY 4:45 pm
David Goodenough; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Craig Williams; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Andrew Peters; Grace Church, Newark, NJ 3 pm
Craig Cramer; St. Stephen’s Episcopal, Millburn, NJ 4 pm
The Practitioners of Musick; St. Mary’s Church, Burlington, NJ 4 pm
Paul Winter, *Missa Gaia*; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Gerhard Weinberger; Washington National Cathedral, Washington, DC 5:15 pm
Ken Cowan; St. Andrew’s Episcopal, College Park, MD 4 pm
Ryan Hebert, with instruments, works of Messiaen; Sykes Chapel, University of Tampa, Tampa, FL 2 pm
Douglas Cleveland; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Choral Evensong for Eastertide; Cathedral Church of St. Paul, Detroit, MI 4 pm
Delbert Disselhorst; St. David’s Episcopal, Glenview, IL 4 pm
Stephen Schnurr; Immaculate Conception BVM Church, Chicago, IL 4 pm
Karen Beaumont; St. Mark’s AME, Milwaukee, WI 3 pm
Robert Ridgell, Handel, *Organ Concerto No. 10*; Cathedral of St. Paul, St. Paul, MN 7 pm

23 APRIL
Hector Olivera; Concord City Auditorium, Concord, NH 7:30 pm
Music Sacra; Weill Recital Hall, Carnegie Hall, New York, NY 8 pm
Todd Wilson, service playing workshop; Community Presbyterian Church of Ben Avon, Pittsburgh, PA 8 pm
Frédéric Champion; Cincinnati Museum Center, Cincinnati, OH 7:30 pm
Mario Duella; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
•**Brian Bloye**; St. Alphonsus Catholic Church, Chicago, IL 7:30 pm

24 APRIL
Bach, *Easter Oratorio and Magnificat*; St. Bartholomew’s, New York, NY 7:30 pm
David Enlow, with l’Orchestre des Portes Rouges; Church of the Resurrection, New York, NY 8 pm
Bruce Neswick, hymn festival; Christian Theological Seminary, Indianapolis, IN 7 pm

25 APRIL
Andrew Scanlon; Visitor Center, Old Salem Museums & Gardens, Winston-Salem, NC 12 noon
CSU Chamber Choir; Trinity Cathedral, Cleveland, OH 12:10 pm

26 APRIL
Brumel and Josquin works; St. Luke in the Fields, New York, NY 8 pm
Oratorio Society of New York; Carnegie Hall, New York, NY 8 pm

27 APRIL
Philippe Lefebvre; Old West Church, Boston, MA 8 pm
Kathleen Scheide, with **Zofie Vokalkova**, flute; United Methodist Church, Saratoga Springs, NY 7:30 pm
Stephen Hamilton; Church of the Transfiguration, New York, NY 7:30 pm
Gail Archer, An American Idyll; Rutgers Presbyterian, New York, NY 7:30 pm
Ken Cowan, with brass and tympani; Christ and St. Luke’s Episcopal, Norfolk, VA 8 pm
David Higgs; Trinity Lutheran, Akron, OH 8 pm
Massimo Nosetti; Trinity United Methodist, New Albany, IN 7 pm
Nigel Potts; Christ Church Cathedral, Nashville, TN 7:30 pm
David Enlow; Episcopal Church of the Nativity, Huntsville, AL 7:30 pm

28 APRIL
Sine Nomine, works of Schütz & Monteverdi; St. Michael’s Episcopal, Bristol, RI 8 pm
Alumni recital; McDaniel College, Westminster, MD 3 pm
David Higgs, masterclass; Trinity Episcopal Cathedral, Cleveland, OH 10 am
Peter Richard Conte, with Canton Symphony Orchestra; Umstattd Hall, Canton, OH 8 pm
John Gouwens, carillon; Memorial Chapel, Culver Academies, Culver, IN 4 pm
David Enlow, masterclass; Episcopal Church of the Nativity, Huntsville, AL 9:30 am
William Ferris Chorale; Madonna della Strada Chapel, Loyola University, Chicago, IL 7:30 pm

29 APRIL
Sine Nomine, works of Schütz & Monteverdi; Grace Episcopal, New Bedford, MA 3 pm
Two Choirs Concert; South Church, New Britain, CT 4 pm
Haydn, *The Creation*; Woolsey Hall, Yale University, New Haven, CT 5 pm

Ryan Jackson; Cathedral of the Incarnation, Garden City, NY 4 pm
Choral Evensong; St. James’ Church, New York, NY 4 pm
Julian Revie; St. Patrick’s Cathedral, New York, NY 4:45 pm
Todd Fickley; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Christopher Houlihan; St. Bernard Roman Catholic Church, Pittsburgh, PA 4 pm
Hector Olivera; Mifflin County High School, Lewistown, PA 3 pm
Andre Rakus; Washington National Cathedral, Washington, DC 5:15 pm
Central Florida Master Choir; First United Methodist, Ocala, FL 3 pm
Massimo Nosetti; First United Methodist, Columbus, IN 3 pm
Craig Cramer; Cathedral of St. Joseph the Workman, La Crosse, WI 3 pm
William Ferris Chorale; Emmanuel Episcopal, LaGrange, IL 3 pm
Organ and choral music of Gerald Near; House of Hope Presbyterian, St. Paul, MN 2 pm

30 APRIL
Haydn, *The Creation*; St. Bartholomew’s, New York, NY 7:30 pm
Hector Olivera; Lancaster Mennonite High School, Lancaster, PA 7:30 pm

1 MAY
John Schwandt; East Liberty Presbyterian, Pittsburgh, PA 4 pm
Hector Olivera; Seaford High School Auditorium, Seaford, DE 8 pm
Ian Sadler; Park Congregational, Grand Rapids, MI 12:15 pm
Ricardo Ramirez; Alice Millar Chapel, Northwestern University, Evanston, IL 12:15 pm

2 MAY
Victoria Sirota, premiere of Sirota, *holy ghosts*; Metropolitan Museum of Art, New York, NY 3:30 pm
Thomas Dahl; All Saints Lutheran, Worthington, OH 7 pm
Oberlin Collegium Musicum; Trinity Cathedral, Cleveland, OH 12:10 pm
Christopher Urban, with bass; First Presbyterian, Arlington Heights, IL 12:10 pm

3 MAY
Akiko Enoki Sato, harpsichord; First Church, Boston, MA 12:15 pm

4 MAY
Anthony Rispo; St. James’ Church, New York, NY 7 pm

5 MAY
Robert Ridgell, with violin, Biber, *Rosary Sonatas*; Cathedral of St. Paul, St. Paul, MN 5:30 pm

6 MAY
Choral Evensong for Easter; Cathedral of the Incarnation, Garden City, NY 4 pm
Andrew Henderson, with harp; Madison Avenue Presbyterian, New York, NY 3 pm
St. Vincent Ferrer Chorale and Soloists; St. Vincent Ferrer Church, New York, NY 3 pm
Canterbury Choral Society, with brass; Church of the Heavenly Rest, New York, NY 4 pm
Susan Matthews; Cathedral Church of St. John the Divine, New York, NY 5:15 pm
Elke Völker; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Michael Stairs; Longwood Gardens, Kennett Square, PA 2:30 pm
Gail Archer; St. Anthony of Padua, Lancaster, PA 4 pm
Keenan Boswell; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Choral Evensong; Shadyside Presbyterian, Pittsburgh, PA 4 pm
Thomas Dahl; Washington National Cathedral, Washington, DC 5:15 pm
Cathedral Contemporary Choir; Cathedral of Mary Our Queen, Baltimore, MD 4 pm
Dongho Lee; Trinity Evangelical Lutheran, Newport News, VA 4 pm
Marion Civic Chorale; First United Methodist, Ocala, FL 3 pm
Dorothy Young Riess; Trinity United Methodist, Youngstown, OH 2 pm
Easter Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Wilma Jensen; Christ Church Cathedral, Nashville, TN 3:30 pm
Cathedral Choir, with orchestra; Cathedral Church of the Advent, Birmingham, AL 4 pm
Ravenswood Consort; St. Simon’s Episcopal, Arlington Heights, IL 4 pm
Agape Ringers; First United Methodist, Lombard, IL 4 pm

7 MAY
Tom Trenney, recital and silent film accompaniment; Capitol Hill United Methodist, Washington, DC 8 pm
Todd Wilson, with brass; Calvary Episcopal, Cincinnati, OH 7 pm

8 MAY
Thomas Dahl; Central Synagogue, New York, NY 12:30 pm

9 MAY

Todd Wilson, with trumpet; Trinity Cathedral, Cleveland, OH 12:10 pm

11 MAY

John Rose; Trinity Episcopal, Torrington, CT 7:30 pm

David Enlow; Greene Memorial United Methodist, Roanoke, VA 8 pm

Kevin Neel; St. John Presbyterian Church, New Albany, IN 7 pm

Dennis James, silent film festival; Phipps Center for the Arts, Hudson, WI 7:30 pm

Lawrence Lawyer, with Cathedral Chamber Orchestra and tenor; Chapel, Little Sisters of the Poor, St. Paul, MN 6 pm

12 MAY

David Enlow, masterclass; Greene Memorial United Methodist, Roanoke, VA 10 am

13 MAY

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

Elmo Cosentini; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

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

Spring Festival Concert; Alice Millar Chapel, Northwestern University, Evanston, IL 7 pm

Thierry Escaich; St. Louis Cathedral, New Orleans, LA 6 pm

14 MAY

Janet Hamilton & Timothy Baker; St. Mark's United Church of Christ, New Albany, IN 7 pm

15 MAY

The Chenaults; All Saints Church, Atlanta, GA 7:30 pm

17 MAY

Bach Vespers; St. Lorenz Lutheran, Frankenthum, MI 7 pm

19 MAY

Simon Preston; Spivey Hall, Clayton State University, Morrow, GA 8 pm

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

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

20 MAY

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

Marilyn Keiser; St. James' Church, New York, NY 3 pm

Saint Andrew Chorale; Madison Avenue Presbyterian, New York, NY 3 pm

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

James Metzler; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Stephen Rapp; St. Patrick's Cathedral, New York, NY 6:30 pm

Cordus Mundi; St. Mary's Church, Burlington, NJ 4 pm

Gary Desmond; Washington National Cathedral, Washington, DC 5:15 pm

Jonathan Hellerman; Mount Calvary Church, Baltimore, MD 5:15 pm, following 4:30 pm Evensong

Christopher Houlihan; Morning Star Lutheran, Matthews, NC 4 pm

Gryphon Trio, with Christ Church Schola; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Ken Cowan; Independent Presbyterian, Birmingham, AL 4 pm

Kristin Lensch; Zion Lutheran, Wausau, WI 3 pm

Jonathan Ryan; St. James Cathedral, Chicago, IL 3 pm

Kelly Dobbs-Mickus; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

21 MAY

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

22 MAY

Christopher Candela; St. Vincent Ferrer Church, New York, NY 7 pm

23 MAY

Christoph Bull; Methuen Memorial Music Hall, Methuen, MA 8 pm

Gail Archer, An American Idyll; Central Synagogue, New York, NY 7:30 pm

Todd Wilson & Elizabeth Lenti, with orchestra, Haydn and Paulus concertos; Trinity Cathedral, Cleveland, OH 12:10 pm

27 MAY

Choral Evensong; Cathedral Church of St. John the Divine, New York, NY 4 pm

Louis Perazza; Washington National Cathedral, Washington, DC 5:15 pm

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

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

30 MAY

Daniel Brondel; Methuen Memorial Music Hall, Methuen, MA 8 pm

Kathrine Handford; Lawrence University Memorial Chapel, Appleton, WI 12:15 pm

UNITED STATES

West of the Mississippi

15 APRIL

Scott Montgomery; St Peter's Episcopal, St. Louis, MO 5 pm

Tom Trenney, with St. John's University Men's Chorus; St. John's Abbey Church, Collegeville, MN 4 pm

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

John Schwandt; Vine Congregational, Lincoln, NE 3 pm

Thomas Trotter; Parker Chapel, Trinity University, San Antonio, TX 3 pm

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

Timothy Olsen; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Martin Setchell; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Ekaterina Gotsdiner-McMahan; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Choir of Canterbury Cathedral; St. James' Episcopal, Los Angeles, CA 4:30 pm

Bach, *Cantata 67*; St. John's Lutheran, Orange, CA 7 pm

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APRIL, 2012

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17 APRIL
Thomas Trotter; Chapel of the Christ, Martin Luther College, New Ulm, MN 8 pm

18 APRIL
Stile Antico; St. John's Episcopal Cathedral, Los Angeles, CA 8 pm

20 APRIL
Jeremy Filsell, piano, and **Nigel Potts**, organ; Green Lake Church of Seventh-day Adventists, Seattle, WA 7 pm
Christopher Houlihan; All Saints' Episcopal, Fort Worth, TX 7:30 pm

21 APRIL
Dean Billmeyer, masterclass; Riverside Recital Hall, University of Iowa, Iowa City, IA 10 am
Choir of Men and Boys of Canterbury Cathedral; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

22 APRIL
Diana Lee Lucker; Wayzata Community Church, Wayzata, MN 3 pm
Dean Billmeyer; Congregational United Church of Christ, Iowa City, IA 4 pm
Christopher Houlihan; Trinity Episcopal, Tulsa, OK 7:30 pm
Thomas Baugh; Bates Recital Hall, University of Texas, Austin, TX 4 pm
Paul Jacobs; St. Martin's Episcopal, Houston, TX 3 pm
Jeremy Filsell, piano, and **Nigel Potts**, organ; Our Lady of Lourdes Church, Sun City West, AZ 3 pm
Timothy Zerlang; St. Mary's Cathedral, San Francisco, CA 3:30 pm

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

24 APRIL
Anna Myeong; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 7:30 pm

27 APRIL
Joyce Kull; St. John's Cathedral, Denver, CO 7:30 pm

28 APRIL
Craig Cramer; St. Olaf Catholic Church, Minneapolis, MN 7 pm
Britten, *War Requiem*; Lied Center, Lincoln, NE 7:30 pm

29 APRIL
E. Ray Peebles & Bryan Bierbaum; First United Methodist, Shreveport, LA 4 pm
The American Boychoir; First-Plymouth Church, Lincoln, NE 4 pm
Bruce Newwick; Broadway Baptist, Fort Worth, TX 7 pm
Norma Aamodt-Nelson, with Brass Reflections; Edmonds United Methodist, Edmonds, WA 3 pm
Naomi Shiga & Jonathan Wohlers; Kane Hall, University of Washington, Seattle, WA 3 pm
Lenore Alford; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Chelsea Chen; La Jolla Presbyterian, La Jolla, CA 7 pm
Los Angeles Master Chorale; Walt Disney Concert Hall, Los Angeles, CA 7 pm

4 MAY
Stephen Hamilton; Faith Lutheran, Clive, IA 8 pm
Michael Kleinschmidt, Bach works; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm
Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

5 MAY
Brent Nolte; Ferguson Hall, University of Minnesota, Minneapolis, MN 4 pm
Alison Luedecke; Pasadena Presbyterian, Pasadena, CA 7:30 pm

6 MAY
Julian Collins, with cello; First Presbyterian, Rochester, MN 4 pm
Nigel Potts; First United Methodist, Lubbock, TX 5 pm
Rex Rallanka; Grace Lutheran, Tacoma, WA 3 pm
James Taulbee; St. Alban's Episcopal, Westwood, CA 4 pm
Peter Richard Conte; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

7 MAY
Thomas Murray; Organ Recital Hall, Colorado State University, Fort Collins, CO 7:30 pm

10 MAY
Allan Mahnke; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

11 MAY
Isabelle Demers; University of Nevada, Las Vegas, NV 7:30 pm

Choral concert, with Northwest Girlchoir; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

12 MAY
Mozart, *Coronation Mass*; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm
Namhee Han; Glendale City Seventh-day Adventist, Glendale, CA 4 pm

13 MAY
•**Todd Wilson**, Poulenc, *Organ Concerto*, Duruflé, *Requiem*; St. James' Episcopal, Los Angeles, CA 4:30 pm

14 MAY
Isabelle Demers; Gano Chapel, William Jewel College, Liberty, MO 7:30 pm
•**Todd Wilson**, masterclass on Duruflé; St. James' Episcopal, Los Angeles, CA 7:30 pm

19 MAY
Raymond Johnston, with Cathedral Choir and Choral Society & Aurora Brass Quintet; St. Mark's Cathedral, Minneapolis, MN 7:30 pm
Houston Chamber Choir; Church of St. John the Divine, Houston, TX 7:30 pm
Robert Bates; Trinity Episcopal Cathedral, Phoenix, AZ 7:30 pm
David Higgs, masterclass; Fremont Presbyterian, Sacramento, CA 10 am

20 MAY
Hordur Askelsson, with cello; Trinity Lutheran, Lynnwood, WA 7 pm
Isabelle Demers; Grass Valley Seventh-day Adventist Church, Grass Valley, CA 2 pm and 7 pm
David Higgs; Fremont Presbyterian, Sacramento, CA 4 pm
Thierry Escaich, choral concert and organ improvisations; Renee and Henry Segerstrom Concert Hall, Costa Mesa, CA 5:30 pm

22 MAY
VocalEssence; Burnsville Performing Arts Center, Burnsville, MN 7 pm

INTERNATIONAL

15 APRIL
Daniel Cook; Westminster Abbey, London, UK 5:45 pm

17 APRIL
Naji Hakim; Eglise Saint-Martin, Dudelange, Luxembourg 8 pm

19 APRIL
Keno Brandt, with bagpipe; Eglise Saint-Martin, Dudelange, Luxembourg 8 pm

20 APRIL
Avis McIntyre; St. George, Beckenham, UK 12:30 pm
Edward Norman; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

21 APRIL
Paul Hale; Victoria Hall, Hanley, UK 12 noon
Yuka Ishimaru; St. Saviour's Church, St. Albans, UK 5:30 pm

22 APRIL
Gerard Brooks; Methodist Central Hall, Westminster, London, UK 3 pm
Matthew Burgess; Westminster Cathedral, London, UK 4:45 pm
Andrej Kouznetsov; Westminster Abbey, London, UK 5:45 pm

24 APRIL
Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

25 APRIL
Winfried Böinig; Westminster Cathedral, London, UK 7:30 pm

26 APRIL
Jane Parker-Smith; Reading Town Hall, Reading, UK 7:30 pm

28 APRIL
Daniel Moulst; Bridlington Priory, Bridlington, UK 6 pm

29 APRIL
Ph. Lefebvre, Y. Castagnet, J.P. Leguay, S.-V. Cauchefier-Choplin, D. Roth; Saint-Sulpice, Paris, France 4 pm
Martin Baker; Westminster Cathedral, London, UK 4:45 pm
Robert Quinney; Westminster Abbey, London, UK 5:45 pm
Philip Crozier; Eglise Saints-Ange de La-chine, Montreal, QC, Canada 3 pm

1 MAY
Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm
Gillian Weir; St. Lawrence Church, Alton, Hampshire, UK 8 pm
Avis McIntyre; Wesley's Chapel, London, UK 1:05 pm
Sergio Militello, with Wimbledon College Choir; Sacred Heart, Wimbledon, London, UK 8 pm

3 MAY
Jonathan Hope; Christchurch Priory, UK 12:30 pm
Francesca Massey; Ripon Cathedral, Ripon, UK 1 pm

4 MAY
Sophie-Véronique Cauchefier-Choplin; St. Paul's Cathedral, London, UK 7:30 pm
Stephanie Burgoyne & William Vandertuin; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm

6 MAY
Andrea Vannucchi; Cattedrale, Pistoia, Italy 5 pm
Christopher Stokes; Westminster Cathedral, London, UK 4:45 pm
Stephen Binnington; Westminster Abbey, London, UK 5:45 pm

7 MAY
John Keys; All Saints, Oakham, UK 11:15 am

8 MAY
Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

11 MAY
Andrew Keegan Mackriell; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm


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Jeremy Filsell, piano and **Nigel Potts**, organ; Metropolitan United Church, Toronto, ON, Canada 7:30 pm

12 MAY
David Hirst; All Saints, Huntingdon, UK 7:30 pm

13 MAY
Michael Bonaventure; Westminster Cathedral, London, UK 4:45 pm
Tim Wakerell; Westminster Abbey, London, UK 5:45 pm

14 MAY
Karen Beaumont; Southwark Cathedral, London, UK 1 pm

15 MAY
Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

16 MAY
Jill York; Reading Town Hall, Reading, UK 1 pm

18 MAY
Randy Mills; St. Jude's Anglican, Brantford, ON, Canada 12:15 pm

20 MAY
Simon Hogan; Westminster Cathedral, London, UK 4:45 pm
John Carnelley; Westminster Abbey, London, UK 5:45 pm

21 MAY
Henry Fairs; Methodist Central Hall, Westminster, London, UK 7:30 pm

22 MAY
David Hamilton; Palmerston Place, Edingburgh, UK 7:30 pm
Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

23 MAY
Martin Baker; Westminster Cathedral, London, UK 7:30 pm

24 MAY
Olivier Latry, with La Maîtrise de Notre-Dame; Saint-Sulpice, Paris, France 8:30 pm

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

26 MAY
Kimberly Marshall; St. John's, Smith Square, London, UK 5:45 pm
Gerard Brooks; St. Saviour's Church, St. Albans, UK 5:30 pm

27 MAY
Gerard Brooks; Methodist Central Hall, Westminster, London, UK 7:30 pm
Peter Stevens; Westminster Cathedral, London, UK 4:45 pm
Robert Quinney; Westminster Abbey, London, UK 5:45 pm

29 MAY
Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

Organ Recitals

ROBERT BATES, University of North Texas, Denton, TX, October 24: *Praeludium in g*, BuxWV 148, Bach; *Pavane, Gaillarde, Hau, hau, le boys, Dolent depart, Tant que vivray* (pub. Attaignant), Anonymous; Tiento de medio registro de tiple de segundo tono (*Facultad Orgánica*), de Arauxo; *Prelude and Fugue in e*, BWV 548, Bach; *Annum per annum*, Pärt; *Deuxième fantaisie*, Alain; *Charon's Oar*, Bates; *Scherzo symphonique*, Cocherneau, transcr. Filsell.

CRAIG CRAMER, Christ Episcopal Church, Little Rock, AR, October 7: *Prelude and Fugue in G*, BWV 541, Bach; *Lumina*, DeCeri; *Introduction, Scherzo and Fugue on B-E-A-T-E*, Zahnbrecher; *Festival Fanfare*,

Leighton; *Salutation, Petition and Acclamation on Salve Regina*, Trapp; *Le Mystère de Noël*, Fauchard.

PHILIP CROZIER, Klosterkirke, Sorø, Denmark, August 10: Bergamasca (*Fiori Musicali*), Frescobaldi; *Trio Sonata No. 5 in C*, BWV 529, Bach; *Postlude pour l'office de Complies*, JA 29, Choral cistercien pour une élévation, JA 132, Monodie, JA 133; Andante, JA 89 bis, *Choral Phrygien*, JA 68, Alain; *Toccata in F*, BuxWV 156, Buxtehude; *Vater unser im Himmelreich*, Böhm; *Triptyque*, Bédard.
Sct. Nicolai Kirke, Rønne, Denmark, August 12: *Triptyque*, Bédard; *Trio in d-mol*, BWV 583, Bach; *Suite pour orgue, Trois Minutes, Intermezzo*, Alain; *Vater unser im Himmelreich*, Böhm; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé.

ROBERT DELCAMP, University of the South, Sewanee, TN, October 22: *Prelude and Fugue on B-A-C-H*, Liszt; *Prelude*, op. 28, no. 4, *Prelude*, op. 28, no. 9, Chopin, transcr. Liszt; *Weinen, Klagen, Sorgen, Zagen, Andantino, Adagio (Six Consolations)*, *Fantasy and Fugue on the Chorale Ad nos, ad salutarem undam*, Liszt.

JAMES DORROH, St. John Berchmans Cathedral, Shreveport, LA, October 30: *Praeludium, E-flat*, BWV 552, 1, Bach; Herzlich tut mich verlangen, Es ist ein Ros' entsprungen (*Eleven Chorale Preludes*, op. 122), Brahms; *Choral II in b*, Franck; *Prelude (Suite pour orgue*, op. 5), Duruflé; *Fanfare*, Cook; Air, Hancock; Adagio, quasi largo, Finale (*Symphonie III*, op. 28), Vienne.

ROBERT KNUPP, Presbyterian Homes, Evanston, IL, October 24: *Prelude in E-flat*, BWV 552, Bach; *Fughetto—Forbidden Sanctus*, deMets; *Toccata*, Hill; An Wasserflüssen Babylon, BWV 653, Bach; *Sinfonietta*, Gjeilo; *Bagatelles for Organ*, Mahloch; *Fugue in E-flat*, BWV 552, Bach.

CHRISTA RAKICH, St. Petrus und Jakobus major, Nendingen, Germany, October 26:

Pièce d'Orgue, BWV 572, Bach; *Hommage à Pachelbel*, Rakich; *Canzonetta*, Chadwick; *Marcia Religiosa*, Parker; *Nocturne*, Tailleferre; *Suite No. 1*, Price.

RUDY SHACKELFORD, piano and organ, with Rev. Arthur L. Wolz, Jr., narrator, Bethany United Methodist Church, Gloucester Point, VA, October 23: *Now Thank We All Our God (Cantata No. 79)*, Bach, transcr. Fox; Siciliano (*Sonata for Flute*, BWV 1031), Bach, transcr. Vienne; Badinerie (*Orchestral Suite No. 2*, BWV 1067), Bach, transcr. Murray; Sinfonia (*Cantata No. 29*), Bach, transcr. Guilmant; *Prélude in e*, op. 28, no. 4, Chopin, transcr. Liszt; *Prélude in e*, op. 28, no. 4, Chopin; Spozalizio (*Années de Pèlerinage*), Liszt; *Fantasia in g*, BWV 542a, Bach, transcr. Liszt; *Fantasia and Fugue in g*, BWV 542, Bach; St. Francis of Assisi: The Sermon to the Birds (*Deux Légendes*), Liszt; Chaconne (*Partita No. 2 in d for Violin*, BWV 1004), Bach, transcr. Busoni; *Litanies*, Alain; *Consolation No. 3 in D-flat*, Liszt, transcr. Shackelford; *Prelude and Fugue on the Name BACH*, Liszt.

CAROLYN SHUSTER FOURNIER, Cathédrale, Laon, France, August 15: *Grand Chœur alla Haendel*, op. 18, Guilmant; *Pièce en sol mineur*, Chauvet; *Suite gothique*, op. 25, Boëllmann; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Cloches*, Fournier; *Impromptu, Carillon de Westminster (Pièces de fantaisie*, op. 54, no. 6), Vienne; *Postlude pour l'Office de Complies, Litanies*, Alain.

STEPHEN THARP, Propsteikirche St. Peter, Recklinghausen, Germany, September 24: *Organ Sonata No. 8 in A*, op. 91, Guilmant; *Intermezzo in A*, op. 118, no. 2, Brahms, transcr. Tharp; *Funérailles (Harmonies Poétiques et Religieuses)*, Liszt, transcr. Demessieux; *Variations on the hymn tune 'Rouen'*, Baker.

KENT TRITLE, St. Francis Episcopal Church, Stamford, CT, September 25: *Pastoral Drone, Crumb; Resurrection, King; Views from the Oldest House, Rorem; The 94th Psalm*, Reubke.

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Festival March by Ralph Kinder completes my restoration of his "Three Pieces" from 1904. Other titles are "Berceuse" and "Fantasia on Duke Street." All three are now available for the first time in decades as originally published in 1904. michaelsmusicsservice.com; 704/567-1066.

Fruhauf Music Publications is pleased to announce the release of a new choral composition for the spring season: *Sing The Waters*, a verse anthem for SATB + soprano solo and organ, is based on the tune NETTLETON, with a new text that celebrates the cycles of life and spirit (15 pages, softbound 8½x11). Visit www.frumuspub.net, or contact: Eafruhauf@aol.com; 805/682-5727, mornings, Pacific time; or write Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043.

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

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Utterback Service Music Sale . . . Images—3 piano/organ duets: \$10 for 2 copies. *Voluntaries*—7 useful organ solos: \$10. Send order and check for either or both pieces with \$3 postage (media mail) to Jazzmuze, Inc., 80 Rumson Place, Little Silver, NJ 07739. Please include e-mail and phone. Check www.jazzmuze.com for sample pages.

The Tracker—The Organ Historical Society publishes its journal four times a year. *The Tracker* includes news and articles about the organ and its history, organbuilders, exemplary organs, regional surveys of instruments, and the music played on the organ. The emphasis is on American organ topics of the 18th, 19th, and 20th centuries, and there are occasional subjects on European topics. Most issues run 32 pages with many illustrations and photographs, and at least one annual issue is published in full color. Membership in OHS includes a subscription to *The Tracker*. Please visit our website for more information or subscription: www.organsociety.org.

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

Atlantic City Convention Hall Organ—The first recording since 1956 of the world's largest organ, the famous organ created by Senator Emerson Richards and built by Midmer-Losh with 7 manuals and 449 ranks to fill the 41,000-seat Atlantic City Convention Hall with sound. Organist Timothy Hoag and others recorded this CD in November 1998, for the Atlantic City Convention Hall Organ Society to raise interest in the largely neglected instrument. This CD is priced at \$14.98 plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: www.ohscatalog.org.

PUBLICATIONS/
RECORDINGS

Like the harpsichord? *Harpsichord Technique: A Guide to Expressivity*, second edition, by Nancy Metzger is the hands-on guide for touch and historically informed performance. www.rcip.com/musicadulce.

Chanson de Nuit, by Edward Elgar, transcribed by Herbert Brewer, is offered by Michael's Music Service. Elgar was a church organist from 1885 to 1889, and originally named this piece "Evensong." *Consolation* by René Becker (1882-1956), a quiet meditation dedicated to his son, contrasts with Becker's better-known toccatas and sonatas, and will work well on any organ with an effective oboe. <http://michaelsmusicsservice.com>.

Two Films on DVD about J. S. Bach's "Art of Fugue," and 2 CDs of the entire work played by George Ritchie, as well as two hours of video lecture by Ritchie at the organ, receive rave reviews from all quarters and are sold as a set, FSF-DVD-001, for \$39.95 postpaid worldwide by Raven, Box 25111, Richmond, VA 23261, www.RavenCD.com.

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Rodgers Organ, 905, 3 manuals, 45 ranks, eight speakers, manufacture date 1998, excellent condition, \$25,000. Rockford, IL, 815/397-5579. Buyer assumes shipping costs.

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Möller Artiste, 3 ranks, very good condition, some renovation completed, builder ready to assist in moving for additional cost. \$10,000/ best offer. 414/228-8737; jennifer.ankerberg@sbcglobal.net.

Wicks organ, 2 manuals, 4 ranks, ca. 1990. 16' Rohrflute 97 pipes, 8' Principal 85 pipes, 4' Gemshorn 73 pipes, 8' Trumpet 61 pipes. Excellent condition. Oak casework and console. Lauck Pipe Organ Co. 269/694/4500; e-mail: k.reed.com.krr@att.net.

Hook & Hastings opus 1366, built in 1887. From Felicity Methodist, New Orleans, Louisiana. Completely restored and installed; \$75,000. Roy Redman; 817/996-3085.

1968 Wicks organ—47 registers, 36 ranks, unified to 46 stops. Three-manual draw-knob "eye-line" console with Great, Swell, Positiv, and Pedal divisions. Visual design is façade-fence and some pipes in a modified "garden" arrangement with a central swell box. Organ space approximately 40' wide, 14' deep, 17' tall. Organ to be removed by purchaser by June 2012. Make offer. Contact Music Director Jeremy Wirths, St. Monica Catholic Church, 9933 Midway Road, Dallas, TX 75220. 214/358-1453, jwirths@stmonicachurch.org.



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PIPE ORGANS FOR SALE

Austin Op. 1513—Two-manual/pedal, 4-rank unified. \$6,000 or best offer; buyer to remove/ship. Currently in storage, playable before disassembling, some restoration needed. 612/554-3350; cdw@allenorgans.com.

1964 M.P. Möller pipe organ. 36-rank American Classic specification including two célestes, two enclosed divisions and 32' reed. Three-manual console. No casework or façades; instrument is in good condition but will need re-leathering. Asking \$50,000 "as is" or can be rebuilt with some modifications. Available immediately. For more information, contact Létourneau Pipe Organs at mail@letourneauorgans.com or 888/774-5105.

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Atlantic City Pipe Organ Company—2-manual, 3-rank, 5 Walker stops, free-standing DE chest & pipes with detached console, Peterson relay, 10 years old; \$7,000 OBO. 16' reeds, principals, strings. 609/641-9422; mywebpages.comcast.net/acorgan.

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See new classified advertising rates on page 33.

ANNOUNCEMENTS

The **Associazione Giuseppe Serassi** will present a conference on May 20 celebrating the publication of a new book, *I Serassi—Celeberrimi costruttori di organi*, by Giosuè Berbenni. The event takes place at Reggia di Colorno in Parma, Italy, and includes presentations by the author and other speakers: Patrizio Barbieri, Marco Brandazza, Giuseppe Spataro, Francesco Ruffatti, and Federico Lorenzani, followed by a concert by Stefano Innocenti at the Cappella Ducale di San Liborio. The four-volume, 2,000 page work is available for €200, in a limited and numbered boxed edition. For information: www.serassi.it.

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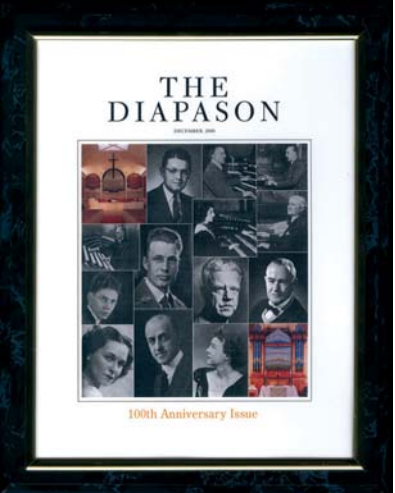
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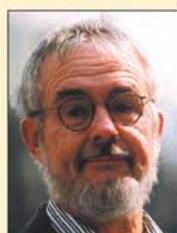
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