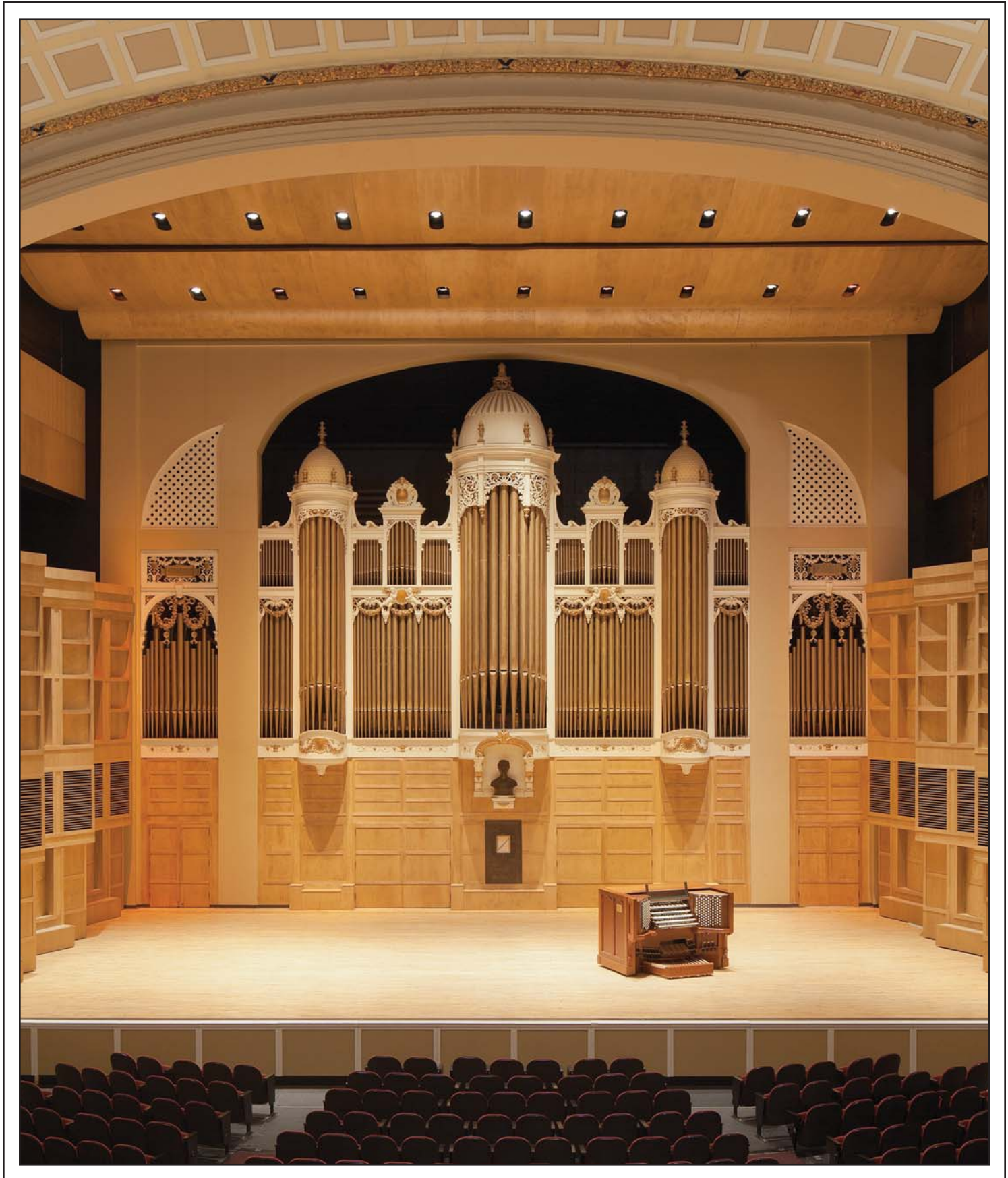


THE DIAPASON

AUGUST 2014



The Kotschmar Organ, Merrill Auditorium
Portland City Hall, Portland, Maine
Cover feature on pages 26–28

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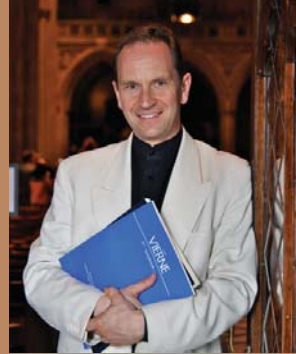
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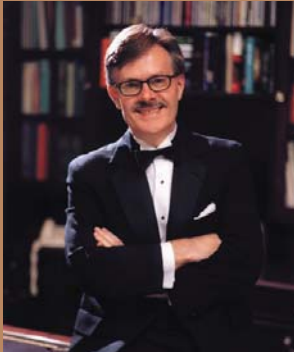
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the Harpsichord, Carillon, and Church Music

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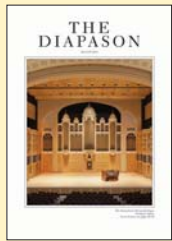
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Editor's Notebook

In this issue

Summer is prime time for vacation trips—perhaps you are able to travel far afield. If not, you can be an armchair traveler and enjoy Simon Thomas Jacobs's report on Oberlin's organ tour to Bordeaux, Toulouse, and Paris.

Larry Palmer brings us up to date with the indefatigable Wilbur Held, who celebrates his hundredth birthday this month. Happy birthday, Wilbur, we wish you continued health and happiness—and years of composing!

Summer is also a time for leisurely reading. Larry Palmer surveys literature that references the harpsichord (for some reason, mostly in the mystery genre), reminds us of an upcoming book release about Ralph Kirkpatrick, and of a new website concerning the harpsichord and early music.

This month, John Bishop discusses creative freedom and the constraints put upon it.

Gavin Black continues his discussion of issues involved in making hand-distribution choices.

Our cover feature this month is the Kotschmar Organ at Merrill Auditorium in Portland, Maine; it was recently

Letters to the Editor

June issue

Greetings. This is one reader who found the June 2014 DIAPASON really enjoyable, despite my amateur standing—I play, badly, one of those detested electronic things for my own dubious amusement.

First of all, the picture of the organist helpers at the Church of the Assumption was cheering. Then, John Bishop seemed to be getting a little cranky about things, until he complained about over-programming, including the *Toccata and Fugue in D Minor*, which particularly struck a chord with me as it were, since

the Internet station Positively Baroque seemed to play it every 15 minutes, which is entirely too often for what is apparently a show-piece, however wonderful. And I bought *two* of the CDs in "New Recordings," after auditioning short selections at Amazon.

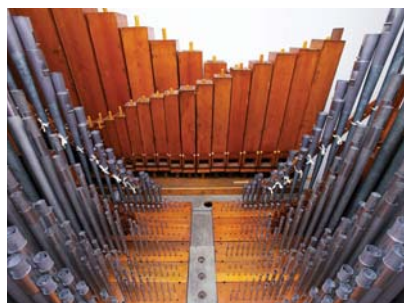
Finally, the fate of the organ at the Christ Cathedral, once the Crystal Cathedral and home to the *Hour of Power*, was strangely touching, and impressive. Long may it play!

James G. Owen
Coral Springs, Florida

Here & There

Events

First Church of Christ, Wethersfield, Connecticut, announces the seventeenth annual Albert Schweitzer Organ Festival. September 5: A celebration concert will feature Diane Meredith Belcher, Charles Callahan, and Ken Cowan, who will also adjudicate the organ competition on September 6; 9/7, competition finalists will participate in worship and a masterclass. For information: www.first-church.org/ministries/music-and-arts/schweitzer-organ-festival.



Swell division, Our Lady of Refuge

Our Lady of Refuge, Brooklyn, New York, announces recitals, Fridays at 7:30 p.m.: September 5, Craig Cramer, with trumpet; October 17, Todd Wilson accompanies the 1925 film *The Phantom of the Opera*; November 21, Thierry Escaich. For information: www.ourladyofrefuge.org/pipeorgan/index.php.

The 300th anniversary of the Silbermann organ at **St. Marien Cathedral** in Freiberg will be celebrated September 29 through October 4.

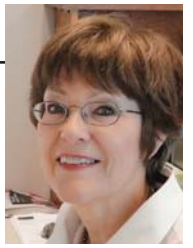
The Dresdner Kreuzchor, Freiburger Domchor, and Batzdorfer Hofkapelle will participate in church services and concerts, including an organ gala with noted organists from five continents: September 30, Dresdner Kreuzchor with organist Holger Gehring; October 2: cantatas and organ works, with the Batzdorfer Hofkapelle and organist Johannes Unger; 10/3, open console of the Silbermann; 10/4, gala with organists Rie Hiroe (Japan), Jeremy Joseph (South Africa), Nathan Laube (USA), Christopher Wrench (Australia), and Albrecht Koch (Germany.) For information: www.freiberger-dom.de.

The Houston AGO Workshops Committee invites applications for presentations at the 2016 national convention of the **American Guild of Organists** in Houston, Texas, June 19–23, 2016. Proposals should consist of a single-page 250-word abstract, which summarizes the topic and the particular contribution the presenter plans to offer. The 2016 workshops committee encourages a diverse array of proposals, from practical hands-on workshops to academic papers, and welcomes proposals for sessions of either 45 minutes (most workshops) or 30 minutes (all papers). All proposals should make clear which of these two different lengths is desired and indicate what kind of audio-visual and/or musical equipment will be required. Proposals must be received—in PDF format, by e-mail only to matthewdirstago2016@gmail.com—by September 30, 2014, for consideration.

Massimo Nosetti

I just want to thank you for the memorial to Massimo Nosetti. It is a very poignant overview of a great and humble man. When I meet arrogant young organists, I am comforted with the memory of this master and how unassuming he was. We do miss him but thank God for such vivid memories. Yes, he lives on.

Gordon D. Mansell
Toronto, Ontario, Canada



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renovated by Foley-Baker, Inc. Craig Whitney, former *New York Times* editor and author of the book *All the Stops*, recounts the history of this legendary instrument.

All this is in addition to our regular columns of news, reviews, international calendar, and organ recitals.

A reminder

It's also the time of planning programs for the coming season. Don't forget to notify THE DIAPASON of your scheduled events! We are pleased to publish them in print and include them on our website. (And if you've given a recital, do send us the program as well.) You can enter them yourself at TheDiapason.com, or e-mail them to me, and I'll do the rest. ■

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

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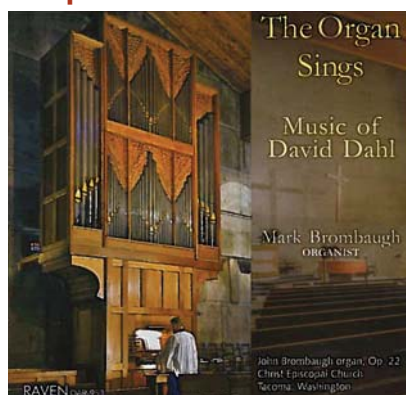
Here & There

► page 3

Forest University Concert Choir, the work is a setting of Irish poet William Butler Yeats's love poem originally entitled *Aedh Wishes for the Cloths of Heaven*, first published in 1899 as a part of his third volume of poetry, *The Wind Among the Reeds*. The score will be published by Subito Music. For information about the Wake Forest Concert Choir, visit college.wfu.edu/music/ensembles/choral-ensembles/. For information about Dan Locklair, visit www.locklair.com.

On Easter Sunday, April 20, **Trinity Lutheran Church** (Missouri Synod), St. Louis, Missouri, celebrated the completion of the rebuilding of its organ by the Schantz Organ Company of Orrville, Ohio. The project's first phase, completed in December 2013, included a new console and a ten-rank gallery division. The chancel organ was installed in the second and final phase, bringing the entire organ to 52 ranks of pipes. Twenty ranks from the previous organ, a Kilgen instrument that included pipework from an even older Pfeiffer organ, were retained for the present project.

People



The Organ Sings CD

Mark Brombaugh is featured on a new recording on the Raven label, *The Organ Sings: Music of David Dahl* (OAR-953), recorded on the John Brombaugh organ, Opus 22, at Christ Episcopal Church in Tacoma, Washington. The recording includes titles from Dahl's *Suite Homage*, *An Italian Suite*, *An English Suite*, and *A Scandinavian Suite*, as well as a selection of hymn settings. For information: www.ravencd.com.

The compositions of **Emma Lou Diemer** are featured on recent recordings. *Pacific Ridge* includes her piano concerto, marimba concerto, and *Santa Barbara Overture*; *Summer Day*,

recorded by violinist Philip Ficsor with Diemer as pianist, includes violin and piano works *Aria and Scherzo*, *Before Spring*, *Suite for Violin and Piano*, *Homage to Paderewski*, three hymns, and *Catch-A-Turian Toccata*. *Going Away*, also with Philip Ficsor and Diemer, includes her violin concerto recorded by the Westmont College Orchestra conducted by Michael Shasberger, *Holiday Madness Medley* for violin and organ, *Going Away* for violin and piano in honor of Ficsor's move from Santa Barbara to Denver, and *John Adams Light* for violin and orchestra.

In May at performances at Faith Presbyterian Church and Monte Sano United Methodist Church in Huntsville, Alabama, the Huntsville Master Chorale conducted by Patricia Ramírez Hacker premiered Diemer's *Three Songs of Spring* for chorus and instrumental ensemble. The texts are based on poems of Huntsville schoolchildren who were winners in the Huntsville Literary Association 2013 poetry contest. In June the Santa Fe (New Mexico) Women's Ensemble, conducted by Linda Raney, premiered the work *Do You Know the Land* for chorus and guitar based on the familiar text by Johann Goethe. The guitarist was Greg Schneider.



Peggy Kelley Reinburg, Janette Fishell, and Kevin Kwan

Janette Fishell was the featured celebrity organ recitalist at the 2014 Virginia Arts Festival. Pictured with Fishell after her May 4 recital at Christ and St. Luke's Episcopal Church is Peggy Kelley Reinburg, who founded the Organ Swell series, and Kevin Kwan, the church's music director. Dr. Reinburg's leadership made possible the highly successful Organ Swell series, which has been part of the Virginia Arts Festival since 2000. Since then, each year's festival has included between eight and twelve organ recitals designed to bring the pipe organ and its music to a wide range of listeners. In addition to building a core support system



Competitors, student conductor and soloist and judges, with Professor Bruce Neswick, competition coordinator

Schoenstein & Co. Organ Builders sponsored its Competition in the Art of Accompaniment October 28–30, 2013, within the organ department at the Indiana University Jacobs School of Music. Nine of the current students at the university competed, each playing two hymns, two anthems, a psalm, and a vocal solo. The judges were Eugene Lavery (Calvary Church, Louisville), Michael Messina (Trinity Church, Indianapolis) and Jim Rightmyer (St. Francis in the Fields Church, Louisville). Second prize (\$500) went to Kirk Rich, an MM student of Dr. Chris Young, while first prize (\$1,000) went to Michael Gebhart, a BM student of Dr. Janette Fishell.

of patrons of the organ, the series has engendered numerous further collaborations between the orchestral musicians and the organists of this region of seven municipalities and some two million people.



Southwell Splendour 2 CD

Paul Hale is featured on a new recording on the Oxrecs label, *Southwell Splendour 2* (OXCD-120), recorded on the 51-stop Nicholson screen organ of Southwell Minster. The recording includes works by Malcolm Archer, Buxtehude, Dandrieu, Andriessen, Karg-Elert, Dubois, and Christopher Rathbone's *A Southwell Suite*, composed in celebration of Paul Hale's 20th anniversary as *Rector Chori* at Southwell. For information: www.ravencd.com.



Anthony Hammond at Coventry Cathedral

Anthony Hammond, author of *Pierre Cochereau: Organist of Notre-Dame* (Eastman Studies in Music, University of Rochester Press, 2012), has recorded a two-CD set, *French Organ Masterworks and Improvisations* (Raven OAR-961) at Coventry Cathedral in England.

He plays César Franck's *Three Chorals* and Charles-Marie Widor's *Symphony No. 5* on the four-manual, 92-rank organ built by Harrison & Harrison in 1962 for the new Coventry Cathedral edifice, the earlier cathedral and its organ having been destroyed in World War II. On the second disc, Hammond improvises a five-movement symphony in homage to Widor, a *choral* in homage to Franck, a prelude on the *COVENTRY CAROL*, and on *Figures at a Crucifixion: Three Studies after a Work by Francis Bacon*.

Anthony Hammond is director of music at Cirencester Parish Church, having earlier held posts at Chester Cathedral, St. Mary Redcliffe Church in Bristol, and Bristol Cathedral. A graduate of the University of Bristol from which he holds a Ph.D. in musicology, he studied organ with Roger Fisher and David Briggs in England and with Naji Hakim in Paris.

Hammond transcribed and published two of Pierre Cochereau's famous improvisations: a symphony realized in 1972 at St. Mary Cathedral, San

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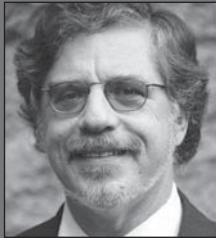
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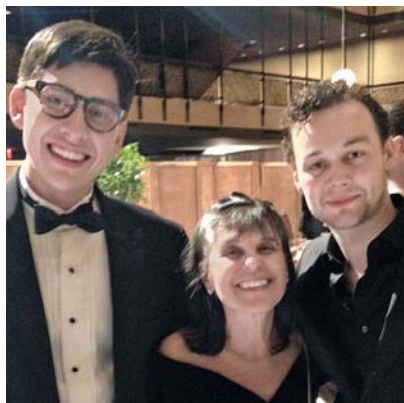
a non-traditional representation celebrating its 27th year of operation

Here & There

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Francisco, and *Scherzo sur deux Noël's* realized in 1959 at Notre Dame Cathedral, Paris (both published by Dr. J. Butz Musikverlag, Bonn).

Hammond's first recording for the Raven label follows several earlier CDs, most for the Priory label. He has performed in the United States at St. Mary Cathedral, San Francisco, at Washington National Cathedral, and at Holy Cross Cathedral, Boston. For information: RavenCD.com.



Michael Hey, Clotilde Otranto, and Daniel Capps

Michael Hey is currently performing with the New York City Ballet as organ soloist in Francis Poulenc's *Organ Concerto*. The concerto has been choreographed by the Royal Ballet's Artist in Residence Liam Scarlett in the newly commissioned ballet *Acheron*. Under the direction of Clotilde Otranto and Daniel Capps, Michael Hey has performed it with the New York City Ballet and Orchestra in ten performances at Lincoln Center this spring. A recent graduate of Juilliard's master's degree program, studying with Paul Jacobs, Michael Hey serves as assistant organist at Fifth Avenue Presbyterian Church in Manhattan.



J. Thomas Mitts

J. Thomas Mitts, newly appointed associate professor of organ and director of church music studies at the

Shenandoah Conservatory of Shenandoah University in Winchester, Virginia, has recorded the Dupré *Passion Symphony* and the Vierne *Symphony No. 3* on the 1999 French Romantic-style Létourneau organ at Augustana Lutheran Church, Washington, D.C. (Raven OAR-952).

Dr. Mitts has taught music theory and history at the Shenandoah Conservatory since 2002 and has been organist and choirmaster at Augustana Lutheran Church since 1993. A finalist or winner in several organ-playing competitions, Mitts holds two degrees from Louisiana State University and a doctorate from the University of Iowa. He has held academic appointments at Cornell College, Mt. Vernon, Iowa; the University of New Orleans, and Old Dominion University, Norfolk, Virginia.

A frequent recitalist, Dr. Mitts has performed at organ festivals in France, Belgium, and Russia and for chapters of the American Guild of Organists and the Organ Historical Society. Active as an accompanist, arranger, and conductor, for several years he was associated with the Master Chorale of Washington and with Adas Israel Congregation. For information: RavenCD.com.



Durel and Barbara Reid in front of their Rieger house organ

The University of Notre Dame has just received the gift of a Rieger pipe organ from **Barbara and Durel Reid**. The Reids, both organists, have been supporters of the organ world in many ways during the years, both as performers and benefactors. In the past Barbara has served as choir director, pianist, and organist, and Durel, in addition to being an organist, was a pharmacist for many years. They now spend their time involved in philanthropic activities and traveling.

The Reids bought the organ in 2000 while visiting Christophe Glatter-Götz, then the owner of the Rieger factory in Austria. It was delivered to their house in 2001. Voiced by Michel Garnier, it has eight ranks on two manuals. Craig

Appointments

Rick Erickson has accepted a call to serve at Christ the King Lutheran Church in Houston, as cantor and director of the Bach Society of Houston. He leaves his position as cantor at Holy Trinity Lutheran Church in New York City, which he has held since 1992.

Joseph Gascho has been named assistant professor of harpsichord at the University of Michigan, where he will teach studio harpsichord and keyboard literature and direct the Early Music Ensemble. He enjoys a multifaceted musical career as a keyboard artist, conductor, teacher, and producer. In 2002, he won first prize in the Jurov International Harpsichord Competition. His most recent recording, *Españoletas*, featuring Harmonious Blacksmith and percussionist Glen Velez, was released this summer. Recent performing highlights include concerts with the National Symphony at Carnegie Hall, the Mark Morris Dance Group and the Kennedy Center Opera Orchestra, and conducting *Idomeneo* for the Maryland Opera Studio. A graduate of the Peabody Institute and the University of Maryland, Dr. Gascho taught harpsichord and chamber music at George Washington University before accepting his post at the University of Michigan. He also continues to teach basso continuo and conduct the student orchestra at Oberlin Conservatory's Baroque Performance Institute.



Joseph Gascho

Dr. Gascho will join Dr. James Kibbie, professor and chair of the department of organ, Dr. Kola Owolabi, associate professor of organ, and Kipp Cortez, instructor and coordinator of carillon.

Rev. Msgr. Richard B. Hilgartner, a priest of the Archdiocese of Baltimore, Maryland, has been named the new president of the National Association of Pastoral Musicians effective September 1. This role is in addition to his work as pastor of a parish in the archdiocese.

Born in Baltimore in 1968, Richard Hilgartner was ordained to the priesthood for the Archdiocese of Baltimore in 1995. At the Pontificio Ateneo Sant'Anselmo in Rome he earned a licentiate in sacred theology in 2003, with a specialization in sacramental theology in 2005. Father Hilgartner returned to the Archdiocese to serve as chaplain and director of campus ministry at Mount St. Mary's University in Emmitsburg, Maryland. In 2007, he was named associate director of the Secretariat of Divine Worship for the United States Conference of Catholic Bishops and, in 2011, became the secretariat's executive director. One year later, Father Hilgartner was named Chaplain to His Holiness with the title "Monsignor."

Monsignor Hilgartner will serve as the third president of NPM since its inauguration by Rev. Dr. Virgil Funk, now retired. Dr. J. Michael McMahon served as the association's second president from 2001 to 2013.

Kola Owolabi has been named associate professor of organ at the University of Michigan, where he will teach studio organ, improvisation, church music, and organ literature. From 2007 to 2014 he held a faculty appointment at Syracuse University as university organist and associate professor of music. He has served as sub dean and dean of the Syracuse chapter of the American Guild of Organists.



Kola Owolabi

He holds degrees in organ performance and choral conducting from McGill University, Yale University, and the Eastman School of Music. His former teachers have included John Grew, Martin Jean, Thomas Murray, Hans Davidsson, and William Porter. In 2002, Dr. Owolabi was awarded second prize and audience prize at the AGO National Young Artists Competition in Organ Performance. He has performed solo recitals across Canada, the United States, Mexico, and Jamaica, and was a featured performer at the AGO national convention in Boston in June 2014, playing two concerts at Methuen Memorial Music Hall. He also performs regularly as organist and harpsichordist with the professional vocal ensemble Seraphic Fire, based in Miami, Florida.

Dr. Owolabi will join Dr. James Kibbie, professor and chair of the department of organ, Dr. Joseph Gascho, assistant professor of harpsichord, and Kipp Cortez, instructor and coordinator of carillon.

Cramer will dedicate the organ in September in its new home, the chapel of the University of Notre Dame. The organ will be used both for chapel services and as a practice organ.

On March 14, **Peter Sykes** performed Dan Locklair's *Salem Sonata* at Old Salem Museums and Gardens, in Winston-Salem, North Carolina, in celebration of the tenth anniversary of the restoration of Old Salem's 1800 Tannenber organ. Locklair's four-movement work was composed in 2003 on commission from Mr. and Mrs. Mark

Welshimer, to celebrate the 2004 completed restoration of the historic David Tannenber pipe organ that was originally installed and dedicated in 1800 in the Moravian Church (now known as Home Moravian Church) in Salem, North Carolina.

Ken Tate retired from First Presbyterian Church in Mankato, Minnesota, where he served as music director, organist and accompanist, and music archivist, on May 31. Tate has been involved in church music for over 50 years and has

► page 8

A. E. Schlueter Pipe Organ Co.

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



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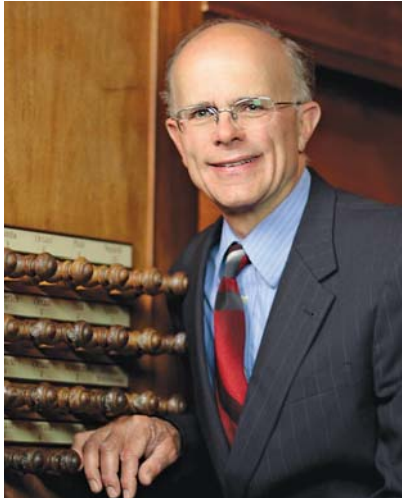


INTRODUCING THE NEW
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JOHANNUS

► page 6

served churches in Walnut Grove and Mankato. A founder of the Sioux Trails AGO chapter, which he served as dean for several years, Ken Tate has studied organ with Linda Duckett of Minnesota State University, Mankato; Ronald Shilling of Martin Luther College in New Ulm; Gladys Tuberg of Grace Lutheran Church, Mankato; and Arlene Hilding of Bethany Lutheran College.



Todd Wilson

Todd Wilson plays all of the organ music composed by Gerre Hancock (1934–2012) in a 2-CD set from Raven (OAR-951, \$15.98 postpaid worldwide from RavenCD.com). Kevin Kwan joins Wilson in the organ duets. The recording was made on the chancel and gallery organs of St. Thomas Church, New York, where Hancock served 33 years as organist and choir master, 1971–2004.

Three former assistant organists at St. Thomas Church were active in creating the recording: duet organist Kevin Kwan (2008–2012), session producer and editor Peter Stoltzfus Berton (1993–1995), and Brian Harlow (2002–2004), author of an extensive essay on Hancock's organ music printed in the CD booklet. Emmy Award-winning engineer Edward Kelly recorded the sessions in August 2013, and prepared the masters from which the CDs were pressed.

The CD booklet includes an essay by organbuilder Lawrence Trupiano on the history of the chancel organ at St. Thomas Church. Trupiano maintained the organ during Gerre Hancock's entire tenure at St. Thomas Church and still does. Also heard on the CD is the Taylor & Boody organ located in the liturgical west gallery, installed in 1996 to honor the 25th anniversary of Hancock's service at St. Thomas Church.

The booklet also contains material from Judith Hancock and Todd Wilson, as well as many photographs. The 160-rank chancel organ still exists with essentially the same tonal resources as it did during Hancock's entire tenure. New console features added after Hancock's departure, including super- and sub-octave couplers, were not used for the recording.

Todd Wilson heads the organ department at the Cleveland Institute of Music, is organist and choir master of Trinity Cathedral, Cleveland, house organist at Stan Hywet Hall and Gardens, Akron, and organ curator of the Cleveland Orchestra's E. M. Skinner organ. As a high school student, he traveled from his hometown of Toledo to Cincinnati for two summers to study with Wayne Fisher and to hear Gerre Hancock accompany services at Christ Church. "I was so bowled over, I can still remember that first service I heard. . . his service playing was such a departure from anything I had heard before. I was smitten by it, and have been a huge admirer of Gerre's ever since," said Wilson in May 2008 as reported in THE DIAPASON, October 2009.

Subsequently, Todd Wilson became a student of Wayne Fisher at the Cincinnati University College-Conservatory of Music during Hancock's last year in Cincinnati at Christ Church. Wilson continued in a career that includes winning the Prix de Chartres, the Fort Wayne Competition, and that of First Congregational Church of Los Angeles. For information: www.ravencd.com.



Bishop Jonathan Dukes and James Welch

On May 18, James Welch performed a recital to mark the 75th anniversary of the 1939 Austin Organ Company Opus 2027 at the historic Sunset Ward building of The Church of Jesus Christ of Latter-day Saints in San Francisco, California. The bishop who oversaw the

construction of this, the first permanent LDS meetinghouse in San Francisco, was Serge Lauper. His daughter, Bonnie, whose married name is Goodliffe, would later become one of the Tabernacle organists in Salt Lake City.

Welch performed works of Bach, Boëllmann, Parry, Wood, Elliott, and Widor. Joining him on the program was former Sunset Ward organist Elizabeth Hill Forsyth, and current organists Lilyane Moulton and Ken Takahashi, in works of Pachelbel, Franck, and Burkhardt.

Publishers

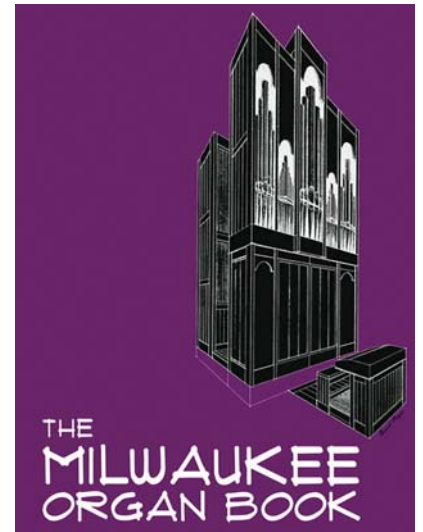
Augsburg Fortress Publishers features *Prelude Music Planner*, an online planning tool created by church musicians. It is intended to make worship planning easier and more efficient. Subscribers can browse and purchase music online, planning Sunday by Sunday, or by season. Webinars are included as well. To subscribe or for a fourteen-day free trial, visit preludemusicplanner.org.

Bärenreiter announces new urtext editions of Johann Sebastian Bach's complete organ works based on the New Bach Edition (NBA) and the New Bach Edition-Revised (NBA^{rev}). The volumes will feature detailed, updated prefaces by Christoph Wolff and newly engraved musical text with optimal page turns. Links to the relevant autograph manuscripts in Bach Digital will ensure quick access to the sources. The urtext series is scheduled for completion in 2015. The first edition in the new series represents the revised second printing of the Organ Works, Volume 4, as published in 2012, and appeared in June 2014 (€24.95). For information: www.baerenreiter.com.

Edition Walhall of Germany has released a new book by Martin Erhardt, *Upon a Ground: Improvisation on Ostinato Basses from the Sixteenth to the Eighteenth Centuries*. An English translation is provided by Milo Machover. The treatise is designed to be used in a class, in a group, or by an individual. This method for improvisation on ostinato basses in Renaissance and Baroque styles is applicable for many instruments. The book includes two CDs; €29.80. For information: www.edition-walhall.de.

Michael's Music Service announces new publications. Edward Elgar's *Funeral March*, transcribed by Herbert Brewer, could be used in many situations. *Grand Triumphal Wedding March*, by C. A. Garratt, is a tuneful march whose sections can be played separately. *Variations on Nuremberg*, by Henry S. Cutler (who brought vestments and the men and boys choral tradition to the U.S.) is based on LIEBSTER JESU. Leo Sowerby's *Comes Autumn Time* is basic American organ literature in its original form with an enlightening article by Tom Nichol on

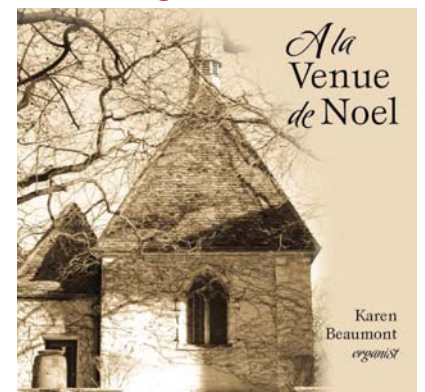
the poet Bliss Carman and his poem, "Autumn." A bundle option permits one-click, discounted purchase of all these pieces. For information: www.michaelsmusic.com.



The Milwaukee Organ Book

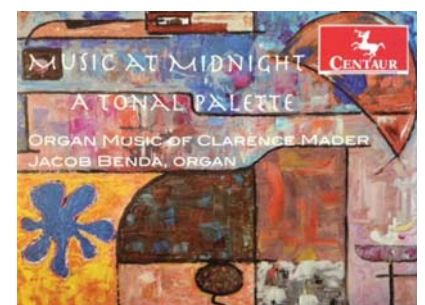
The Milwaukee Organ Book features 14 different titles by composers who are members of or associated with the Milwaukee Chapter of the American Guild of Organists. Each is easy-moderate and designed to be usable in many venues. Available in perfect or spiral bindings from Evensong Music (print-on-demand). All profits go to the AGO-Milwaukee Chapter. For information: www.evensongmusic.net.

Recordings



Karen Beaumont Noel CD

Karen Beaumont is featured on a new CD, *A la Venue de Noel*. The live recording of French organ Noëls was made at All Saints Cathedral in Milwaukee, Wisconsin, and features works by Balbastre, LeBeque, Michel Corrette, and Dandrieu. The disc is available directly from Karen Beaumont by e-mailing her at kmbeaumont@hotmail.com; specify "Noel CD" in the subject line. For information: karenbeaumontorganist.mysite.com.



Clarence Mader organ works

The first commercial recording of organ music by Clarence Mader has been released on the Centaur label. *Music at Midnight: A Tonal Palette* (CRC 3361) features organist Jacob Benda

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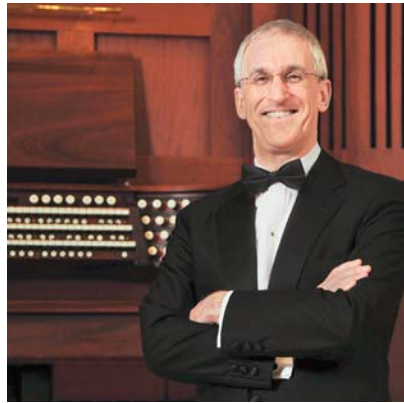
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The Sound of Pipe Organs

M. McNeil, 191 pages

A new technical study of the relationships between scaling, voicing, the wind system, and tuning. Search on the title at the Organ Historical Society and Amazon websites.

playing the Aeolian-Skinner organ at First Presbyterian Church in Kilgore, Texas; Michael Barone was the recording engineer. The recording includes Mader's *Concerto for Organ* along with eight additional pieces. For information: www.centaurrecords.com.



Philip Kloeckner at Rice University

Raven Recordings announces the release of *Exotic Variations* (Raven OAR-935), the first CD recording by Phillip Kloeckner, on the 75-stop organ built at Rice University by the rare collaboration of the Fisk and Rosales firms.

Kloeckner serves on the music faculty and as associate university organist at the University of Chicago. As a graduate student and faculty member at Rice for many years, he observed the organ's conception, design, construction, and voicing, and brings his perceptions and

long experience of it in realizing the Vierne *Organ Symphony No. 2*, Samuel Scheidt's seven-movement *Variations on Wie schön leuchtet der Morgenstern*,

and the latest version of André Isoir's *Six variations sur un psaume huguenot*, op. 1. For the recording, Dr. Kloeckner consulted with the composer in France and uses Isoir's latest interpretative considerations. Verses of the psalm are sung on the recording by Mark Whatley, baritone. For information: contact Bill Van Pelt, bill@ravencd.com; www.ravencd.com.

Musica Sacra, a New York City-based professional choir led by Kent Tritle, recorded an album of Robert Paterson's vocal works, including the world premiere of *Lux Aeterna*, which was written for the chorus. It will be released under the American Modern Recordings label distributed by NAXOS. Other works included are *Eternal Reflections*, *The Essence of*

Gravity, *A Dream within a Dream*, *Life Is But A Dream*, *Suite from A New Earth*, *Did You Hear?*, and *Snow Day*. Funding for the recording was raised through a Kickstarter campaign. For information and to view a video with Kent Tritle: tinyurl.com/plu5418.

Organ Builders

The **Andover Organ Company** of Methuen, Massachusetts, has renovated the 1894 Hutchings organ of two manuals, nine ranks, in the First Parish Unitarian Universalist Church of Stow and Acton, Massachusetts. The structural supports under the platform on which the organ sat were cut decades ago to install a heating duct. Over time, the platform settled to the point that

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"The obvious and unanimous choice!"

When Christ Lutheran Church in Charlotte, North Carolina decided to purchase a new organ for their new sanctuary, they chose Allen.

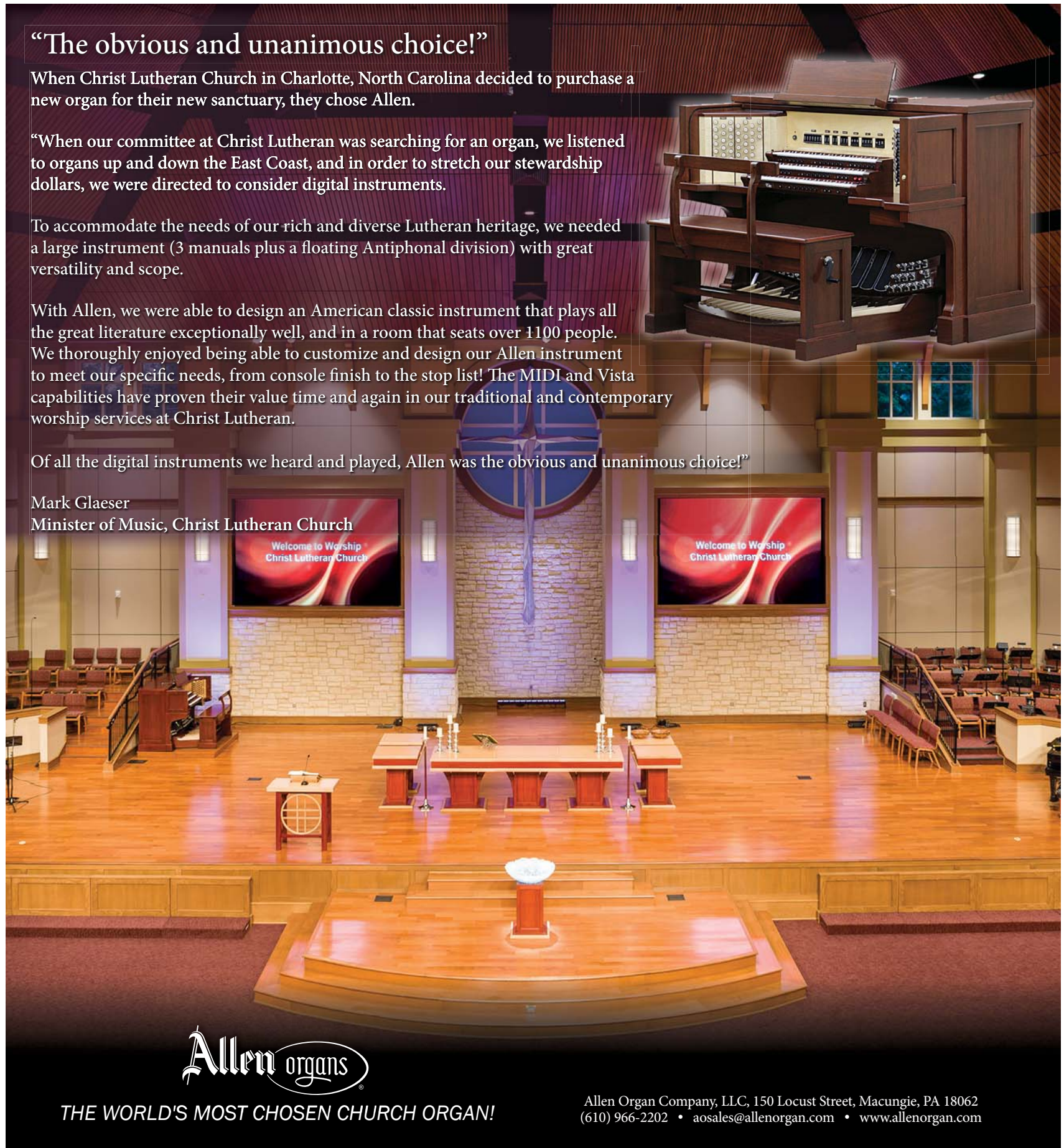
"When our committee at Christ Lutheran was searching for an organ, we listened to organs up and down the East Coast, and in order to stretch our stewardship dollars, we were directed to consider digital instruments.

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Mark Glaeser
Minister of Music, Christ Lutheran Church



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Nunc Dimittis

Donald Trowbridge

Bryant, age 95, died on April 11. Born in Chester-ville, Ohio, he began piano study at age 8, and received bachelor's degrees in music education and composi-tion at Capital University in Columbus, Ohio. After four years of service in the Army during World War II, he entered the Juilliard School of Music in 1946; he earned a master's degree in piano, studied singing with Mack Harrell, and served as Harrell's studio accompanist.



Donald Bryant in 1979

During the next 20 years, Donald Bryant served as director/pianist of the Columbus Boychoir, now known as the American Boychoir. The choir toured Japan, Italy, and South America, recorded ten albums for RCA and Columbia, and appeared many times on NBC-TV. The Columbus Boychoir was involved in such performances in New York as the official opening of Lincoln Center, the American premieres of Leonard Bernstein's *Symphony No. 3* ("Kaddish") and Britten's *War Requiem*, and numerous concerts under Arturo Toscanini.

In 1969, Bryant moved to Michigan to become the music director of the University Musical Society (UMS) Choral Union and director of music at First Presbyterian Church in Ann Arbor. At the church, he established the annual Boar's Head Festival and Festival Sundays, which featured larger choral works.

Bryant's compositions included anthems and responses, and an opera, *The Tower of Babel*. Commissions included settings for the poems of Hungarian poet Sandor Weores and Polish-American Nobel Laureate Cieslaw Milosz; a choral work, *Death's Echo*, set to poetry of W. H. Auden for performance at the 1984 Ann Arbor Summer Festival; and a *Missa Brevis*, premiered at First Presbyterian in 1988. In honor of his retirement as director of the Choral Union, the UMS commissioned the three-act oratorio *Genesis*, given its world premiere in a special tribute concert to Bryant on January 14, 1990. In 1992, the U of M's Museum of Art commissioned him to compose a choral work on the biblical Esther, which was premiered in conjunction with an exhibit featuring the museum's painting by Guercino of *Esther before Ahasuerus*.

After his retirement from First Presbyterian Church, Bryant continued to compose: *A Requiem for Our Mothers* (premiered at the Chapel of the Holy Trinity at Concordia University in Ann Arbor on June 5, 1999); a set of piano miniatures, *Pictures from Childhood*; and several songs based on texts by his ancestor, William Cullen Bryant. He also continued to conduct a small choir that performed several

times a year, and to practice piano every day, performing a recital as recently as February 27, 2014, for his friends and new acquaintances at Chelsea Retirement Community.

Bryant was awarded an honorary doctorate by Westminster Choir College in Princeton, New Jersey; an Annie Award by the Washtenaw Council of the Arts in Ann Arbor; and was named a Paul Harris Fellow by the Rotary Club of Ann Arbor.

Donald Trowbridge Bryant was preceded in death by his wife of 62 years, Lela Neoma Cultice Bryant. He is survived by his sister, Doris (Theodore) Bruckner; his son, Milton Travis Bryant of New York City; son and daughter-in-law, Stephen Lee Bryant and Caryl Heaton Bryant of Montclair, New Jersey; grandsons David and Andrew Bryant; and friends and former students.

James K. Hill, age 72, died on April 16 in Bay City, Michigan. He received a bachelor's degree in music education and a master's degree in organ performance from Central Michigan University, and a master's degree in education from Michigan State University. He was a music and elementary teacher in the Essexville-Hampton Public Schools, and a member of the Saginaw Valley AGO chapter. Hill played organ at several regional churches, sang with the Bay Chorale, and played with the Saginaw Valley State University Collegium.

James K. Hill is survived by his wife Rosemary, a son, a daughter, a granddaughter, a brother, a sister, a niece, and a nephew.

Frances Kelly Holland died in Charlotte, North Carolina, on April 3; she was 92. Born in Mount Holly, North Carolina, she received a bachelor of music degree from Greensboro College in 1938. She served as organist and choir director at the First United Methodist Church, and the First Presbyterian Church, both in Mount Holly, for many years, until her retirement in 1984. Holland was an officer of the Charlotte AGO chapter for 22 years, and was certified as an organist by the Presbyterian Association of Musicians. Frances Kelly Holland is survived by her husband of 69 years, Thomas Marshall Holland, two children, five grandchildren, and six great-grandchildren.

Ronald A. Nelson died April 18 at the age of 86. Born in Rockford, Illinois, he received a B.Mus. from St. Olaf College in Northfield, Minnesota, and an M.Mus. from the University of Wisconsin, Madison. In 1955 he became music minister at Westwood Lutheran Church in suburban Minneapolis,



Ronald A. Nelson

serving for 37 years; he directed nine choirs and a resident orchestra and founded a children's choir school. His compositions were published by Augsburg Fortress, GIA, Santa Barbara, and Selah; he is well known as the composer of Setting 2 of the Communion Service in the *Lutheran Book of Worship*. Nelson received the Distinguished Alumnus Award from St. Olaf College and the F. Melius Christiansen Award from Minnesota American Choral Directors Association.

Ronald A. Nelson is survived by his wife, Betty Lou, daughter Rachel, sons Peter and Paul, and a grandson.

Robert J. Schaffer

died on May 20 at the age of 92 in Edgewood, Kentucky. Born in 1921 in St. Bernard, Ohio, he received his early education in Cincinnati. During World War II, he served in England in a U.S. Army band, which played the national anthem for Gen. Dwight D. Eisenhower during the embarkation ceremony for troops heading to fight on Normandy's beaches. After the war, he returned to Cincinnati, serving as an organist, freelance trombonist, and pianist, while studying Gregorian chant at the Athenaeum of Ohio and earning a bachelor's degree in music from the Cincinnati Conservatory of Music. He moved to New York and earned a master's degree in musicology from New York University.

In 1949 Schaffer was hired as organist by the Cathedral Basilica of the Assumption in Covington, Kentucky, beginning an association that would endure for more than sixty years. After a short break to conclude his doctoral studies, he returned in 1952, and was named director of music in 1958. In 1953, Schaffer married his wife of 55 years, Rita, former organist at Cincinnati's Christ Church Cathedral and Church of the Redeemer. She died in 2009. Schaffer composed several Masses and other compositions, which were published by World Library Publications. He taught music in the parish elementary school, in high schools, at Villa Madonna College (later Thomas More College) in Covington, and at St. Pius X Seminary, and served as an organist for the Cincinnati Symphony Orchestra. In 1975, to celebrate the addition of the Matthias Schwab Organ to what were eventually the three organs of the basilica (the pipes and other parts were dismantled and carried two blocks from Old St. Joseph Church, which had formerly housed the instrument), Schaffer began the Cathedral Concert Series. Robert J. Schaffer is survived by his son Gregory Schaffer, daughter Rebecca Wells, and four grandchildren.



Robert J. Schaffer

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the organ leaned towards the back wall of the church at an alarming angle. The organ was removed so that the platform could be properly rebuilt. It

was decided at that point to commit to additional restorative repairs for the organ's 120th birthday. During this project, the Swell 8' Aeoline was replaced with a 2' Fifteenth. The organ

was rededicated in recital in September of 2013.

St. John Cantius Catholic Church, Chicago, Illinois, has raised the necessary funds for the \$2 million project to restore and relocate its 1926 Casavant Opus 1130. The four-manual, 57-rank organ, nicknamed "Tina Mae," for Tina Mae Haines, its first organist, was purchased from the shuttered St. James United Methodist Church in the Kenwood neighborhood of Chicago. The instrument was restored by **Casavant and J. L. Weiler, Inc.**, of Chicago, before reinstallation in St. John Cantius Church. The finished organ was dedicated in October 2013 to a capacity crowd. The organ is fast becoming a frequently featured concert instrument for organists around the country in its newly restored 19th-century home with excellent acoustic. For information: www.cantius.org.

On April 27, a new 2-manual, 18-rank organ by **Pasi Organ Builders** was dedicated at historic First Evangelical



Pasi Opus 23

Lutheran Church in Houston, Texas. Organist Sebastian Knebel of Dresden, Germany, played the dedicatory recital on Opus 23. For further information: www.pasiorgans.com.

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The joys of re-reading

"When a new book comes out, I read an old one," proclaimed the Scottish poet and essayist Samuel Rogers (1763–1855), as reported by Abraham Hayward in the *Edinburgh Review* for July 1856. (For the verification of these attributions I am indebted to fellow Oberlin College graduate Karen Keene, a true "word-sleuth" who did not give up the search until she found the exact citation.)

A useful complementary sentiment is to be found in an ancient Chinese saying: "To read a book for the first time is to make an acquaintance with a new friend; to read it for a second time is to meet an old one." (From *The Quote Garden*, celebrating sixteen years on the Web, 1998–2014).

My desire to verify Rogers's dictum was occasioned by a flurry of summer re-readings that began with the 1949 mystery novel *Blue Harpsichord*, to which I turned again after seeing a *New York Times* report about a scheduled reopening of the Rainbow Room on the 65th floor at 30 Rockefeller Plaza in New York City. Closed since 2009, this venerable venue was one of the actual historic places featured in Frances Steegmuller's harpsichord-centered mystery, first published under the pseudonym David Keith. It was in the Rainbow Room that fictional harpsichordist Myra Drysdale delighted her audiences by playing both jazz and classical music, a character and repertory based directly on the early performing career of Sylvia Marlowe. This is verified by the author's book dedication in Latin: "Amico Schapiro pro muscipula gratias"; Marlowe's given name was Schapiro. The story's clever plot involves a murdered milliner, a young university professor, a mousetrap (a tip of the hat to Dame Agatha Christie?), and, of course, the eponymous blue harpsichord.

Revisiting Steegmuller was such fun that I scanned my overfilled bookshelves and next chose James Gollin's *The Philomel Foundation* (St. Martin's Press, 1980), the first of his four novels featuring the fictitious Antiqua Players. This early music ensemble comprises players of the violin, viola da gamba, and lute, a versatile specialist on various Renaissance and Baroque wind instruments, and a harpsichordist with a trust fund (which means that he owns more than one instrument). They become engaged in escapades both of musical and political derring-do, allowing the author to delight his readers with his specialized knowledge of both the joys and travails inherent in trying to make a living in either of these areas of endeavor. A special touch is provided by aptly selected brief quotations from Carl Philipp Emanuel Bach's *Treatise*

on the *True Art of Playing the Keyboard*, used as epigrams for each of the 24 engaging chapters.

Gollin continued his series of historically informed narratives in three subsequent Antiqua Players mysteries: *Eliza's Galiardo* (1983), *The Verona Passamezzo* (1985), and *Broken Consort* (1989). The last is particularly appropriate for re-reading in this anniversary year of composer Jean-Philippe Rameau, who died in 1764. His music is tangential to the plot, as is the well-remembered blue binding of Erwin Jacobi's edition of Rameau's harpsichord works published by Bärenreiter, mentioned specifically in the novel.

Should our readers not be sufficiently sated by the shenanigans detailed thus far, there is the perennial satisfaction of the ever-expanding series of liturgical mysteries by author Mark Schweizer (SJMP Books). First-person narrator Hayden Konig, police chief for the little town of St. Germaine, North Carolina, and organist-choirmaster of St. Barnabas Episcopal Church, finds more dead bodies per capita than one could ever imagine in such a small community! As Schweizer writes on the introductory pages of this eleven-volume series, "Murder in the choir loft. A choir-director detective, they're not what you expect . . . they're even funnier!"

The titles in this series roll off the tongue smoothly, especially if one is able to stop laughing long enough to enunciate them. In order of publication: *The Alto Wore Tweed*, *The Baritone Wore Chiffon*, *The Tenor Wore Tapshoes*, *The Soprano Wore Falsettos*, *The Bass Wore Scales*, *The Mezzo Wore Diamonds*, *The Organist Wore Pumps*, *The Counter-tenor Wore Garlic*, (followed by a brief intermezzo with the same characters: *The Christmas Cantata*), *The Treble Wore Trouble*, and, most recently, *The Cantor Wore Crinolines*.

Replete with references to well-known church music and classical composers, these madcap books also provide encounters with such contemporary musical wonders as a Pirate Eucharist, cantatas celebrating weasels, as well as *Elisha and the Two Bears* (in the style of Purcell), the *Missa di Poli Woli Doodle*, and an evensong for St. Groundelmas (a celebration of February 2, Groundhog Day). In addition to the books, scores for these new liturgical offerings are available from St. James Press (www.sjmpbooks.com).

All the above, whether new or revisited, are highly recommended for continual reading pleasure. Music may be the "food of love" (thank you William Shakespeare), but laughter is usually the best medicine!

Kirkpatrick letters coming soon

It is not too early to pre-order your copy of *Ralph Kirkpatrick: Letters of the American Harpsichordist and Scholar*, to be published on November 10, 2014, by the University of Rochester Press as part of the Eastman Studies in Music. The pre-eminent American harpsichordist of his generation, born in 1911, Kirkpatrick died in 1984. To mark the thirtieth anniversary of his passing, researcher and music librarian Meredith Kirkpatrick, his niece, has assembled a fascinating selection of letters from and to the Yale professor of harpsichord, touring artist, and recording icon. Having served during the past several years as an advisor and reader for this project, I am able to vouch for its intrinsic interest and timely recognition of a figure who has not always received as much appreciation as he deserved for his high standards and masterly teaching: all features that made him a major figure in the American harpsichord revival.

SemiBrevity: A website

Amsterdam-based music researcher Paul Thwaites invites all who are interested in various facets of the harpsichord and early music revival to join his free website www.semi-brevity.com. Recent articles of major importance include a report on the influence of harpsichord maker Martin Skowronek's 1962 Dulcken-inspired instrument; a very touching report on Gustav Leonhardt's memorial service; and the most comprehensive material I have discovered about the undeservedly obscure British harpsichordist and teacher Charles Thornton Lofthouse (1895–1974), from whose posthumous library I acquired first copies of clavichord works by Kurt Hessenberg and Stephen Dodgson, in



Murder and the Harpsichord (Drawing by Jane Johnson, 1991)

scores found many years ago in a London antiquarian music store.

Postscript: Full of delight

From versatile musical colleague Judith Conrad, of Fall River, Massachusetts, comes this tragic-comedic description of the source for naming one of her ensembles, as printed in a program:

The Delight Consort, founded in 1992, was named for the flagship of an expedition founded by Sir Humphrey Gilbert in 1583 to search for a northwest passage through North America to China (via the St. Lawrence River!). He brought along with him from England a fabulous assortment of "landlubberly musicians" with which to entertain the natives along the way, and beguile them into giving up their riches. Unfortunately, the musicians also beguiled the captain into failing to reef the sails when a violent storm blew up, and it was reported from the companion ships that "like the swan that singeth before her death, they continued in sounding the trumpets with drums and fifes. Also winding the cornetts and hautboys, and in the end their jollity left with the ringing of doleful knells" as the Delight rammed onto the rocks, August 29, 1583. ■

Comments and news items for these columns are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275; lpalmer@smu.edu.

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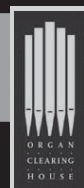
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Reviews

Music for Voices and Organ by James McCray

Choral music for special times in the life of the church: liturgical and special events

A thousand years in thy sight are but as yesterday when it is past, and as a watch in the night.

—Psalm 90, vs. 4

The church recognizes both liturgical and non-liturgical events—and not all denominations celebrate all liturgical events. For example, Reformation Sunday, which is very important in the Lutheran tradition, is celebrated far less in other Protestant denominations and not at all in the Catholic Church.

The church calendar is specifically followed in some denominations but more broadly so in others. Some secular holidays are recognized but not truly celebrated in many churches. Denominations have varying priorities, and that probably serves their congregations well.

Some secular holidays are recognized but not truly celebrated in the liturgical sense. St. Valentine's Day, for example, is mentioned in many churches only as a secondary event. Thanksgiving, while not truly liturgical according to the church calendar, is an American holiday that is often marked with services of thanks.

In recent years, with the growth of non-denominational churches, certain feast days that have been celebrated for centuries have faded in the eyes of many in the congregation, especially those who only attend church on Easter and Christmas Eve. All Saints Sunday or Christ the King Sunday may be mentioned in the service, but for many of the congregation, they may not even be understood.

Although I am a traditionalist who loves the variety found in the church calendar, it has become clear to me that many in the church and the choir do not share those more formal traditions. Singing an appropriate anthem for the day in question is a standard of professionalism I continue to revere. With my students in college classes, I point out things in the hope that something sticks with them for a period longer than the next test or

rehearsal. As noted by the French philosopher and social theorist Jean-Jacques Rousseau in the 18th century, "Youth is the time to study wisdom; old age is the time to practice it."

Liturgical music:
Christ the King Sunday
Christ the Lord Is King, Raymond Weidner. Two-part mixed and organ, Paraclete Press, PPM 01421, \$2.20 (M-).

The organ music is more challenging than that for the choir, which is almost entirely in unison. On three staves with registrations, the organ part has brief solo passages in addition to accompanying the choir. The unison passages are for mixed choir, women, or men, with the ending section growing to a loud climax. This will serve most church choirs well.

Rejoice the Lord Is King, Carlton R. Young. SATB, assembly, organ, timpani, cymbals, and brass quartet with optional tuba, GIA Publications, G 7507, \$1.66 (M).

Using DARWALL'S 148TH (text by Charles Wesley), this setting has four verses—two for choir alone and two with the assembly. The first verse is in unison, the second for women, and the third is for four-part unaccompanied choir. There is a soprano descant above all other unison singers for the last verse. A setting for assembly is on the back cover for duplication. This hymn concertato is very practical, exciting in style, and works very well with just the organ. Strongly recommended.

All Saints Sunday
By All Your Saints, Jeremy Bankson. SATB, organ, and optional brass quintet and timpani, Augsburg Fortress, 978-1-4514-8576-9, \$1.80 (M).

There are three verses with extended instrumental music preceding the first and last verse. The tune GREGORY on which this is based is a bold, strong hymn tune that was written for the merging of the Church of the Covenant with St. Andrew's Presbyterian Church in North Carolina. The first verse is in two-part mixed voices and the second is for unaccompanied four-part choir; the third verse is SATB. Each

verse is a solid statement of the tune. The organ part is on two staves, and a full score with instrumental parts may be ordered from www.augsburgfortress.org.

Rise Up, O Saints of God, Bob Burroughs. TTBB and piano, MorningStar Music Publishers, MSM-50-6099, \$1.70 (M).

This setting also has the alternate title (and text), with "Saints of God" changed to "Men of God." Most of the music is in two parts with a loud climax moving into a strong four-part ending. The piano part is relatively easy, yet supportive.

Reformation Sunday
God Is Our Refuge and Strength, K. Lee Scott. SATB, organ and optional assembly, Augsburg Fortress, 978-1-4514-8581-3, \$2.25 (M+).

Using the hymn *A Mighty Fortress Is Our God* as its basis, this arrangement has four verses of the traditional music sung with the congregation after the first ten pages of new and original music sung only by the choir. The hymn has four verses, which are also included on the back cover and are very simple; however, the opening original material is a bit more challenging, especially for the organ. The choral music is on two staves throughout, with a soprano descant added for the hymn tune.

Trinity Sunday
Voices Raised to You We Offer, arr. Daniel Nelson. SATB and keyboard, GIA Publications, G-7787, \$1.79 (M-).

There are four verses, which are based on the 19th-century tune BRYN CALFARIA. The music is straightforward, yet carefully arranged with the emphasis always on the choir. The keyboard part, primarily chordal, is not difficult and consistent in support. This is the perfect anthem for Trinity Sunday, as each verse tends to have freshness in the setting.

Secular holidays: Thanksgiving
God, Whose Giving Knows No Ending, Zebulon M. Highben. SATB, handbells, and organ with optional children's choir and assembly, MorningStar Music Publishers, MSM-50-6082, \$1.85 (M).

The children's choir sings separately between verses accompanied by the handbells on *Now Thank We All Our God*; later the 14 handbells play without them. The organ part is very simple. There are three verses duplicated on the back cover, with only the final verse involving the congregation. This setting will involve many performers without presenting a great challenge.

Come, You Thankful People, Come, Michael Costello. SATB, brass quartet, timpani, and organ with optional congregation, MorningStar Music Publishers, MSM-60-0010, \$1.70 (E).

There are four verses to this popular hymn tune, with the first two in unison for choir and congregation. The instruments have alternating phrases between the brass and the organ in an extended introduction. The third verse retains the melody in an unaccompanied choir setting, and the fourth brings all performing forces together while adding a soprano descant. The music is not difficult and will be a popular, yet easy setting for Thanksgiving celebrations. Highly recommended.

Weddings
Song of Songs: My Beloved Is Mine, Michael Mahler. SATB and keyboard, and congregation, GIA Publications, G-8282, \$1.80 (M).

This work features a long section for the congregation (included on the back

cover), in which they sing as a descant on the text "I am my beloved's and my beloved is mine," during the refrain. There are three verses; the first two use the same music. The third verse has the choir on a neutral syllable while a soloist or the soprano section sings a text. The accompaniment comprises gently swinging eighth notes over a steady left-hand bass pattern, which gives a jazzy style.

Book Reviews

Organs of Oberlin, by Stephen J. Schnurr, Jr. Chauncey Park Press, Oak Park, Illinois, 2013. \$49.95.

This volume is Stephen Schnurr's third magnificently illustrated organ photo-history, this time of the organs at Oberlin College and Conservatory of Music and in the surrounding city of Oberlin, Ohio. As with the earlier two-volume survey of Chicago-area instruments (authored in conjunction with Dennis Northway), the organs are documented with careful attention to detail, with specifications in many cases taken directly from or reproducing the original materials, and including numerous inaugural and other recital programs.

The organ department at Oberlin is presented from its inception in the mid-nineteenth century through its major developments in the first half of the twentieth century and the significant renewal and expansion beginning in the late 1950s–1960s. With a history as long as Oberlin's, it is fascinating to trace in one institution and its surrounding city the changes in organbuilding styles over more than 170 years and the more than 55 instruments shown in this volume. The author provides photos and a narrative of this journey from the early Johnson, Estey, Appleton, and Barckhoff organs to the most recent Brombaugh, Fisk, and Bedient instruments.

Of particular interest is the development of the close connections between the school and the Holtkamp and Flentrop organ companies, for Walter Holtkamp, Sr., served for many years as consultant to Oberlin College and its architects. In addition, the influence of the institution's well-known faculty (Fenner Douglass, Grigg Fountain, David Boe, and others) was clearly felt in the acquisition and replacement of various instruments over the decades.

The organ specifications provide a wealth of detail, including mixture compositions, pipe materials, and scales in many cases, derivations from other instruments or (in the case of rebuildings) sources within the original instruments, and even sourceings by primary builders of their materials from European and American pipe and parts suppliers. Tunings, pitch references, keyboard and pedal compasses, short-octave deviations, and similar details are provided in those instances where they vary from mid-20th-century standards.

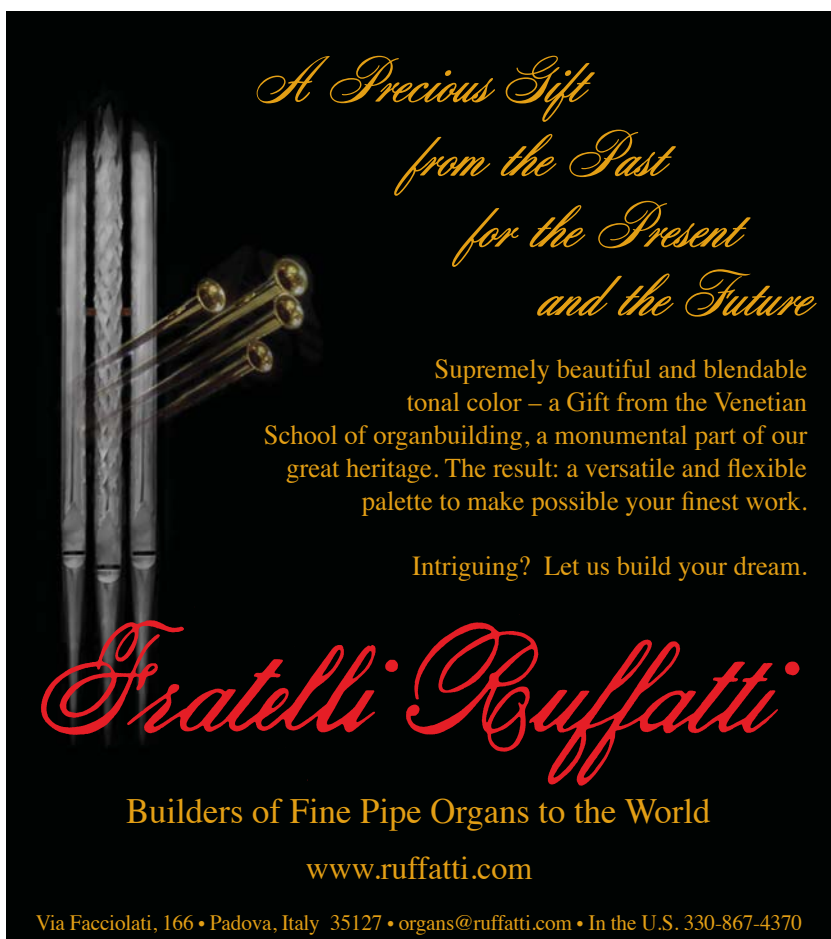
Organs of Oberlin is certainly worthy of attention and is an important addition to any collection concerned with the history of American music education.

—G. Nicholas Bullat
Bellingham, Washington

New Recordings

Thomas Lacôte: *The Fifth Hammer*. Thomas Lacôte, Ghislain Leroy, Martin Tembremande, Angèle Dionneau-Kasser, La Trinité organ, Paris. Antonino Mollica, saxophone. Editions Hortus, HORTUS 106. TT: 69'03.

Born in 1982, Thomas Lacôte was named organist at the Bourges Cathedral at the age of 20. Eight years later, he was appointed assistant titular organist of the



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gallery organ at La Trinité in Paris, thus succeeding Olivier Messiaen, who played there for more than 60 years. Like Messiaen, Lacôte teaches analysis and theory at the Paris Conservatory, assisting Michaël Lévinas. This first CD of his organ works—for organ solo, organ and saxophone, and four hands, followed by four improvisations—explores the colorful harmonics of the Trinité organ in a very personal style emanating from spectral music. The poetic titles of his works reveal their rich literary inspirations. Musicologist Yves Balmer interviews the composer in the excellent program notes. Although the record jacket notes are in French and English (very well translated by Kurt Lueders), the titles of the works were not translated into English, so I have provided them in this review.

Lacôte's recording begins with his three *Organ Studies* (the first volume): Ghislain Leroy, *titulaire* of the Pascal Quoirin organ at Le Touquet, plays the first and third ones and Martin Tembremande, organist of the historic organ at Notre-Dame des Vertus in Aubervilliers, interprets the second. In the first study, *Interlusions en flamme* (Alluviums in Flame), René Char's alluviums are depicted by an astute alchemy of solo timbres and harmonies. This piece ends with the multiplications of a sole timbre chord, generated by four stops on the Positive keyboard: Flute 4', Nasard, Flageolet, and Tierce. The second study, *Vidit Jacob scalam*, bears the title of a liturgical antiphon from the Feast of the Dedication: "Jacob saw the ladder whose end was touching the heavens, and the angels descending, and he said: surely this place is holy." Lacôte associates the ladder and the scale with paradoxical ascending and descending movements, interacting with the organ textures by constantly changing

the stops. The third study, *Et l'unique cordeau des trompettes marines* (And the Sole String of the Marine Trumpets), alluding to a line by Apollinaire, explores the unity of the organ sound in spite of the diversity of its stops, evolving a sole timbre through acoustical explorations. It was commissioned by Radio-France.

The Conservatory in Charleville-Mézières, well known for its continual support of contemporary music (thanks to its organ professor Pascale Rouet), commissioned Lacôte to compose *Quatre Préludes éphémères* (Four Fleeting Preludes). These four miniature pedagogical works, ranging from 1'20" to 2'13", can be played on small organs. They are based on four fragments of a poem by Aragon: "Les ombres difformes, La trace des jeux" (The Distorted Shadows, The Trace of Playing), "Le cri court des cailles Divisant l'été" (The Brief Call of the Quails Dividing the Summer), "Dans les osiers tendres Le jour est assis" (In the Tender Willows the Day is Established), and "Rumeur, ô rumeur des choses passées" (Murmur, O Murmur of Things Past). They were published in the periodical *Orgues Nouvelles* (Winter 2012, 4th year, n° 15).

Strongly influenced by Tournemire, Thomas Lacôte often uses two intertwined manuals with identical registrations in his solo organ works. In his work for organ and soprano saxophone, *Cristal de temps* (Crystal of Time), performed by Sicilian saxophonist Antonino Millica and organist Angèle Dionnau-Kasser, Lacôte also explores potential points of juncture between these two instruments, constantly interlacing their two timbres. It has been published by Billaudot.

Thomas Lacôte's work for four hands and for four feet, interpreted with Martin Tembremande, is taken from the second

volume of his organ studies. Its title was inspired by Daniel Heller-Roazen's book *The Fifth Hammer: Pythagoras and the Disharmony of the World*. This is Thomas Lacôte's first work specifically for the La Trinité organ.

Lacôte's four improvisations that end this recording are entitled *Sonade, Pour les notes répétées* (For the Repeated Notes), *Chambre d'échos* (Room of Echoes), and *Coda dal coda*. They freely explore various organ colors—true dialogues between the performer and his instrument.

Congratulations to Thomas Lacôte, artistic director of this recording, recording engineer Roger Lenoir, Michel Pierre who mixed the master CD, artistic director of Hortus Editions Vincent Genvrin, and to graphic artists Boris Grzeszczak and Florent Dégé.

Thomas Lacôte has based his organ compositions on the fundamental principles of music and acoustics. This has allowed him to invent specifically new sounds and gestures, which echo those of the past with his own personal poetic vision. His exploration of new timbres transports the organ to an unexpected dimension of artistic creativity.

—Carolyn Shuster Fournier
Paris, France

The John Reading Manuscripts of Dulwich College; Riccardo Bonci, organ. Brilliant Classics 94454; www.brilliantclassics.com.

On this CD, Riccardo Bonci, assistant organist at St. Barnabas, Dulwich, plays 17 voluntaries and single-movement pieces taken from the three extensive manuscripts compiled ca. 1717–34 by John Reading, organist at Dulwich College 1700–02 and later organist at several important London churches. Three of the 12 volumes at Dulwich College

Library are devoted to keyboard music (another is at the Henry Watson Library, Manchester, and one more at the Nanki Music Library, Tokyo). In addition to pieces by John Blow and William Croft, they contain important early versions (with textual and registrational changes) of voluntaries later seen into print by John Stanley, as well as movements by Maurice Greene, John James, John Barrett, and Reading himself, which were published posthumously. Several voluntaries exist in different versions in different volumes and show Reading's passion for reworking both his own and other composers' compositions. For several pieces these manuscripts represent the unique source.

Riccardo Bonci performs these voluntaries on the organ in Christ's Chapel of God's Gift, Dulwich, built by George Pike England in 1760 and restored by William Drake in 2009. Tuned at A=430 in third-comma meantone, its three manuals (long bass octaves in Great and Choir) contain the typical 18th-century disposition, with a flue chorus to Furniture and a fine Trumpet, Cornet, and Sesquialtera on the Great, echoes to Cornet and Trumpet as well as Hautboy on the Swell, and a Vox Humana and Cremona (not used here) on the Choir, which make it an ideal vehicle for this performance.

Two voluntaries by John Blow open and close the CD, the former being for full organ, here played in a French style with *notes inégales*, the latter a double voluntary, concluding with both hands on the Great after the subject has appeared in both hands. William Croft is represented by a more reflective voluntary played on the flue chorus. There are two voluntaries by Maurice Greene, a fine *Prelude and Fugue in F* (marked in

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Prestant 4'
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Cornet V
SUPER OCTAVE 2'
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Superoctav 2'
Doublette 2'
FOURNITURE V
Rauschwerk IV
Mixture IV
Fourniture XI
CYMBAL IV
Acuta IV
Terz 1-3/5'
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Trompette 16'
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Trumpet 8'
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Geigen Diapason 8'
FUGARA 8'
Gamba 8'
TRAVERSE FLUTE 8'
Flûte Harmonique 8'
BOURDON 8'
Stopped Diapason 8'
Ferrn Flute 8'
FLÛTE CÉLESTE II 8'
Unda Maris II 8'
Viole des Anges II 8'
Schwebung II 8'
VIOLE DE GAMBA 8'
Salicional 8'
Viola 8'
Viole Céleste II 8'
VIOLE CÉLESTE 8'
Voix Céleste 8'
Viola Céleste 8'
Viola Céleste II 8'
AEOLINE CÉLESTE II 8'
Aeoline 8'
Gamba Céleste II 8'
Salicional 8'
PRESTANT 4'
Viol Octave 4'
Violins II 4'
Unda Maris II 4'
FLÛTE TRAVERSIÈRE 4'
Echo Flute 4'
NAZARD 2-2/3'
Twelfth 2-2/3'

OCTAVIN 2'
Fifteenth 2'
TIERCE 1-3/5'
Cornet III
CHORUS MIXTURE IV
Plein Jeu IV
Fourniture V
Grosse Fourniture III
CYMBAL VI
Scherp III
DOUBLE TRUMPET 16'
Contre Trompette 16'
Bombarde 16'
Fagotto 16'
TRUMPET 8'
Trompette 8'
Trompette 8'
HAUTBOY 8'
Hautbois 8'
Hautbois 8'
Rohr Schalmey 8'
VOX HUMANA 8'
Voix Humaine 8'
Voix Humaine 8'
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Clairon 4'
Clairon 4'
Schalmey 4'

CHOIR (I)

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Quintaton 16'
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Principal 8'
Octave 8'

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Cor de Nuit 8'
Gedeckt 8'
CONCERT FLUTE 8'
Doppelflöte 8'
Viole 8'
Quintadena 8'
VIOLE CÉLESTE II 8'
Dulcet III
Muted Violins II 8'
Principal 8'
ERZÄHLER CÉLESTE II 8'
Unda Maris II 8'
English Diapason 8'
PRINCIPAL 4'
Fugara 4'
Muted Viols II 4'
KOPPELFLÖTE 4'
Flute d'Amour 4'
Rohrflöte 4'
KLEIN OCTAVE 2'
Doublette 2'
ZAUBERFLÖTE 2'
Piccolo Harmonique 2'
Waldflöte 2'
Cornet III
Sesquialtera II
Cornet de Violes III
RAUSCHWERKE IV
Grave Mixture IV
Kleine Mixture III
Siffiote 1'
MIXTURE V
Zimbel IV
Jeu de Clochette II
Neuvième 8/9'

COR ANGLAIS 16'
Corno di Bassetto 16'
Rankett 16'
BASSON 8'
Baryton 8'
Trompettes II 16+8
CROMORNE 8'
Clarinete 8'
Dulcian 8'
TUBA IMPERIAL 8'
Fanfare Trumpet 8'

SOLO

GRAND DIAPASON 8'
Cellos Celeste II 8'
Major Diapason 8'
FLAUTO MIRABILIS 8'
Flûte Traversière Harmonique 8'
Bourdon 8'
Viol des Anges II 8'
MAJOR OCTAVE 4'
Orchestral Flute 4'
Flûte Harmonique 4'
Viole Chorus VI
TIERCE MIXTURE X-VII
Grave Mixture IV
Mounted Cornet V
Éclat V
BOMBARDE 16'
Tuba Magna 16'
Dulzian 16'
TROMPETTE HARMONIQUE 8'
Tuba Mirabilis 8'
Baryton 8'
Orchestral Oboe 8'

FRENCH HORN 8'
English Horn 8'
Schalmey 8'
Vox Humana 8'
CLARINETTE 8'
Quint Trompet 5-1/3'
Regal 8'
CLAIRON HARMONIQUE 4'
Tuba Clarion 4'
Rohr Schalmey 4'
TROMPETTE EN CHAMADE 8'
Tuba Imperial 8'
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Untersatz 32'
CONTRA BASS 16'
Principal 16'
Montre 16'
SUBBASS 16'
Unterbass 16'
Bourdon 16'
BOURDON AMABILE 16'
Quintaton 16'
VIOLONE 16'
Cello Céleste II 16'
Dulciana 16'
Dulciana Celeste II 16'

ERZÄHLER 16'
Major Bass 16'
OCTAVE 8'
Principal 8'
Prinzipal 8'
Octave 8'
GEDACKT BASS 8'
Flute Ouverte 8'
VIOLONCELLO 8'
Cello Celeste II 8'
Unda Maris II 8'
Gemshorn 8'
CHORAL BASS 4'
Fifteenth 4'
NACHT HORN 4'
Cor de Nuit 4'
Unda Maris II 4'
MIXTURE IV
Hintersatz IV
Quinte Flute 10-2/3'
Harmonics V
CONTRE BOMBARDE 32'
Ophicleide 32'
Bass Posaune 32'
BOMBARDE 16'
Tuba Magna 16'
Posaune 16'
TRUMPET 16'
Fagotto 16'
Basson 16'
TROMPETTE EN CHAMADE 8'
Tuba Mirabilis 8'
TROMPETTE 8'
Trumpet 8'
Tuba Major 8'
CLAIRON 4'
Clairion 4'
Rohr Schalmey 4'

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the manuscript for full organ but played here convincingly on a flue chorus), and a *Voluntary in G* in which the opening slow movement is repeated on full organ after the Cornet movement.

John James (d. 1745), a rather colorful character who apparently kept some very dubious company but still had quite a formidable reputation as a performer, is represented by three voluntaries. The first one heard here is in three movements; the traditional slow movement is followed by a Cornet and echo movement, with a powerful fugue to close. The other two open with a slow movement for full Swell, followed by a Cornet movement; in the first case this is in binary form with the repeat marked for Flute—not accompanied by itself as would have been expected—in the second it is for Cornet and echo.

We hear two voluntaries by Mr. Seedo (ca. 1700–54, primarily a composer of theater music). The first is a dramatic prelude with repeated chords and a vigorously chromatic fugue. Interestingly, both movements are also found in a different Dulwich volume but anonymously, attributed to John James in the Manchester manuscript and to John Stanley in the Southgate manuscript; the second movement was published without ascription in an anthology ca. 1771. The second is a *1st Voluntary in D Minor* in three movements, whose second movement is an *affettuoso* solo for the Vox Humana, and the third a stirring Andante for Trumpet and echo with passages in thirds and sixths.

Another *1st Voluntary in D Minor*, by John Barrett, opens with a slow movement for the choir, the theme being taken up by the Cornet and echo, and the closing movement for Trumpet and echo. John Reading's own *Voluntary in D Minor*, which he reworked several times in different volumes, is a tour de force with sections alternating between Cornet and the left-hand Sesquialtera, and both hands on full Great for the closing section.

By John Stanley we hear a version of the popular three-movement op. 6, no. 5—the closing movement here marked for Cornet and Vox Humana—and an earlier version of the Cornet and echo voluntary, op. 6, no. 2. Three further pieces by Reading himself include two trumpet airs, which are similar to the many examples by Purcell and his contemporaries for harpsichord, and are here cleverly arranged for Trumpet and echo, and an *Air for French Horns and Flutes*, with some interesting registration instructions.

Riccardo Bonci shows an impressive awareness of the style and offers a generally most convincing performance with crisp ornamentation growing out of the melodic lines and frequently elegant decoration of the slow movements, although the opening to the Stanley A-minor voluntary takes this to extremes. The opening movement of the first Seedo voluntary also has some rather extravagantly improvised links between the opening bars to fill in the quarter-note rest at the end of each bar. Tempos are generally well judged, with the faster movements showing excellent control. Reading's frequently doubled octaves in eighth notes in the left hand are negotiated with ease. One problem, which may be a technical recording issue, is that in the echo movements the left hand frequently overpowers the

right-hand lines, especially noticeable in the Stanley Cornet and echo movement.

In the booklet accompanying the CD, John Carnelley has provided a short biography of John Reading and an overview of the development of the voluntary in England in the early 18th century. Bonci has written a brief note about performance styles and the editions used, which will certainly be a great help to those listeners sufficiently enthused to explore the music for themselves (although Dr. Carnelley's edition is not commercially available), and there is a list of the stops of the organ, but no information at all about its history. This is disappointing, but even more disappointing is the overall lack of information about the individual compositions and their composers, many of whom are still not household names even in the U.K.; the titles of the pieces, taken from the source manuscripts, in some instances give no information. Surely space could have been found for at least a résumé of each piece to assist the listener, including details of composer's appointments, the number of movements in the piece, and which solo stops were used. For the non-playing listener, such information would add an extra dimension to the experience. The running order of the tracks with the titles is printed only on the back cover of the CD case and is not shown in the booklet. A generally excellent performance by Riccardo Bonci on an organ that is eminently suitable for this repertoire has been let down by the paucity of the booklet notes, but the CD is highly recommended for the former, and would make a valuable introduction to the English voluntary in the first half of the 18th century; at this price (\$10.33 on amazon.com) it is a real bargain.

—John Collins
Sussex, England

Missa Omnes Sancti, The Cathedral Choir, Cathedral of St. John, Albuquerque, New Mexico; Maxine Thévenot, Associate Organist-Choir Director; Iain Quinn, Director of Cathedral Music and Organist. Raven OAR-901; www.RavenCD.com.

Magnificat & Nunc Dimittis, Iain Quinn; *The Song of Christ's Glory*, Philip Moore; *The Lord is my Light*, Peter Hallock; *He that is down needs fear no fall*, Philip Moore; *O how amiable*, Anthony Piccolo; *O Lord, support us*, David Briggs; *Missa Omnes Sancti*, Malcolm Archer; *Alleluys*, Simon Preston.

The Diocese of the Rio Grande is relatively small among Episcopal dioceses, having around 4,000 members, about 500 of whom attend the Cathedral Church of St. John in Albuquerque. Bearing in mind the limited resources at their disposal, it is therefore surprising to find that the cathedral in Albuquerque manages to maintain the highest standards of choral music, comparable with the best English cathedrals. Much of the credit for this is doubtless due to Dr. Iain Quinn, who was director of cathedral music and organist from 2005 to 2010, at the time this recording was made. The choir contains some extremely fine sopranos in particular who can sing a good straight tone and whose voices soar in the acoustics of the cathedral. Credit should also go to

Dr. Maxine Thévenot, who was associate organist and choir director under Dr. Quinn and succeeded him in 2010 as director of cathedral music and organist. Besides the high quality of the cathedral's music, this recording is also noteworthy in that several of the pieces on the compact disc were commissioned by the Cathedral Commissions program, launched in 2005 by the Friends of Cathedral Music of St. John's, and several of them here receive their first recorded performance. The cathedral has a three-manual-and-pedal Reuter organ of 65 ranks, dating from 2001.

The first two tracks on the compact disc comprise the world premiere recording of one of Iain Quinn's own compositions, his *Magnificat and Nunc Dimittis*, which was commissioned for the annual service of the Verger's Guild of the Episcopal Church held at the Cathedral in 2007. This is a delightful, predominantly tranquil, setting very much in the Anglican choral tradition of such composers as Herbert Howells and Benjamin Britten, and contains some extremely haunting passages. The third track features *The Song of Christ's Glory* by Philip Moore, who was successively organist of Guildford Cathedral and York Minster. It is a setting of a text from the South African Daily Office Book translated from the early Christian hymn in Philippians 2:6–11. It takes the form of a joyful paean in a rather more modernistic idiom than the Quinn setting of the evening canticles on the previous two tracks.

We come next to a piece by the late Peter Hallock, for many years the organist of the Episcopal Cathedral in Seattle, *The Lord is my light and my salvation*. This piece has a rather mysterious quality to it and makes effective use of atonal motifs and proceeds from a gentle and elegant beginning to an impressive climax at the end. After this we hear another of Philip Moore's compositions, a setting of John Bunyan's poem "He that is down need fear no fall," from *The Pilgrim's Progress* (1684). This shows Philip Moore in a more relaxed and tranquil mood than *The Song of Christ's Glory*.

Although primarily famous as a concert pianist, Anthony Piccolo is by no means a stranger to the Anglican choral tradition, having composed numerous commissioned works for the National Cathedral, Canterbury Cathedral, and a number of choral festivals. He is currently the assistant chorus master of the New York City Opera. His setting of the Coverdale text *O how amiable are thy dwellings* was commissioned by the Cathedral Commissions program of St. John's Cathedral in Albuquerque in 2008, and this again is its world premiere recording. The purity of the cathedral's sopranos comes through particularly well in this composition, noteworthy for its particularly rich harmonies. Another delightful and tranquil anthem is the setting of the prayer, "O Lord, support us all the day long," by David Briggs, emeritus organist of Gloucester Cathedral. Again, this is the world premiere recording. The text, incidentally, was written by the Blessed John Henry Cardinal Newman (1801–1890), and does not come from the Book of Common Prayer as erroneously stated in the booklet accompanying the compact disc.

We come then to the main work featured on the disc, Malcolm Archer's *Missa Omni Sancti*, which occupies

most of the rest of the recording, in what again is a world premiere recording. Malcolm Archer was successively organist of Bristol and Wells Cathedrals and St. Paul's Cathedral in London, before taking up his current position as director of chapel music at Winchester College, a leading English independent school. Commissioned in 2005 to mark the 325th anniversary of the building of All Saints Church in Northampton, England, this work is an extremely pleasant setting of the Latin Mass, in a markedly more conservative idiom than the other pieces featured on this recording. It evokes the Anglican choral tradition of such composers in the Anglican tradition as Herbert Howells, but perhaps even more the earlier generation of Sir Charles Villiers Stanford, and also to some extent influences of French composers like Vierne and Poulenc. Truly a most remarkable Mass. On the final track Maxine Thévenot shows off her superb organ technique in Simon Preston's well-known *Alleluys* (1965).

This compact disc is a superb example of the some of the finest music being sung in the Episcopal Church today and should be in everyone's collection.

—John L. Speller
St. Louis, Missouri

New Organ Music

Frescobaldi: Organ and keyboard works III (Il Secondo Libro di Toccata... di cimbalò et organo). Edited by Christopher Stemberge with the collaboration of Kenneth Gilbert. Bärenreiter BA 8414, €39.95; www.baerenreiter.com.

This volume is the third to appear, although actually the fourth, of the series of six edited by Christopher Stemberge with the collaboration of Kenneth Gilbert. The series will present chronologically the complete keyboard works that Frescobaldi published during his lifetime and will therefore omit the canzonas published by Vicenti in 1645. Published originally in 1627 (a decade that saw a veritable explosion of printed works for keyboard including Coelho, Titelouze, Scheidt, and Correa de Arauxo) the *Secondo Libro* contains 11 toccatas, of which numbers three and four are Elevation toccatas and are clearly intended for organ, numbers five and six have long pedal notes but which, according to the title, can be played without them, in which form they were included in the Turin tablatures. Number eight, entitled *di durezze, e Ligature*, is a fine example of this genre possibly first written down by Ercole Pasquini, and continued through the 18th century. The toccatas continue the nervous discontinuity shown in the first book, with some moments of mercurial excitement (for example in number seven) and unexpected modulations, and great technical challenges of both digital dexterity and rhythmic complexity are posed in number nine (Stemberge's suggested solution to the latter challenge is certainly workable—as he writes, there are others), at the end of which the composer writes "Non senza fatica si giunge al fine"—still very true today. In place of the expected twelfth toccata as appeared in the first book of toccatas etc., there is a setting of Arcadelt's *Ancidetemi pur*; which is rather restrained in comparison

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to similar settings by the Neapolitans Mayone and Trabaci (the original vocal text is included as an appendix).

There follow six *canzone*, which are somewhat freer in approach than the examples published in 1615 with the Ricercare, four hymns (*della Domenica, Dell'apostoli* with three verses and *Iste confessor* and *Ave Maris Stella* with four), and three Magnificats (on the first, second and sixth tones) each with five verses, which are like miniature ricercars using a variety of contrapuntal devices, *Aria detto Balletto* with eight *Parte* (the theme of which was used by Bull, Gibbons, and Sweelinck), five *Gagliards* similar to the Neapolitan examples, *Aria detta la Frescobalda* with five *Parte*, including a *Gagliarda* and a concluding *Corrente*, probably the first example of a composer publishing variations on a tune which he himself had composed, six *Corrente* including one which is a broken chord version of the preceding dance, and to conclude the (15) *Partite sopra Ciaccona* and the (32) *Partite sopra Passacagli*, which are the earliest published keyboard examples of these two genres.

Great care has been taken to preserve the original beaming and alignments. The short introduction gives a brief biographical outline of Frescobaldi's life at the time of this volume's publication (and also of his collection of 31 motets), a commentary on the music and notation employed and on instruments and tuning—it is noteworthy that the note A-flat makes its first appearance in this volume; indeed, in Toccatas IX and XI it appears alongside G#, suggesting that an instrument with split keys would be the best option for performance. On the contrary, D# appears only once, and then at a cadence. Frescobaldi's preface is included as the first page of the main text. There is a most helpful table of Frescobaldi's use of triple time in this volume, including the many metrical indications employed. There is a list of sources and editions and reprints of the volume including their location, and an extensive critical commentary, which every player should read thoroughly. Particularly interesting are the many variants found in the Turin tablatures, which contain the bulk of the contents of this volume, including added ties and varied application of accidentals. The editorial policy is as in the previously published volumes of the Ricercars and the *Primo Libro de Toccate*; the small letter "s" beneath the staff indicates that there is a new system in the source. Small print accidentals indicate that the editor considers that the note should be flattened or sharpened according to *musica ficta*, and an "x" indicates those notes where the editor feels that the performer must decide for him or herself whether to add an accidental (there are, of course, other places which may admit such inflections) and an asterisk indicates probable errors in the original, amply discussed in the critical commentary. There are several pages of facsimiles which are also well worth studying.

Two appendices list firstly those engraving errors and corrections made before the first edition of 1627 and later ones from the second edition of 1637, followed by an exhaustive list of handwritten or engraved corrections found in copies of the first edition; the second appendix lists errors that remained uncorrected, many of which are obvious errors still present in the original which have been corrected for this modern edition—Stembridge adds that some may not in fact actually be errors and in these instances the player is referred to the critical commentary. This careful

scrutiny should act as a prompt to today's player to be ever critical of the source, however beautifully it may be engraved.

It is a pity that many of the problems of performance such as ornamentation and the suggestions for playing the carefully notated trills are discussed only in the preface to volume I part 1, where they are dealt with comprehensively—we must hope that players will have bought this already, since this should be compulsory reading, especially for the newcomer to these pieces, prior to playing the music, and also the importance of the ricercars cannot be over-emphasized. The quality of printing is excellent, and the very careful layout ensures that page turns are manageable by the player him or herself. As I wrote in my review to the first two volumes (THE DIAPASON, May 2011), it is only by playing and immersing oneself in this wonderful music that one becomes more adept at solving some of the problems posed in the score, and it is through the act of playing that the real worth of these volumes will be revealed as a fitting testimony to the genius of Frescobaldi. Christopher Stembridge is to be congratulated for his sterling work in making this seminal publication available in an accurate modern edition. We should be deeply grateful to him and his team for the work that has gone into the comprehensive critical commentaries and appendices, and also to Bärenreiter for having the vision to embrace and carry out this project.

Vincenzo Pellegrini: *Canzoni de intavolatura d'organo fatte alla francese*, edited by Luca Scandali. Il Levante Libreria Editrice TA27, €25; www.lastanzadellamusica.com.

Vincenzo Pellegrini was born ca. 1562 in Pesaro, where he became a canon at the cathedral, before moving to Milan where he became *maestro di cappella* at the Duomo. This volume, his only collection for the organ, was published in Venice in 1599 and dates from his time at Pesaro. It contains 13 *canzoni*, with clear affiliation to the vocal model of the *Canzon Francese* and the use of the dactylic long-short-short rhythm. Each piece bears a name and seems to have been dedicated to a member of the nobility or musical circle. The great majority are

tripartite and imitative, a central triple time section being enclosed by two outer binary tempo sections, except for *La Serpentina* and *La Barbarina*, which are in five alternating tempo sections.

This edition is clearly printed in a generously sized font, with a comprehensive introduction that provides full information on the composer, his works, and the sources; in addition to the printed edition, the manuscript versions in the Turin Tablatures have been consulted and their variants noted carefully, which serve to show how performance practice changed between 1599 and ca. 1630–40 when the manuscripts were compiled, especially in the adding of ornaments that can be used as a model.

The Appendix contains not only three complete *canzoni* with many variants from the Turin manuscripts, but also variants from manuscripts in Vienna and Liège, as well as two *canzoni* from an anthology published in Milan by Lucino in 1617, including one variant of a *canzona* from the 1599 print and one known only from Lucino's print. There are also the individual variants from ten of the *canzoni* in the Turin manuscripts—perhaps it would have been easier for comparison if these had been printed above the main text, so that the player had instant awareness. Also worthy of study are the comments about the similarities between the themes used in some of these pieces and pre-existent compositions set by other composers.

Original notation and note groupings have been retained, which results in long bars, but this should not be a problem for players unaccustomed to them. A working knowledge of 16th- and 17th-century Italian performance practice will assist in making these delightful pieces sound exciting and fresh today—it is a great pity that this otherwise excellent edition does not include Antegnati's comments from his treatise of 1608 on registration of *canzoni*; Pellegrini's *canzoni* are worthy of inclusion in services and concerts, and will hopefully stimulate players to explore the riches of this genre by other Italian composers such as Merulo as well as the sets by Mortaro and Maschera, which were intabulated for keyboard.

—John Collins
Sussex, England

New Handbell Music

***Let it Shine!*, reproducible arrangements of spirituals for 3, 4, or 5 octaves of handbells by Valerie W. Stephenson, Choristers Guild, CGB834, \$49.95, Levels 2-, 2 and 2+.**

Here is a notable collection of traditional spirituals designed to help stretch your budget. The composer has a knack of bringing pieces to life with her creative arrangements. High energy and a variety of techniques are found in these favorites. Titles include: *Do Lord*; *He's Got the Whole World*; *I'm Gonna Sing When the Spirit Says Sing*; *Little David*; *Play on Your Harp*; *Ride on, King Jesus*; *This Little Light of Mine*; and *We are Climbing Jacob's Ladder*.

***Clarion Call*, for 3, 4 or 5 octaves of handbells by Michael Joy, Choristers Guild, CGB864, \$4.50, Level 2+ (M).**

This piece was written for the composer's 2011–2012 Eighth Grade Handbell Ensemble at the Shipley School in Bryn Mawr, Pennsylvania. Mr. Joy mentions that after he wrote it, he decided on *Clarion Call* as the title—clarion being a noun, adjective, or a verb. As a noun, it can describe an ancient trumpet, as an adjective, it means loud and clear, and as a verb, it means to proclaim loudly, an urgent call to action.

The music is rhythmic and very animated in a brilliant, demanding, melodic style. This is a nice addition to any handbell library.

***Just Dance, Lady Gaga*, arranged for 3–6 octaves of handbells with optional rhythm by Keith Richards. Agape (a division of Hope Publishing Company), Code No. 2596, \$5.25; 2596R, \$12.50, for rhythm parts; 2596C, \$26.95, for performance/accompaniment CD; Level 3 (D).**

This first big hit by Lady Gaga should appeal to any bell choir, especially younger ringers. The arrangement is very rhythmic and written in four sharps, with several special effects. Using the optional rhythm parts will only add to the effectiveness of this piece. Players will be challenged, but ultimately rewarded by this hot hit.

—Leon Nelson
Vernon Hills, Illinois



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In the wind...

Creative freedom

Last Wednesday I was doing a service call at a church in New Jersey, where the Organ Clearing House installed a relocated organ a couple years ago. The pastor was holding keys as I tuned the reeds—a little unusual perhaps, except that this pastor was an organist before he was ordained. It was he who conceived and drove the acquisition of the organ, and we've enjoyed a friendly relationship since.

It's a real pleasure for an organbuilder when a parish appreciates an instrument he has provided and uses it well. Along with the pastor's affinity for the instrument, that church's organist is doing a wonderful job finding his way around the organ, and using it creatively as he leads worship for the parish.

An organ tuner can tell a lot about a local organist by the character and quality of the list left on the console, and this organist's lists are concise, accurate, and correct. When I commented on that, the pastor waxed enthusiastic about the organist's work, and said something to the effect that although once in a while he disagreed with a choice, he knew he had to stay out of it and let his organist be creative. Terrific. How many organists out there would quail at the idea of working with (or for) an organist-pastor?

Yes, chef

A couple days later, Wendy and I went to the movies followed by a light supper at the friendly bar at the end of the block. While Wendy's literary pull often draws us toward weighty films, this time we saw *Chef*. It included some personally painful scenes about divorced parents struggling to do right by their son, but otherwise it was fun, funny, and scintillating.

Carl Casper (John Favreau) is chef of a popular and prominent restaurant in Los Angeles owned by Riva (Dustin Hoffman). They learn that the big-shot restaurant critic (played by Oliver Platt) is coming to review the place, and Casper drums up excitement among the kitchen staff planning a special knockout menu. There are fantastic scenes involving a whole pig arriving in the kitchen in a big plastic bag, and a lot of mouth-watering test cooking. When Riva gets wind of this, he storms into the kitchen brandishing the regular menu and essentially orders Casper to present the usual fare. "It's what we're known for." Casper protests, referring to their agreement that Riva wouldn't interfere in the kitchen, but to no avail.

Predictably, the critic pans the place. Enter Casper's son, the quintessential smarty-pants kid with a smart phone, who shares the resulting Twitter traffic with his dad. The critic has thousands of followers. Casper, the quintessential



Ceiling of the Sistine Chapel (photo by Stanislav Traykov)

social-media newbie, pours fuel on the fire by mouthing off, thinking he was tweeting to the critic, and only the critic, and the fun really starts as Casper challenges the critic to return for a "real meal." Hearing that news, Riva repeats his insistence, adds an ultimatum, and Casper storms out of the kitchen to find himself in an adventure that includes some mouth-watering food scenes and a hilarious caper with his ex-wife's first husband. It's all about creative freedom.

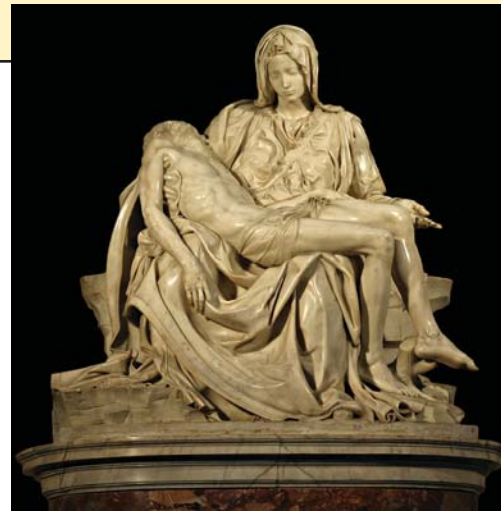
For all the saints

Fifth Avenue in New York City is a classy address, but with the Disney Store between 55th and 56th Streets, and the NBA (National Basketball Association) store between 47th and 48th Streets, it's not quite as elegant as it once was. It's hard to imagine Mrs. Astor or Mrs. Vanderbilt stopping in to buy an eight-foot-tall Mickey Mouse, even though either of them would have had help to carry it home. We'll not discuss the Dennis Rodman sunglasses.

Halfway between these two tacky icons you'll find St. Thomas Church. It's a wonderful place for worship, a legendary place to hear music, and a refreshing respite from the million-dollar huckstering going on elsewhere in the neighborhood. (People routinely spend more on handbags in that neighborhood than I will ever spend to buy a car!) Walk into the nave and allow your breath to be taken away.

The reredos behind the high altar includes sixty figures of carved stone. I wonder if the artist proposed sixty-five, and the vestry voted to limit the project? People often refer to the "price per stop" of pipe organs. Do you suppose there's a "price per saint" for a reredos?

In 1499, the 24-year-old Michelangelo completed *Pietà*, commissioned as the funeral monument to a French cardinal who was a representative to Rome. It's a little over 68 inches tall and nearly 77 inches wide, and it weighs about 6,600 pounds. I did a Google search and learned



Michelangelo's *Pietà* (photo by Stanislav Traykov)

that the current price of Carrara marble is \$2.25 per pound. (Believe it or not, even though it's prone to stains, people use it for kitchen counters. You shouldn't carry coffee in paper cups inside St. Peter's.) Looking at photos of *Pietà*, it's hard to tell just how much of the original block of marble is left, but let's guess that Michelangelo took away two thirds of the material to reveal his masterpiece. If so, the original block would have weighed 19,800 pounds. At today's price, that's \$44,550. (I don't know if that includes shipping.) Did Michelangelo's commission specify the maximum weight and cost of the marble? Or did they simply provide him with a block? I wonder if Michelangelo tried to hold out for a larger block? Given cost-saving devices such as laser cutting tools, hydraulic cranes, diesel engines, and railroads, I bet the cost of marble relative to other consumer items is lower than it was in 1500. Just imagine the effort involved in bringing a 20,000-pound block down a mountain and 400 kilometers to Rome using technology available in 1500 AD.

A few years later, Pope Julius II commissioned Michelangelo to paint frescos on the ceiling of the Sistine Chapel. Michelangelo worked on that project from 1508 until 1512. I wonder if the Pope established a budget. I wonder if he put a limit on the number of scenes depicted. Did Michelangelo provide sketches for the client's approval? I wonder if Julius II stopped in once in a while to check on the progress, and if so, did he ever put in his two cents' worth about color choices? Did he pay attention to the vibrancy of the colors? "Mickey, that blue looks pretty rich. What's the price per tube?" Did he fuss about how slow it was going? Or did he say, "Knock yourself out. Have a blast. Don't worry about the cost." I doubt it.

A related thought: We have just finished dismantling an organ in a church where the pastor was downright unfriendly. I wonder if Julius II and Michelangelo liked each other? Early in the movie, the kitchen staff spreads the word to Chef Casper that "Riva is coming," in sharp, explosive whispers. Think of Michelangelo's young assistant hissing, "The Pope is coming..."

You say you want a revolution...

In the early 1960s, the Beatles turned the music world upside down. The radical messages in the lyrics of their songs thrilled some people and terrified others. Old-timers fretted about the end of civilization, what with those hippie hairstyles and all. Funny, because looking at photos of the Fab Four from those days with dark jackets buttoned up, and skinny dark ties with white button-down shirts, they might as well be a quartet of congressmen—except they were too creative for that.

Those songs were innovative and provocative. Millions of young people were influenced by them. And each of those millions has experienced the moment of hearing the Beatles for the first time in an elevator soundtrack—the music that

changed the world reduced to twinkling away in the background. And what a gold mine is that twinkling. After pop-music icon Michael Jackson recorded a couple songs with former Beatle Sir Paul McCartney, Jackson seized an opportunity to incense McCartney by outbidding him to purchase the rights to the Beatles' catalogue, putting McCartney in the position of having to pay licensing fees every time he wanted to sing *Hey Jude*.

According to the website *Mail Online* (of the British newspaper *Daily Mail*), following Jackson's death, copyright laws allow the rights to return piecemeal to McCartney. A revolution at what price?

Leave the driving to us

A week ago, I was waiting for a bus in the teeming New York Port Authority Bus Terminal, listening to a nondescript Vivaldi concerto for strings over tinny public speakers. I've been present for plenty of serious recording sessions where microphones and music stands are set about on a wood floor. There are open instrument cases strewn about along with half-finished bottles of water. A small group of musicians is playing their hearts out to the microphones for posterity. Together they listen to playbacks of each take, discuss, and start again. Do you suppose they realize that all that effort is destined for broadcast in a bus station? Does that define commercial success for a musical ensemble? Artistic fulfillment?

The parish organist spends all day Saturday at the console preparing a blockbuster postlude for the next morning. The recessional hymn is finished, benediction and response checked off, and he launches into it. Ten minutes later, with a paper cup of coffee in the narthex, the smiling congregants tell him, "The music was beautiful, as always." I once appreciated that feedback, but when the same person says the same words with the same inflections week after week, year after year, it gets a little hollow. Was she listening? Did she notice anything special about it this week? Or does "as always" cover it for her, taking away the responsibility to listen critically?

Classical radio stations love listener surveys, inviting their audiences to vote on their favorite music. It's like a sprawling focus group and allows the stations' librarians to cull all that complicated overbearing music that no one likes from their record collections. No votes for Alban Berg? Out it goes. As a teenager listening faithfully to WCRB in Boston in the 1970s, I was already aware that it was a pretty short list of music they played: a Mozart symphony (number 40 in G minor), a Vivaldi concerto (*Four Seasons*), something by Respighi (*Ancient Airs and Dances*), another Vivaldi concerto (another season down, two to go).

The Louvre in Paris is one of the world's largest museums with over 650,000 square feet of exhibit space. It's the most visited in the world with nearly



Photo: Michael Timms



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Photo: David Morrison



Old-world craftsmanship

ten million visitors a year. There are more than 35,000 objects on display, but for most visitors only one is a focus point. It's a painting about the size of a coffee-table book, thirty inches by twenty-one inches. Because it's so very iconic and valuable it's pretty much buried, concealed in a transparent vault. So many people throng to see it that most only get a quick glimpse. Of course it's an essential artwork—enigmatic, mysterious, beautiful, wistful. But you can make more of your time in those hallowed halls if you simply don't bother. Miss Mona will be fine without you. Go the other way and see all the rest of that glorious art at your own pace.

The art of organ building

It's fun to wax poetic about organbuilding from the point of view of the humanities. The Greek physicist and inventor, Ctesibius (ca. 285–222 BC) created the *hydraulis*, widely considered to be not only a forerunner to the organ, but the actual first example of one. The remains of a primitive pipe organ were found in the ruins of Pompeii, the ancient Italian city destroyed by the eruption of Mt. Vesuvius in 79 AD. The organ in the Basilica of Valère in Switzerland, made famous by E. Power Biggs's 1967 recording, *Historic Organs of Switzerland*, is accepted as the oldest playable organ in the world. Biggs's jacket notes stated that the organ was built in 1390. Others now think it was more like 1435. But whether or not we need to quibble about a difference of 45 years, that's a mighty old organ.

Twentieth-century organbuilders used sixteenth-century models as the basis for contemporary instruments around which developed a revolution in the trade. And many of those original sixteenth-century instruments survive and are played regularly, proof that such ancient ideals remain vital and relevant to modern musicians.

Organs built in the sixteenth and twenty-first centuries all combine the fruits of many skills. Take a close look at a metal organ pipe and marvel at the precision of the hand-drawn solder seams that join the various pieces of metal. Inspect the edges of leather gussets on a pipe organ bellows and see how the craftsman's knife tapered the edge to microscopic thickness, just to ensure that there was no loose edge to get snagged and delaminate.

See the precision of the playing actions (either electro-pneumatic or mechanical)—how fast the notes repeat, how uniform is the touch and feel of the keys. And marvel at the glorious architectural casework, beautifully designed, built, and decorated to promote and project the instrument it contains, and to enhance its surroundings.

The company that built that organ is surely a collection of high-minded individuals, capable of the creation of such a masterpiece. But wait. You have no idea how many cooks might have been involved.

Art by committee

A church invites an organbuilder to present a proposal for a new instrument. He delivers a drawing or a model. Using blue tape, someone in the church marks off the space to be occupied by the proposed organ. That Saturday, the women of the altar guild arrive to prepare the

sanctuary for tomorrow's services. They see the tape outline—to them it looks like a police photo of a crime scene. They storm the rector's office, demanding that the organ not cross a specified but imaginary line. Please don't take offense, all you members of altar guilds. You do wonderful work and we're grateful. But I know of one fine organ that was sorely compromised in the design stage by exactly this scenario.

The same rector reviews the proposal. It looks a little imposing. Too fancy, too shiny. That organist has enough of an ego problem. Let's tone it down a little.

The organist reviews the proposal. There's no Larigot, there's only one soft solo reed, and nothing at 32-foot. I'm not sure I can manage without a third (or fourth) keyboard. Can we beef it up a little?

The vestry/board of trustees/finance committee/session (your choice) reviews the proposal. No, our data suggests that we will not be able to raise more than...

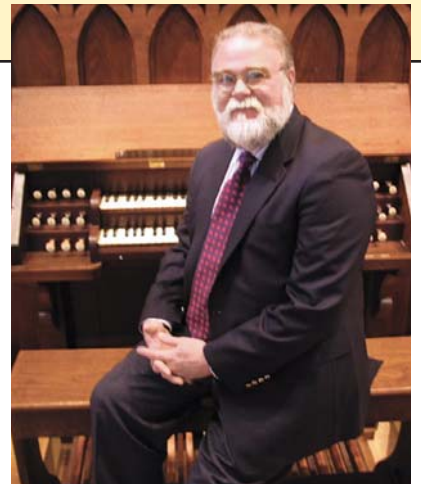
And if the architect is still around, "How can you do this to my building?"

In the 1960s, comedian Allan Sherman (*Hello muddah, hello fadduh . . .*)

produced a hilarious parody of Prokofiev's *Peter and the Wolf* in collaboration with Arthur Fiedler and the Boston Pops Orchestra. The recording of *Peter and the Commissar* was released in 1964, at the height of the Cold War—it was just two years after the Cuban Missile Crisis—and using the familiar tunes and orchestrations of Prokofiev's score (apparently no one had gotten their hands on those rights!), Sherman told in outrageous verse of how the fictional Peter had written a new tune, but had to obtain approval from the Commissars of Music before releasing it.

The Commissars had all sorts of ideas about how to improve it, including giving it the beat of a *bossa nova*—and gave Peter examples of their alterations to previous applications from famous composers like "Beethoven's Fifth Cha-cha-cha," "Brahms' Lullaby Rock-n-Roll," and "Pete Tchaikovsky's Blues." This kind of buffoonery was perfect for Fiedler and the Boston Pops. You can hear this terrific and biting romp online at www.youtube.com/watch?v=MFseskG8JTY.

Allan Sherman's poetry reminds us of the stories of Julius II and Michelangelo,



Riva and Chef Casper, Paul McCartney and his struggle to retain control of the artistic output of the combo that changed the world, and countless other examples in which a creator is disappointed by the influence of outside forces.

One memorable line from *Peter and the Commissar* stands out:

We all have heard the saying that is true as well as witty,

A camel is a horse that was designed by a committee. ■

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Hand Distribution II

This continues, from last month's column, the detailed discussion and analysis of issues involved in making hand distribution choices in the *Alla Breve* section of Bach's *Prelude and Fugue in D Major, BWV 532*. I have included the example referred to at the end of last month's column, for continuity, as Example 1.

I have suggested that beginning in the middle of measure 19 and going on for a while, it is best to take the upper voice—a somewhat wide-ranging eighth-note pattern—by itself in the right hand, and to group the other two voices—both of them slower, and occupying places in the keyboard compass very close to each other—in the left hand. This is logical and satisfies the various points that I listed last month. It also predisposes the important “hidden” repeated note at the beginning of measure 22 to work out to best advantage, with the left hand playing and discreetly releasing the on-the-beat quarter-note *d'*, and the right hand coming in to play the following eighth note.

If, by any chance, it is important to the student/player to make all of the half notes and quarter notes of the lower two voices fully legato, then keeping those two voices together in the left hand throughout will require a substantial amount of substitution, which by definition makes the fingering more complex. This could to some extent undermine the gain in simplicity that comes from letting the right hand track the active upper voice unencumbered. It would be simplest to keep the lowest and middle voices in the left hand. (Also, a player whose performing style suggests keeping this passage strictly legato is probably a player who is quite adept at substitution—someone for whom it does not add much difficulty, if any.)

Example 2: Finding the middle voice

The next section is quite different. Example 2 shows that the three manual voices are for the most part doing similar things to one another.

The measure-long passage beginning at the second quarter note of measure 25 is an exception to this and has the same texture as the passage discussed above. It would be physically possible in this measure to take the middle-voice notes with either hand, but it seems clear that taking those notes in the left hand will make the playing of that measure much easier.

Throughout this passage—with no exception—both hands can reach the notes of the middle voice. The middle voice is somewhat more active than the other two—just for the record, thirty-two notes in the excerpt as it appears in the example, compared to twenty-seven for the upper voice and twenty-five for



Example 1. BWV 532, from end of measure 16 to beginning of measure 23



Example 2. BWV 532, measure 23 to beginning of measure 31



Example 3. BWV 532, from end of measure 31 to beginning of measure 35



Example 4. BWV 532, from end of measure 35 to beginning of measure 37



Example 5. BWV 532, from end of measure 35 to beginning of measure 37, analyzed

the lower. This is not enough to make a difference on its own. Active or not, it is the middle voice that can be, and perhaps should be, shared between the hands. It can't be isolated.

One way to approach a passage like this is to try it both ways: play the top two voices all in the right hand—probably two or three times, just to get used to the feeling; and then play the lower two voices together in the left hand, also a few times. The point of this is not to choose between those two absolutes, but to look for moments of tension. Where, in playing two voices in one hand, do you feel that it becomes awkward or difficult? If you are lucky, those spots will be complementary: places that are awkward in the right hand will seem natural in the left hand and vice versa. If this is the case, then you are very close to having found a pattern of hand distribution that will work and that will

maximize comfort in playing. You can sketch out that pattern, create the specifics of the fingering, and begin to practice. You might want to change something as you go along—I will come back to that important concern below.

In carrying out this procedure, I make a few discoveries for myself. I find it slightly awkward to reach the *f#'* and the *e'* in measure 24 with the right hand. I find it somewhat awkward to track the middle-voice notes beginning with the last quarter note of measure 27 and going on for about two measures with the left hand. However, I find it easier to get the *c#'* at the end of measure 29 with the left hand than with the right. There are various other details. Again, this is all empirical, and it is just about me: no one else will necessarily experience the passage that way. (For one thing, my feeling for hands and fingers here inevitably bears the traces of my having played the piece for more than forty years, and of my initial encounters with the piece when I was very much a beginner, and tried to read through it and learn it without the guidance of a teacher!) However, anyone can discover a fair amount about what will work best by trying it out this way.

Here are a few more analytical or specific things to say about the passage:

1) If you take the *a'* on the second quarter note of measure 23 in the right hand, expecting also to take the *b'* immediately following it in the right hand, then that gesture—going from *a'* to *b'*—involves contracting the hand. This is, all else being equal, relaxing and natural.

2) Measure 24 is perhaps an especially good place to alternate hands in the middle voice. If you play the *d'* with 4 in the left hand, then the left hand can easily play the *f#'* with 2, then the *c#'* with 5 and the *e'* with 3.

3) If you alternate in this way, then you can play from the beginning of measure 23 through the downbeat of measure 25 without changing the right hand's position.

4) The *g#'* in measure 26 will be easier for most players to take in the left hand. This is because it is far enough from the *f#'* in the right hand that the right hand must execute an uncomfortable stretch or assume an uncomfortable hand position in order to reach it.

Answers to questions about what hand distribution is the most comfortable—particularly in a case like this, where any number of things are possible—may depend in part on interpretive choices. Certainly in this passage, as I mentioned above concerning the earlier part of this section of the piece, if the player wants to make the lines truly legato, that choice will have implications for hand distribution that are different from what might apply if the notes are by and large detached. Full-fledged legato will tend to require more substitution and might in general lead to a need for more even sharing of the voices. It will be easier to finger the outer voices legato if neither hand has to track the middle voice for very long at once. (More substitution and a more even sharing of the middle voice might be alternatives to each other.) If the player wishes to keep the lines detached, a wider variety of hand distribution choices will work fluently and well. In effect, more fingers are available, since fingers that are already holding notes are nonetheless available to play the immediately following notes. Since interpretive choices can—and should—change as someone gets to know a piece better, and also just over the course of a player's career, fingering choices and hand distribution choices have to be revisited from time to time. Even in the first stages of learning a piece, hand distribution choices might have to be revisited as the specifics of the fingering develop. This is sort of a paradox: you literally can't create fingerings until you know which hand is going to play which notes, but you might want to make changes in your template as to which hand will play which notes based on the way the fingering works out in practice. (This is only a concern with passages like the one we are looking at now where the hand distribution choices are rather open.) There is no way around this: it is part of the process.

Example 3: Dividing the work

The next brief section of the piece is similar in principle to the opening several measures: there is an active outer voice, so if possible it is likely to be most suitable to group the other two voices in the other (in this case right) hand, as shown in Example 3.

This is true even though the two upper voices are quite spread out from one another for much of the time. The *b'* in the middle voice at the beginning of measure 34, for example, is much closer

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Example 6. BWV 532, from end of measure 37 to beginning of measure 41



Example 7. BWV 532, measure 41 to beginning of measure 44

to the lower voice (left hand) notes than it is to the upper voice notes. However, it is very likely that most players would find it hard—or at least unnecessarily harder—to grab that note in the left hand, since doing so would tend to disrupt the flow of the playing of the eighth-note line. Also, of course, there are more of those “hidden” repeated notes, the playing of which can be especially effective if they are split between the hands.

keyboard. There is little or no reason not to join the lower voices in the left hand throughout this example (after the first note printed here, which the left hand can’t reach).

Example 7: Upper vs. lower voice

The next several measures, as seen in Example 7, present a number of interesting questions, which can be answered a number of different ways.

Example 4: Room for questions

The next short section, shown in Example 4, is interesting. The middle voice is the active one, and here it is doing the most active thing that is represented in this *Alla Breve* section: outlining the chords in eighth notes, like those seen in the upper voice around measure 20 and elsewhere and in the lower voice around measure 32 and elsewhere. As in the passage found in Example 2, the middle voice is the most active, but here it is a lot more active than the outer voices. This raises several questions: which notes of that middle voice are closer to each of the outer voices? For which hand is it easier to play any given note? Is there a musical advantage to letting one hand track (so to speak) an intricate moving line, or this line in particular? Or is there a musical gain from the ease that might be created by splitting that line up? If so, how is it best to practice a fast or intricate line that moves from one hand to another? Is this an issue of its own, or is it essentially just a subset of practicing the notes as such?

Example 5: Xs and Ys

In this particular case, as shown in Example 5, clearly only the notes marked below with “x” can be reached easily by the left hand, though those marked with “y” can probably also be reached by the left hand, though less easily, for most players.

I would probably find it easiest to take the “x” notes in the left hand (possibly not the first one, f#) and all of the other middle-voice notes in the right hand. At each of the “x” spots, I would play the two left-hand notes with 3/1. This is predicated in part on my wanting to play the lowest line somewhat detached, and, for me at least, it clarifies and simplifies the right hand fingering quite a lot. I would also expect to play the upper voice detached, but less so. I want the freedom to close those gaps down quite a bit in response to the harmonic tension of the line. A player who wanted to make that line quite detached could more readily play all of the middle-voice eighth notes in the right hand, if that seemed desirable.

Example 6: A simple choice

The next section, shown in Example 6, is a classic case of the most active material being in an outer voice—the upper voice—and the other two voices having slower, simpler material, the notes of which are close to one another on the

As in Example 5, the middle voice is the active and intricate one. The right hand can certainly reach all of the middle voice notes, and the left hand can reach most but not all of the measure. The difference, for purposes of thinking about hand distribution, is that the upper voice is all repeated notes. If the player wants (as I myself would) to change fingers on those notes in order to gain more control over the timing and articulation of the repetitions, then that might suggest taking some substantial number of the middle-voice notes in the left hand—though it might not make it necessary, depending on the player’s hand size and relative finger lengths. If the player does not care about changing fingers on the repeated notes or would positively prefer not to do so, then with (most likely) 5 playing all of those c” sharps, the remainder of the right hand is available to play the eighth-note line. This might in turn mean that on balance it makes the passage easier to free the left hand of the need to catch any of those notes and to allow it to track the quarter-note lowest voice, with its couple of fairly substantial jumps. That might in



turn depend on articulation choices for the lower voice.

Next month I will continue this discussion and turn to discussing hand distribution choices in other textures. I will also discuss practice techniques for hand distribution choices that are technically sound, but musically counterintuitive. ■

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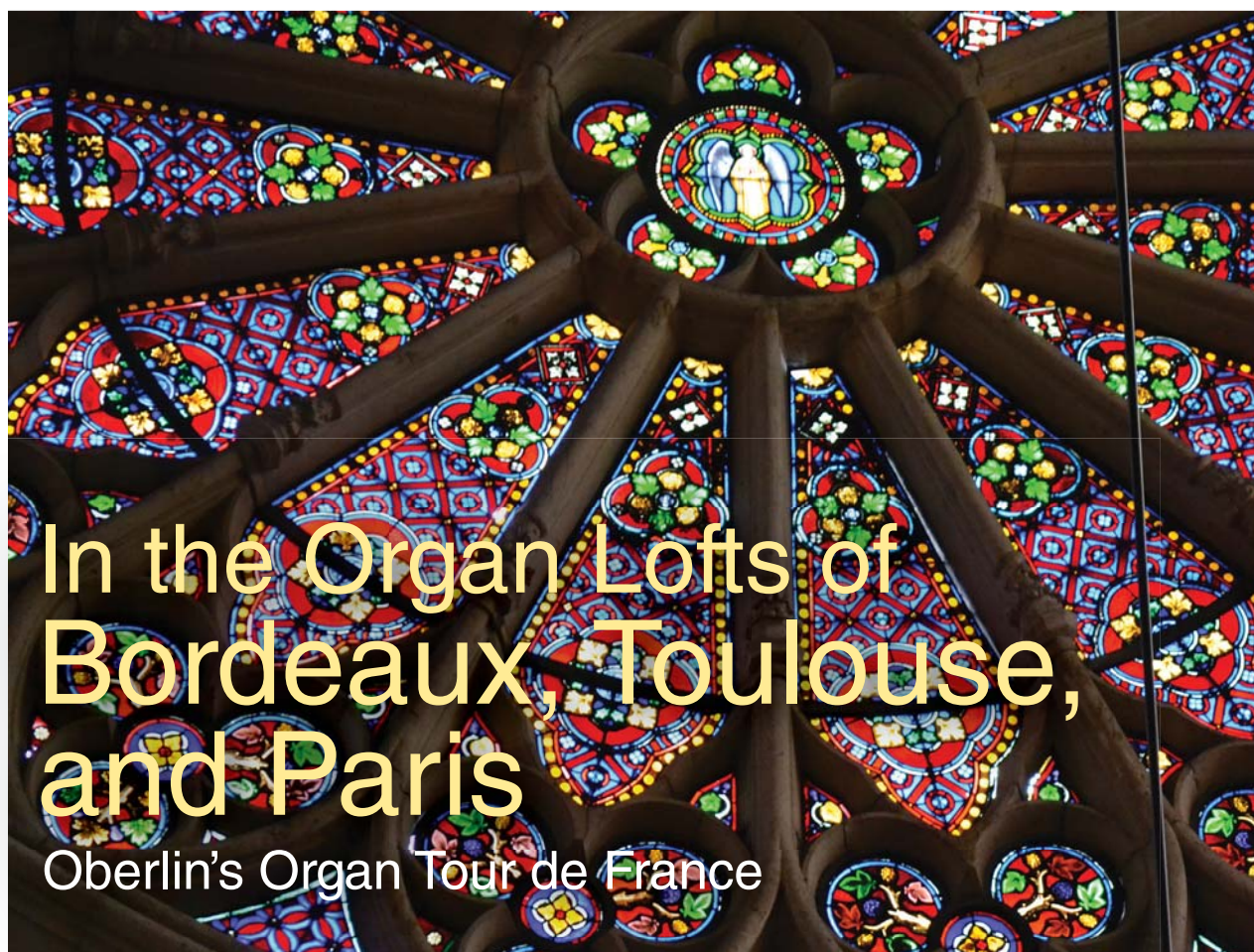
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In the Organ Lofts of Bordeaux, Toulouse, and Paris

Oberlin's Organ Tour de France

Rose window of the Basilica of Sainte-Clotilde, Paris (photo credit: Jillian Gardner)

By Simon Thomas Jacobs

Despite the best efforts of Winter Storm Hercules, all but one of our group of seventeen made it to Paris's Charles de Gaulle Airport as scheduled on Friday, January 3. Once we had gathered our luggage, we headed off to our first point of interest: a cemetery . . . where else!?

The cemetery at Montparnasse is the final resting place of a number of notable figures from French history and culture. Among the graves we visited were those of Jean-Paul Sartre, Louis Vierne, César Franck, and the tombs of the Cavaillé-Coll, Saint-Saëns, and Guilman families. Interestingly enough, while the map at the entrance to the cemetery (marking the burial locations of those considered worthy of listing) includes Aristide Cavaillé-Coll, César Franck, and Camille Saint-Saëns, Louis Vierne and Alexandre Guilman were not listed. Fortunately, Professor James David Christie knew where they were and many a photograph was taken!

We then took the wonderful *Train à Grande Vitesse* (TGV)—France's high-speed rail service—for a three-and-a-half-hour trip to Bordeaux where, after a glass (or two!) of wine, we rested in preparation for what would be a life-changing two weeks for all involved.

Bordeaux

The next morning, we rose early and made our way to the eleventh-century abbey of Sainte-Croix, home to the only remaining instrument of Dom Bedos, a monk and secretary of the abbey as well as a mathematician, clock builder, and author of the monumental treatise *The Organ-Maker's Art*. We gathered in the large church as Professor Christie demonstrated the instrument with Louis Marchand's *Grand Dialogue in C*. It was clear from the first few notes on the mighty reed chorus, the *Grand Jeu*, that this organ was to set the tone (no pun intended!) for our entire visit. It is impossible to describe just how powerful this instrument is—it must be heard to be believed. The entire space

was filled with a raw brilliance supported by one of the finest acoustics I have ever experienced. Next we heard the instrument's other “big” chorus—the *Grand Plein Jeu*—made up of foundations and mixtures. On this instrument the *Grand Plein Jeu* is built on a 32' foundation and its 23 ranks of mixtures produce thrilling and rich sound.

The original instrument was constructed in 1748; during the nineteenth century it was moved to the cathedral in Bordeaux and tonally romanticized, while the organ's case remained in the abbey church, now fitted with the former cathedral organ. Thankfully, the organ was saved in the second half of the twentieth century and restored and returned to the abbey church, with Dom Bedos's aforementioned treatise acting as an incredibly detailed guide as to what should be done. As part of this restoration, the red paint that then covered the case was stripped, initially so that the case could be repainted. In the process, the instrument's original green was revealed along with the beautiful stop labeling at the console. As a result, we have today one of the finest and most aurally and visually beautiful organs in all of Europe, if not the world.

After hearing the instrument in the church, we made our way up to the large organ gallery, walking through the enormous blower room (where, before electricity, the instrument required seven people to pump it!), eventually arriving at the exquisite five-manual console: *Positif de dos*; *Grand-Orgue*; *Bombarde*; *Récit*; *Echo*. The *Positif de dos* and *Grand-Orgue* contain the majority of stops. The *Bombarde* contains only two large reed stops—this was for practical reasons concerning the winding of the instrument. Nevertheless, the *Bombarde* can be coupled down to the *Grand-Orgue* to create an astonishing *Grand Jeu* chorus built on the 16' reed. This is neither common nor necessarily appropriate for a majority of the so-called French Classical repertoire, but

used judiciously and in the right pieces, this registration creates one of the greatest sounds in all organ music.

Perhaps the most “alien” aspect of the French Classical organ is the *Pédale* division. Unlike its German or Dutch counterparts, the pedalboard and stops of a French Classical instrument are not designed for counterpoint, but to provide a bass part centered around an 8' flute pitch (with occasional 16' pitch added by use of manual couplers) or to play the *cantus firmus* on the 8' *Trompette*, accompanied by the *Plein Jeu* of the manuals. In the case of the Sainte-Croix Dom Bedos, the *Pédale* division has both flue and reed stops at 16' pitch as well, but this was by no means common. We all had some challenges negotiating the odd pedalboard at Sainte-Croix: not only was its design different from anything else we had ever encountered, its compass stretched down to F below the C where modern pedalboards stop. This meant that no note was where we thought it should be! That being said, the mighty 16' *Pédale Bombarde* extended down to low A, allowing Bach's French-inspired *Pièce d'orgue*, BWV 572, with the usually unplayable low B in the middle section, to be played on this instrument. As with everything on this organ, the sound of these low reed notes was something to experience!

We were incredibly fortunate to spend the entire day and much of the evening with this wonderful instrument and were soon to discover that the organ's uncompromising mechanical action and the church's glorious acoustic could teach us a great deal about how to play—certainly something that would be a recurring theme throughout the trip. I should also mention that the food and wine in Bordeaux were exquisite, and I could not help but think of Julia Child—it was easy to see why she fell in love with French cuisine!

The next morning, a number of the group attended Sunday Mass at Sainte-Croix. Titular organist Paul Goussot, a winner of the improvisation prize at St.



At the tomb of Louis Vierne in Paris, Montparnasse Cemetery (photo credit: Stephen Schnurr)



Dom Bedos organ at Sainte-Croix, Bordeaux (photo credit: Stephen Schnurr)

Albans in 2011, and the winner of the Haarlem International Organ Improvisation Competition in 2012, improvised brilliantly during the Mass.

Then we took the train to the city of Toulouse, in southwest France, near the Spanish border. Toulouse is, without a doubt, one of the great organ “capitals” of the world, and we had four days to explore some of its treasures.

Toulouse

Following a wonderful supper of bread, cheese, foie gras, and “king's cakes” (in honor of the Epiphany) at the home of Michel Bouvard, as well as a private fortepiano performance by Madame Yasuko Bouvard, we made our way to the stunning Romanesque Basilica of Saint-Sernin, where Professor Bouvard is *titulaire*. The organ, built in 1889, was among the last instruments of Aristide Cavaillé-Coll and, for many of us, the first Cavaillé-Coll we had ever encountered “in the flesh.” Although based in Paris for most of his professional career, Aristide Cavaillé-Coll was originally from Toulouse and came from a family of organ builders. From the age of twenty, he worked with his father; this included restoring a number of instruments in Spain. The Spanish influence can be seen in a number of Cavaillé-Coll's instruments that make use of *en chamade* reeds, and Saint-Sernin is no exception.

Saint-Sernin is a vast church with an incredibly long nave extending into a choir that certainly had an influence on Cavaillé-Coll's concept for the organ. There is one word to describe the tutti of the Saint-Sernin Cavaillé-Coll: TERRIFYING! The huge wall of sound produced was definitely intended to travel from the organ gallery to the high altar, and it does so with ease. That being said, Professor Bouvard treated us to a spectacular performance of César Franck's *Grand Pièce Symphonique* in which we also heard the more lyrical side of this outstanding organ.

Every evening during our time in Toulouse, we had unfettered access to



Tour participants at Sainte-Croix, Bordeaux (photo credit: Stephen Schnurr)



Puget organ at Notre Dame de la Dalbade, Toulouse (photo credit: Stephen Schnurr)



Jillian Gardner plays for Michel Bouvard at Saint-Sernin, Toulouse (photo credit: Jillian Gardner)



Saint-Pierre des Chartreux (photo credit: Stephen Schnurr)

the organ in Saint-Sernin, which, while very different from the Dom Bedos in Bordeaux, also had a great deal to teach. Much of the time was spent adjusting to the large space, Barker-lever action, and a very heavy swell shoe! As was the case with nearly all the organs we played, “inflicting one’s self” was not an option—you had to listen, feel, and respond to what the instrument and room were telling you in order to achieve the most satisfying musical results. It was also huge fun to “let rip” on full organ, although after 11 p.m. the *tutti* had to be used sparingly owing to its audibility throughout most of the surrounding area.

While the name of Cavaillé-Coll is well known among organists throughout the world, the name of Théodore Puget is perhaps not quite so well known... but it should be! We encountered two instruments by the Toulouse-based organ builder in his native city: Notre Dame du Taur—Puget’s first large instrument in the city, inaugurated by Guilment in 1880; and Notre Dame de la Dalbade, inaugurated by Widor in 1888. We were all in awe of these exceptionally fine

instruments placed in churches with glorious acoustics. In contrast to the fiery directness of the Cavaillé-Coll in Saint-Sernin that bellows “I’m here,” the two Puget instruments enveloped the listener with a far warmer sound. While perfect for the music of the great French Romantic composers, it was unfortunate that none of us had brought along any Howells or Whitlock, which would work equally well. Sadly, Puget never built a major instrument in Paris owing to Cavaillé-Coll’s monopoly in that city.

We also spent time at the church of Saint-Pierre des Chartreux, home to a four-manual French Classical instrument dating from 1683, with rebuilds in 1783 and 1983. While more modest in scale than the instrument at Sainte-Croix, it was perfectly suited to the ornate Baroque church and gave us another chance to work on our French-Classical pedaling!

On the evening of Wednesday, January 8, four students—Nicholas Capozzoli, Mitchell Miller, Alcee Chris, and I—performed a short concert at the Musée des Augustins. This former monastery, which was used to store horses during the

French Revolution, became a museum in the nineteenth century and is home to a North-German influenced organ built in 1981 by Jürgen Ahrend. It was here that we probably encountered the largest acoustic of our entire visit—nine seconds, which would have been closer to twelve were it not for an exhibition at the back of the space.

This was followed by a visit and reception held at Toulouse les Orgues, headquarters for the annual organ festival that brings countless organ enthusiasts to visit the numerous musical masterpieces of this city. The festival staff, headed by Yves Rechsteiner, is housed in the former Church of the Gesu, a stunning Victorian Gothic edifice. The rear gallery of the nave houses a modest two-manual Cavaillé-Coll organ in absolutely original condition.

The next day we took the train to Albi, whose cathedral dedicated to St. Cecilia—claimed to be the largest brick building in the world—is home to one of the most impressive organ cases in Europe. At the neighboring (and considerably smaller) church of Saint-Salvy, parts of which date back to the eighth century,

we heard the 1930 Maurice (grandson of Théodore) Puget organ. While containing some seventeenth-century pipework and being housed in the original case (which had once been in the cathedral) this was certainly a twentieth-century instrument in the French-Romantic style.

We then returned to Toulouse; a small group of us visited the church of Saint-Nicholas, home to an 1844 organ by Calinet. This was certainly one of the hidden gems of the trip—an instrument indebted to its French-Classical predecessors, but also looking forward to the larger romantic instruments that would follow it, particularly in its foundation and solo voices.

We then took the TGV to the city of Poitiers—the birthplace of Louis Vierne. We made our way to the beautiful cathedral, home to the 1791 François-Henri Clicquot organ—one of the crown jewels of all the organs in France. Compared with the “rustic” and almost bombastic Dom Bedos in Bordeaux, this instrument was incredibly refined, with a sweet, singing tone, even in the Grand Jeu. It was therefore not surprising to learn that this is the same Clicquot family who make the famous Veuve Clicquot champagne—everything about the instrument suggested elegance and class. Our gracious host was the cathedral organist, Olivier Houette. A couple of hours later we arrived in Paris, where we were to spend the remainder of our visit.

The next morning we took a train to the small town of Houdan, about 40 miles west of Paris, to visit the church of Saint-Christophe Saint-Jacques and play the church’s Louis-Alexandre Clicquot (father of François-Henri) organ. This was certainly an unexpected highlight of the whole trip: the instrument has remained almost completely untouched since it was built in 1734, with some of the pipework dating from as far back as 1667, making it one of the most ancient instruments in France. Sadly, this is only one of a handful of such instruments in the Paris area that survived the French Revolution. The sound of the instrument was absolutely exquisite and it was a joy to play; the pitch (ca. A=390) and meantone temperament added additional spice and color. Its modest size also made it particularly suited to playing the works of earlier French Classical composers such as Guillaume-Gabriel Nivers, François Couperin, and Nicolas de Grigny (to name but a few), despite having been constructed relatively late in the period. The organ was demonstrated by its titulaire, Régis Allard. In addition to its delightful organ, Saint-Christophe Saint-Jacques also had the distinction of being the coldest church we had visited to date, making all that French ornamentation a little tricky!

On our return to Paris, we stopped in Versailles. After a private tour of the King’s and Queen’s Apartments and the Hall of Mirrors, our host and organist of the Royal Chapel at Versailles, Jean-Baptiste Robin, gave us a wonderful demonstration of the 1994 Bertrand Cattiaux organ, which is housed in the original and lavish 1709 case. Although a modern instrument, it is a faithful reconstruction of what would have reigned supreme in the early eighteenth century. Sadly, the original Robert Clicquot of 1711 was subjected to a number of changes over the centuries eventually being replaced by a Cavaillé-Coll which was, in turn, rebuilt by Gonzales.

The chapel itself is a fascinating space, and it would be impossible to describe in words just how beautiful and ornate it is. For one, there are no “hard” edges—everything, including the organ case, is curved—quite a contrast to the more conservative cases in Houdan and Poitiers. Unusually, the organ is above

Organs in France

the altar, but it is customary in French churches for the organ to be behind the congregation, and in the Royal Chapel, the congregation faced the King, who would be seated in a gallery at the back of the chapel, facing the altar and the organ. Jean-Baptiste also informed us that the Holy Trinity is very important to French Roman Catholics and drew our attention to a number of allusions to the Holy Trinity in the Royal Chapel. He went on to say that it is perhaps not coincidental that the French-inspired organ works of J. S. Bach, namely *Pièce d'orgue*, BWV 572, and the *Prelude and Fugue in E-flat*, BWV 552, can also be viewed in a Trinitarian light.

Paris

On our only Sunday in Paris, we were encouraged to attend Mass at one of the city's many churches. While some opted to go to Notre Dame or Saint-Sulpice, a few of us went to the church of Saint-Gervais, perhaps most famous for its association with the Couperin family who served as organists of the church for almost 200 years. The church was full for this celebration of the Mass in French. One of the most pleasant surprises was the music: although the organ provided a number of interludes at certain points of the liturgy in a variety of styles, a majority of the service was sung without accompaniment. While the singing was led by a large chorus of nuns, it was wonderful to hear the congregation joining in enthusiastically. Perhaps the most unusual, yet incredibly effective and beautiful moment of the service was during the Eucharistic prayer, when the clergy around the altar started singing in three-part harmony, accompanied by slow moving chords hummed by the nuns. It was nice to be involved in a real French parish Mass and to see that, although very different to what the Couperins would have known, music still plays an important part in the life of the parish.

Later that afternoon we made our way to La Madeleine for an organ recital performed by Vincent Grappy. It was quite a welcome surprise to see the church almost full—several even likened the audience size to an AGO convention recital. This magnificent church is perhaps most famous for hosting the premiere of Fauré's *Requiem*, and we even had a chance to briefly glance at the intact Cavaillé-Coll choir organ which was used at that performance.

Following the recital, it was time to make our pilgrimage to perhaps one of the most famous and important (especially for organists) Parisian churches—Saint-Sulpice. We received a warm welcome from the present titulaire, Daniel Roth, one of a line of distinguished musicians



Tour participants in Toulouse (photo credit: Stephen Schnurr)



Cathedral of Albi (photo credit: Stephen Schnurr)



James David Christie, Daniel Roth, and Stephen Schnurr (photo credit: Jillian Gardner)

who have held this important and coveted post. Both Guillaume-Gabriel Nivers and Louis-Nicolas Clérambault were organists there, although neither knew the present building that was commenced in the middle of the 17th century and finally completed 100 years later. The great five-manual, 64-stop organ by François-Henri Clicquot was dedicated in 1781. It was reported that Clicquot was so happy with the results that he danced for joy during the dedication, and the organ became very famous throughout Europe. The organ survived the French Revolution in 1789 thanks to a blind organ pumper who, wishing to save the instrument, cleverly stamped the official seal of the government on the door to the gallery, making it seem as though that part of the church had already been inspected and approved.

Mendelssohn visited the church in 1833, and it was clear that the organ was in desperate need of restoration, with the renowned composer likening its sound to a choir of old women! In 1835, the builder Callinet began a restoration project that took ten years; it was ultimately unsuccessful and left him bankrupt. In 1854, one of the priests at Saint-Sulpice, a great admirer and friend of Aristide Cavaillé-Coll, declared that such a beautiful church needed two beautiful organs. And so it was that Cavaillé-Coll began work on the instrument in 1857. When it was completed five years later it was one of the three largest organs in the world. By retaining all of the Clicquot stops—

which account for about 40 percent of the instrument—Cavaillé-Coll not only demonstrated his respect for the craft of his predecessors but also created an instrument that successfully melds old and new styles into a coherent whole.

If there was one thing we learned about Cavaillé-Coll, it was that he was a consummate artist whose concept was perfectly suited to the space for which it was intended. While he had very little to do with the actual building of his instruments, the concepts were his and he knew just whom to employ to get the results he wanted. This project was clearly very important to Cavaillé-Coll: following the aborted Callinet project that had cost the church a fortune, with nothing to show for it, Cavaillé-Coll's initial proposal was for a four-manual, 74-stop instrument. Over time, the instrument grew larger with the addition of a fifth manual and 26 more stops—none of which had been contracted or paid for. It is no surprise that Cavaillé-Coll was often close to bankruptcy with many of his projects, but if he had not cared so much, we probably would not have some of the great instruments we have today.

After Saint-Sernin, we were all rather surprised at how elegant and soft-spoken the Saint-Sulpice Cavaillé-Coll was in comparison, even the tutti. The overall tone was darker and more rounded than Saint-Sernin, and this seemed totally in tune with the majestic building, creating a wash of sound that filled the room rather than launching a battery of sound directly to the other end of it. Another contributing factor to the sound is the

enormous case, with its huge 32' façade pipes and colossal statues, keeping the sound contained to a certain extent.

Finally, a lucky few had the opportunity to play the instrument, and it was such a privilege to be able to hear the sounds Widor and Dupré knew and worked with. I played Dupré's exquisite *Prelude and Fugue in F minor*, op. 7, no. 2. I had been warned that after playing this piece at Saint-Sulpice it would be difficult to play it anywhere else, and after hearing the first few sixteenth notes of the *Prelude*, on the 8' Gamba and 2' Octavin of the distant Récit, I understood—the eerie sound combined with the building's acoustic was like nothing I had ever encountered before.

The vast five-manual console required some getting used to; the Récit is the fourth manual—it used to be the fifth (!)—and therefore presented the more vertically challenged among us with quite an extensive reach. At one point, Monsieur Roth kindly held on to my shoulders to prevent me falling off the bench while both hands were playing on the Récit! He was also gracious enough to operate the hitch-down swell pedal which, being located to the far right of the console, would have required my left foot to be considerably busier than it wanted to be. Cavaillé-Coll used these until 1870, when he introduced the more convenient but certainly less expressive balanced swell pedal.

Upon playing a wrong note, I apologized, but was told by Monsieur Roth, "Don't worry, he [Dupré] is not here, but

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Console at Saint-Sulpice (photo credit: Stephen Schnurr)



Alcee Chriss, Daniel Roth, Abe Ross, and Donald VerKuilen (photo credit: Jillian Gardner)



Recitalists at Paris Regional Conservatory, with Oberlin organ faculty (left to right: Jonathan Moyer, Albert Bellefeuille, Jillian Gardner, Richard Gray, Rees Roberts, Abraham Ross, Donald VerKuilen, Matthew Buller, Jay Yau, and James David Christie) (photo credit: Stephen Schnurr)

with Widor, we have to be far more careful . . .” Yes, Widor’s tomb is down in the crypt and we were taken down to pay homage, following our evening with Professor Roth.

The next morning we made our way to the church of Saint-Louis-en-l’Île to hear and play the church’s Bernard Aubertin organ, in North-German Baroque style. This is one of the finest of its kind in Paris and somewhat of a rarity. It was a welcome palate cleanser at this point of the trip to hear the sound of baroque-inspired principals and a particularly beautiful double-flute stop.

Having never been inside Notre Dame, a number of us stopped in briefly to gaze in awe at the gorgeous stained glass of one of the most famous buildings in the world. Unfortunately, the main organ was then undergoing restoration work and was unplayable. We then headed up to La Trinité, the church of Guilmand and, more recently, Olivier Messiaen.

This was somewhat of a pilgrimage for me personally, being particularly devoted to the music of Messiaen, and upon arrival at the church, I was greeted with a deeply moving vision: it had been raining, but as I approached the church, the sun came out, and a perfect rainbow appeared over the church—it could not have been more appropriate with Messiaen’s love of nature and the importance of color in his music.

The organ’s curator, Olivier Glandaz, was our host and had been a close friend of Messiaen. The organ has been well cared for and is in excellent condition. It was incredibly special to be able to hear Messiaen’s music on his organ, the combination of instrument and room creating what I can only describe as a glorious “shimmer.”

Day 12 was spent in the old French town of Rouen, perhaps most famous for being the place of Joan of Arc’s martyrdom. It is also home to Cavaillé-Coll’s last organ—the mighty four-manual

instrument in the former Abbey Church of Saint-Ouen, which knocked the church in Houdan to second place as the coldest building of the entire trip! While in need of thorough restoration, it was wonderful to hear (and play) this “Grand Old Lady,” and yes, that 32’ reed really is as earth shattering as it sounds on recordings! Our hosts were the titular organist Marie-Andrée Morisset-Balier and her husband, trumpet virtuoso Michel Morisset.

Upon our return to Paris, we visited the van der Heuvel organ at Saint-Eustache, beautifully demonstrated for us by Vincent Crosnier, Jean Guillou’s assistant.

Our penultimate day in France began at the Paris Regional Conservatory where those students who didn’t perform in Toulouse played a concert on the school’s Grenzing organ—the same instrument used for the preliminary rounds of the Chartres International Organ Competition. The performers were Richard Gray, Rees Roberts, Abraham Ross, Jillian Gardner, Albert Bellefeuille, Matthew Buller, Donald VerKuilen, and Jay Yau. Following the concert, Sylvie Mallet, the current professor of organ, and Marie-Louise Langlais, professor emerita of organ, were our hosts and joined us for lunch at a small restaurant that was once frequented by the likes of Debussy, Ravel, and Poulenc.

That afternoon, we visited the church of Saint-Roch where Claude-Bénigne Balbastre, Louis James Alfred Lefébure-Wely, and Pierre Cochereau are among its most notable titulaires. The instrument, built by Cavaillé-Coll but retaining all the reeds from the previous Clicquot organ, is equally suited to French Classical music as it is to French Romantic music. The magnificent oak case also dates from the original Clicquot organ and contained the only clock we had seen

which actually worked! While the music of Lefébure-Wely may not be all that sophisticated, hearing it on this thrilling instrument, in the highly-ornate Baroque church only a short walk from the Paris Opera certainly helped to put the music in context. Our host was the present titulaire, Françoise Levéchin-Gangloff.

The Cathedral Basilica of Saint-Denis was our final stop for the day. This former Benedictine Abbey—the first gothic building in the world—was incredibly powerful in its day and is particularly famous for being the final resting place of the French Kings. This association with French royalty, however, meant that it suffered greatly during the Revolution. One of the most damaging occurrences was the removal of the abbey’s roof (almost certainly so it could be melted down and made into other things), leaving the large and fine eighteenth-century organ open to the elements for twenty years. This organ was eventually removed in the hope that it would be restored one day, but it ended up being poorly stored and was entirely lost. It is quite likely that much of the instrument still exists in pieces throughout the organs of Paris, but we shall never know for certain.

In 1833, the French State decided to have a new organ built for this important church, and the 22-year-old Aristide Cavaillé-Coll, who had just moved from Toulouse to Paris (at the suggestion of Rossini), submitted a proposal that won the contract. The organ was eventually completed in 1841, having been delayed due to the lack of an organ case, which was the responsibility of the church’s architect. The delay, however, worked in Cavaillé-Coll’s favor because it was during this time that he met

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Organs in France



Bernard Aubertin organ at Saint-Louis-en-l'Île (photo credit: Stephen Schnurr)



Richard Gray and James David Christie at Saint-Pierre des Chartreux in Toulouse (photo credit: Jillian Gardner)



La Trinité organ curator Olivier Glandaz with the author, who wears Messiaen's scarf (photo credit: Stephen Schnurr)



A rainbow graces the view of La Trinité (photo credit: Simon Thomas Jacobs)

Charles Barker. Owing to the size of the instrument, the mechanical action was incredibly stiff and heavy, but the new

“machine” of Charles Barker changed all this.

The Saint-Denis Cavaillé-Coll, while by no means perfect, was revolutionary in organ building and was the prototype for everything that followed, especially in Cavaillé-Coll's own work. Not only was it the first instrument to make use of the new Barker machine, it also had the first harmonic flute and trumpet stops. That being said, Cavaillé-Coll never cited the instrument as one of which he was particularly proud.

Pierre Pincemaille has been titulaire at Saint-Denis since 1987 and is one of the greatest improvisers in the world, having studied with the legendary Pierre Cochereau. He improvised for

us on the hymn tune DOWN AMPNEY, enabling us to hear the many colors of this important instrument.

Our final day in Paris began at Saint-Gervais, where everyone had the opportunity to see and play the 1768 François-Henri Clicquot organ, which retains much pipework from the c. 1680 organ of François Thierry. Here again, while several of us had the opportunity to listen to the organ during Sunday liturgy, now we all had the unique opportunity to experience the masterpiece firsthand.

That afternoon, we reconvened at the Basilica of Sainte-Clotilde—set back almost out of sight except for its two spires, which can be glimpsed on the Paris skyline. A number of great organists have been associated with this famous church: César Franck, Charles Tournemire, and Jean Langlais. Sadly, very little of the organ Franck knew remains, the instrument having been electrified and, beginning with Tournemire, altered tonally to embrace the aesthetics of the new neo-classical movement. Nevertheless, it was interesting to hear the music of Tournemire and Langlais on the instrument for which it was conceived. The original Franck console is now in a museum in Belgium, having been bequeathed by Tournemire to his friend, Flor Peeters. The organ was rebuilt in 1999–2005 by former titulaire, the late Jacques Taddei, with the addition of two new consoles, a 32' Contra Bombarde, and a Trompette-en-chamade, placed on the floor of the second gallery at the location of the old console.

And so, as our two weeks drew to a close, we arrived at the final church of our visit, Saint-Étienne-du-Mont, where Monsieur and Madame Maurice Duruflé had spent many years working and living in a small apartment just across the street. It felt especially humbling to be so “close” to these two towering figures in the world of organ music, and while we all have our favorites, I'm not sure I can think of anyone who doesn't adore the music of Monsieur and the playing of Madame.

The church itself is very elegant—unlike Duruflé's music—and is home to the only rood screen (a beautiful, stone structure) and the oldest organ case in Paris, dating from 1633. Duruflé was also influenced by the neo-classical movement and this can be heard in the clear and bright sound of the instrument, making it especially good for counterpoint. After a stunning improvisation by Thierry Escaich on “Happy Birthday” (performed in honor of Donald VerKuilen's 19th birthday), Alcee Chris performed Duruflé's Toccata from *Suite*, op. 5, and Nicholas Capozzoli performed Escaich's *Évocation II* for the composer.

I shall confess that writing this report has been incredibly difficult. It is almost impossible to express in words all that we experienced and learned on this amazing trip. One could easily write an entire article on just one of these churches and its rich musical and cultural heritage—we visited 31 organs in 13 days! Nevertheless, it is my hope that this overview will inspire further research—the Internet has a wealth of information and recordings of almost all the instruments we visited—and if you are able, go to France to see these masterpieces for yourself. We could not have been more warmly welcomed and it was clear that all those whom we met were very proud of their history and delighted to share it with others. Just be prepared to do LOTS of walking! ■

Simon Thomas Jacobs, a native of Great Britain, has held posts at Christ Church, Greenwich, and Christ Church Cathedral, Indianapolis. He was awarded First Prize and Audience Prize at the 2013 St. Albans International Organ Competition. A student of James David Christie in the Artist Diploma program at Oberlin College, he maintains an active recital and recording career in the United States and abroad (see www.simonthomasjacobs.com).

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Celebrating Wilbur Held

By Larry Palmer

August 20, 1914, was the birth date of organist/composer Wilbur C. Held. The place was the Chicago suburb of Des Plaines, an address familiar, no doubt, to some readers of *THE DIAPASON*! Earlier this year, as I began to think of possible repertory for my annual guest recital on the elegant C. B. Fisk organ of First Presbyterian Church in Santa Fe, New Mexico, I was drawn to Dr. Held's variations on *Veni Creator Spiritus* (Come Holy Spirit), published in the Concordia volume *Hymn Preludes for the Pentecost Season* (1979); years ago, I had penciled in the composer's date of birth in my copy. At a later point in the program's gestation period it struck me that arriving at a composer's centennial year while that person is still a lively presence among us is quite a rarity: perhaps one that should be noted, and celebrated!

Although there was always music in Wilbur's home (his mother was an accomplished violinist) his own dedication to a musical future did not occur until his collegiate years at the American Conservatory of Music in Chicago, where he studied organ with Frank van Dusen, took theory classes with John Palmer, and for seven years was Leo Sowerby's assistant at St. James Episcopal Cathedral.

With both bachelor and master's degrees from the conservatory and his invaluable experience with Sowerby, Held was hired to join the music faculty at Ohio State University in Columbus in 1946, where he ultimately became professor of organ and church music and head of the keyboard division. Additionally he served as organist-choirmaster of Trinity Episcopal Church in Ohio's capital city. During these years he went on to earn his doctorate in sacred music from Union Theological Seminary in New York, where he studied organ with Vernon de Tar and composition with Normand Lockwood and Wallingford Rieger. There were also master lessons with Marcel Dupré and André Marchal during their various recital tours in the United States.

Dr. Held retired from his Ohio positions and moved to California in 1978, where he has continued his musical activities as composer, clinician, and organist.

My small tribute to Wilbur Held is not a unique happening: on May 4, Maxine Brechbiel, a friend and former student of Dr. Held, mounted a program of his compositions at her church, Trinity United Methodist in Pomona, California. She accompanied the *Five Psalm Settings* for soprano and organ, and invited Paul Hesselink of Las Vegas, Nevada, to perform a varied selection of solo organ works. Selecting pieces from each of seven decades, Paul showcased the variety and skill, as well as the "impeccable good taste" that he commented is "always to be found in a composition that bears the Held signature." This celebratory program ended with Wilbur's recorded performance of the *Liszt Prelude and Fugue on BACH*.

In a gracious letter to this writer (whom he graced with the title "Mr. Harpsichord"), Wilbur, an acquaintance from my Oberlin student days, wrote of the reason that a recording was substituted for his own live performance of the Liszt. Dated June 3, 2014, his letter explains:



Wilbur Held, Paul Hesselink

I'm grateful to be in good health although my hearing has deteriorated very much in the last couple of years—not just softening in volume, but distorting everything—when I play the organ I hear different notes than the ones I'm playing. . . I have limited my playing to an occasional vesper service here at the [Claremont] Manor. After all, I know what notes I'm playing; I just ignore what I hear!

In a spoken introduction to the organ works he selected for the May 4 concert (see sidebar), Dr. Hesselink noted the difficulty of choosing 40 minutes of music from the more than 350 possibilities composed by Wilbur Held, and, in a particularly interesting paragraph, described a fortuitous event that resulted in the wider dissemination of one work:

Not only is the setting of DIVINUM MYSTERIUM [Of the Father's Love Begotten] beautiful in its own right, but I can claim some credit for its larger distribution. I was playing a recital at Third Reformed Church in Holland, Michigan and had programmed several short Held pieces. Dr. Roger Davis was at the church to work on a few minor repairs to their wonderful [Robert] Sipe tracker organ and in seeing the program he said, 'It would be wonderful to have a Wilbur Held composition for my new organ method book. I like his things so much, but I don't know him at all.' I replied, 'Well, I think I can fix that.' The upshot was that Wilbur allowed the reprinting of this chant setting for inclusion in Davis's *The Organists' Manual*, an organ teaching method first published in 1985 [W. W. Norton] which has become one of the mainstays in the organ teaching world and has sold thousands of copies. So along the line, many developing organists have had the pleasure of learning and performing this beautiful setting.

On the very morning that I sat down to compose this commemorative piece, the first e-mail to be opened was one from the Organ Historical Society's OnLine Store, in which the second item listed was a new issue from MorningStar Music entitled *New Every Morning: Six Settings of Morning Hymns for Organ*—simple and well-crafted arrangements composed by Wilbur Held.

It is remarkable to arrive at the age of 100. It is even more remarkable if one still continues to be a productive contributor to the musical needs of one's professional colleagues. Happy birthday Wilbur Held, and we wish you continued joy and musical fulfillment. ■

Thanks to Paul Hesselink for his major contributions of text and pictures, and to Maxine Brechbiel for relaying my initial e-mail to Wilbur Held.

Larry Palmer is harpsichord editor of THE DIAPASON.



Linda Parker, Paul Hesselink, Wilbur Held, and Wilbur's son Jon Held



Wilbur Held at work

Seven Decades of Organ Compositions by Wilbur Held

Trumpet Tune from *Sketches for Organ* (1992)

Plainchant settings:

"O, Come, Emmanuel" from *A Nativity Suite* (1959)

"Of the Father's Love Begotten" from *Six Carol Settings* (1970)

"The Royal Banners Forward Go" from *A Suite of Passion Hymn Settings* (1967)

Flourish (1974)

Spirituals, Gospel Hymns, American Folk Hymn Settings:

"In the Garden" from *Six Gospel Hymn Preludes* (1999)

"Were You There" from *Four Seasonal Pieces* (2012)

"My Shepherd Will Supply My Need" from *Six Hymn Settings on Psalm 23* (1999)

"How Firm a Foundation" from *7 Settings of American Folk Hymns* (1984)

Hymntune Settings:

"Lo! He Comes with Clouds Descending" from *Four Advent Hymn Preludes, Set I* (1997)

"Take My Life, and Let it Be" from *Beneath the Cross* (2001)

Partita on 'O Sons and Daughters' (1964)

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**The Kotzschmar Organ,
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For a century and a half, the name Kotzschmar has personified the outsized musical ambitions of the small city of Portland, Maine. Johann Carl Hermann Kotzschmar, who arrived in Portland in 1849 from his native Germany, became a leading citizen, beloved as teacher, organist, composer, and choral conductor. He lived at first with a Portland decorator and his wife, who then named their first child Cyrus Hermann Kotzschmar Curtis. Curtis grew up and went off to Philadelphia to become the fabulously wealthy publisher of the *Saturday Evening Post*, the *Ladies' Home Journal*, and much else.

Two years after his namesake's death in 1908, Curtis donated \$30,000 towards a grand orchestral pipe organ for the auditorium of the new Portland City Hall that was being built after a disastrous fire had destroyed the old one. The new instrument was to be a municipal organ, owned and enjoyed by the citizenry, as a memorial to Hermann Kotzschmar, and with a municipal organist to do the honors. The first, Will C. Macfarlane, a noted organist and composer from New York City, dedicated the 69-rank instrument, Austin Organ Company Opus 323, on August 22, 1912.

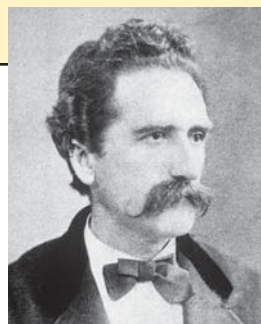
Ever since, the Kotzschmar Memorial Organ has been a beloved part of Portland's municipal life. With the city, it has been through hard times, enduring financial hardships and even scandals; and with the city, it has also enjoyed high points. Curtis came through with another large donation for a significant enlargement of the instrument in 1927, with the addition of numerous upperwork ranks in the Swell, a new 14-stop Antiphonal division added to the original Echo division chamber, in the ceiling of the hall high above the audience, and a full set of percussion "traps" from Snare Drum and Glockenspiel to Marimba. All in all, the organ is, as Thomas Murray has put it, "a

wonderful work of art which represents the best thinking and skills of its time."

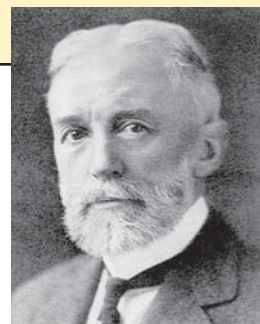
That time was the early 20th century. But in the late 20th century, troubles multiplied. The organ was twice damaged by manhandling during renovations of the auditorium. City funds repeatedly ran short, and the organ went into decline in the 1970s. Premature demise was narrowly avoided in 1981 by grateful citizens who formed the Friends of the Kotzschmar Organ, Inc. (FOKO) to take over financial responsibility for the instrument. But three decades later, as its centennial approached in 2012 and its home, now named Merrill Auditorium, was again to be renovated, whether the organ could survive was again a real question.

The answer this time has been a resounding YES! from the people of the city, their elected officials, and other friends of the organ near and far and wide. All rallied to raise the money it took to restore and renovate the organ from top to bottom. Foley-Baker, Inc., the lead contractor, took the entire organ to its shops in Tolland, Connecticut, in summer 2012 and has overseen cleaning and revoicing of nearly 7,000 pipes and the building of additional ranks that bring the total to 104. Organ Supply Industries, Inc., Broome and Co. LLC, and A. R. Schopp's Sons, Inc. all participated importantly in the work, and Austin Organs, Inc. provided needed parts. Foley-Baker built a completely new walk-in Austin Universal Windchest to the 1912 specifications of the original, 54 feet long, 8 feet wide, and 7 feet high inside, equipping it with the latest mechanical and digital technology. "All the thousands of valves and relays of manual motors are new—it was simpler to rebuild everything than it would have been to try to repair," said Philip Carpenter, the project supervisor for Foley-Baker, which finished the new air box in mid-2013.

Portland's 66,000 people paid for \$1.25-million of the \$2.6-million cost of the organ renovation with a municipal



Hermann Kotzschmar



Cyrus H. K. Curtis



Charles Raymond Cronham



Irvin John Morgan



Edwin H. Lemare



Ray Cornils

bond issue financed with a \$2 surcharge on all Merrill Auditorium events—operas, symphonic concerts, plays, and shows. Friends of the organ from Portland and all over southern Maine, as well as "people from away" paid for the rest, and more. "Very few communities have been able to build and maintain and preserve an organ as important as this, and most of the ones that have are bigger than this one," said Laurence H. Rubinstein, FOKO board president. "We raised a substantial amount of money—much larger communities have fallen on their faces trying to do what we have done." The ultimate goal is \$4 million to endow positions for the municipal organist (now Ray Cornils, in his 24th year in the post) and for a curator and set up a fund for visiting artists and education programs. The pipes will all be back in place by the end of summer 2014, and Portland will celebrate this happy ending with a gala concert on September 27 with Cornils, Wanamaker Grand Court organist Peter Richard Conte, and full

brass choir and percussion in a specially commissioned celebratory work by the organist and composer Carson Cooman. "It will be a wide-ranging program, which will highlight the immense tonal and dynamic range of the Kotzschmar, along with its wonderful ability to work symphonically with and without other instruments," Cornils said. The organ will also be heard in Janáček's *Glagolitic Mass* with the Portland Symphony Orchestra, founded in 1923, on September 30.

The story of Portland's municipal organists is as full of cliffhangers as the history of the organ itself. John Morgan, who succeeded Macfarlane in 1919, resigned unexpectedly two years later. He left town with a woman after convincing her that her husband was not the Portland engineer he appeared to be but actually the Mexican bandit Pancho Villa. The city then persuaded the famous Edwin H. Lemare to take the job, but he lasted only until 1923. That year, the municipal music commission

Austin Organ Company, Opus 323, 1912, renovated by Foley-Baker, Inc., 2014

Specification following Centennial Renovation, July 2014

† = stops and functions new in 2014

GREAT (unenclosed)

° = enclosed with Orchestral

- †16' Principal (Pedal)
- 16' Bourdon (Pedal, First Bourdon)
- 16' Dulciana (Pedal, renamed, originally Violon Dolce)
- 8' First Diapason
- 8' Second Diapason
- 8' Third Diapason
- 8' Major Flute (Pedal, ext Major Diap)
- 8' Bourdon (Ped, ext, Second Bourdon)
- *8' Doppel Flute
- *8' Clarabella
- *8' Gemshorn
- *8' Violoncello
- 4' Octave
- *4' Hohl Flute
- 2½' Twelfth
- 2' Fifteenth
- †V Mixture (replaces IV Mixture)
- *16' Double Trumpet
- *8' Trumpet
- *4' Clarion
- Harp (Orchestral)
- † Carillon (Echo, new borrow)
- † Chimes (Solo, new borrow)
- † Glockenspiel (Solo, new borrow)
- † Xylophone (Solo, new borrow)
- † Marimba (Solo, new borrow)
- 16' Great to Great
- 8' Unison Off
- 4' Great to Great
- Antiphonal on Great (Antiphonal couplers travel, Antiphonal remains on Manual V)
- Echo on Great
- † Solo Chorus Reeds on Great

SWELL (enclosed)

∞ = 1927 additions, affected by valve

- tremolo
- 16' Lieblich Gedeckt (ext 8' Stopped Flute, #1–12, original 16' Quintaten)
- 8' Diapason Phonor
- 8' Horn Diapason
- 8' Stopped Flute
- ∞8' Chimney Flute
- 8' Flauto Dolce
- 8' Unda Maris
- 8' Viola da Gamba
- 8' Viola da Gamba Celeste
- III Viole Celeste
- 8' Muted Viol
- †4' Octave
- 4' Principal
- 4' Harmonic Flute
- ∞4' Orchestral Flute
- 4' Salicet
- ∞2½' Nazard
- ∞2' Flautino
- ∞1½' Tierce
- ∞1½' Septieme
- ∞1' Twenty Second
- III–IV Mixture
- 16' Contra Fagotto
- 8' Cornopean
- 8' Oboe
- ∞8' Corno d'Amore
- ∞8' Musette (original Orchestral Oboe, renamed)
- 8' Vox Humana
- †4' Clarion
- Tremolo (fan)
- ∞ Tremolo (valve)
- 16' Swell to Swell
- 8' Unison Off
- 4' Swell to Swell
- Antiphonal on Swell (Antiphonal couplers travel, Antiphonal remains on Manual V)
- Echo on Swell

ORCHESTRAL (enclosed)

° = unenclosed

- 16' Contra Viola
- 8' Geigen Principal
- 8' Concert Flute
- 8' Flute Celeste
- 8' Quintadena
- 8' Viole d'Orchestre
- 8' Viole Céleste
- 8' Voix Sérapihique
- 8' Dulciana
- 4' Flute d'Amour
- 4' Dulcet
- 2' Flageolet
- 8' French Horn
- 8' Clarinet
- 8' English Horn
- †16' Tuba Profunda (Solo, new borrow)
- †8' Harmonic Tuba (Solo, new borrow)
- †4' Tuba Clarion (Solo, new borrow)
- 8' Tuba Magna (Solo)
- Tremolo
- Harp
- Celesta (borrow from Harp, no ext)
- Marimba (Solo)
- Sub Marimba (Solo, borrow from Marimba, no extension)
- † Carillon (Echo, new borrow)
- *† Tap Cymbal (Pedal, new borrow)
- *† Wood Block
- *† Castanets
- *† Tambourine
- 16' Orchestral to Orchestral
- 8' Unison Off
- 4' Orchestral to Orchestral
- Antiphonal on Orchestral (Antiphonal couplers travel, Antiphonal remains on Manual V)
- Echo on Orchestral
- † Enclosed Great on Orchestral
- † Unenclosed Great on Orchestral

SOLO (enclosed)

° = unenclosed

- *16' Violone (Pedal)
- 8' Grand Diapason
- *8' Major Flute (ext Ped Major Diap)
- 8' Viola da Gamba
- 8' Viola da Gamba Celeste
- 4' Flûte Ouverte
- 2' Concert Piccolo
- 16' Tuba Profunda (ext 8' Harm. Tuba)
- *8' Tuba Magna
- 8' Harmonic Tuba
- 4' Tuba Clarion (ext 8' Harmonic Tuba)
- Tremolo
- Chimes (enclosed)
- Marimba (enclosed)
- Xylophone (enclosed)
- Glockenspiel (enclosed)
- † Harp (Orchestral, new borrow)
- † Carillon (Echo, new borrow)
- 16' Solo to Solo
- 8' Unison Off
- 4' Solo to Solo
- Antiphonal on Solo (Antiphonal couplers travel, Antiphonal remains on Manual V)
- Echo on Solo
- ECHO (enclosed with Antiphonal)**
- 8' Nachthorn
- 8' Gedeckt
- III Viole Céleste
- 8' Vox Angelica
- 8' Vox Aetheria
- 4' Fern Flöte
- 8' Vox Humana
- Tremolo
- Carillon
- 16' Echo to Echo
- 8' Unison Off
- 4' Echo to Echo
- † Echo Expression on Great Shoe

then in charge of administering the organ program asked him to play hymns for a community service before his contracted ten Sunday afternoon recitals a year (in addition to twenty-five evening recitals). They wanted him to take a salary cut besides. "I was assured by the commission which engaged me that such services were never expected of me," he objected; "The reason for the attitude of the present commission is, so I am informed by its chairman, lack of funds, owing to the previous commission's engaging such expensive artists as the great Russian basso Fyodor Chaliapin at the last winter concerts." In a huff, Lemare went off to Boston and then Chattanooga—there were plenty of municipal organs in those days, especially in cities too small to support orchestras (today only Portland and San Diego, with the outdoor Spreckels Organ, Austin Opus 453, still have them).

Lemare's successor, Charles Raymond Cronham, stayed until the spring of 1932, when the commission, by this time in a real financial crisis because of the Great Depression, dismissed him and persuaded Macfarlane to come back for another term. Cronham insisted that the job was still his, and little wonder—he earned more in 1930 than the superintendent of schools. There was a standoff until the end of May, when Cronham threw in the towel, but then the city council refused the music commission's request for money to pay Macfarlane. Bickering continued until late 1933, when the exasperated city council voted to abolish the commission. Macfarlane soon decamped, and Alfred Brinkler, an Englishman, was named municipal organist in 1935, keeping the job until 1952.

The organ's troubles began during the tenure of his successor John Fay in 1968, when the City Hall auditorium's stage was enlarged by moving the organ back 15 feet. The movers jacked the huge Universal Air Chest off its foundations, put the entire 30-ton framework on wheels on steel rails, and rolled it, façade and all, out of the way of the construction crews.



Will Macfarlane

A 10-foot section of the chest had to be removed to make room for a chimney from the auditorium's boiler room before the organ was trundled back, and a 32' Magnaton rank whose 32 pipes would not fit in the new location was removed, and later lost. During all the moving, the 12 large-scale 32' Contra Bombarde pipes either fell or were knocked over, wrecking their metal resonators.

Without some of its deepest bass sounds, the organ was put back into playing order, but soon city funds were again running so short that funding for concerts was cut off. In 1971 the city's Director of Aviation and Public Buildings (!) recommended that the Municipal Organ Department be shut down. That was staved off when Fay and fellow organists raised enough money privately for at least a few concerts to continue. Douglas Rafter, who succeeded Fay in 1976, persuaded donors to give money to gild the façade pipes, but the city council, still strapped, made clear that this time it really was ready to abolish the department and eliminate his post. He resigned before that happened, but it did, in 1981.

At that low point, the mayor of Portland was Pamela Plumb, whose husband, Peter S. Plumb, was an attorney—and



Kotschmar Organ removal by Foley-Baker, Inc.

an organist. Encouraged by her spouse, Mayor Plumb kept the organ alive, but despite the heroic efforts of its acting curator, Burt Witham, things were touch and go. When the Boston Symphony Orchestra organist, Berj Zamkochian, brought a group of people from Kennebunk one Sunday morning to see and hear the organ, he had to apologize for its condition—wheezing and ciphering, many notes not playing. One visitor, Abbott Pendergast, was moved to bring a check for \$10,000 for the restoration of the organ and present it to Russ Burleigh, the manager of the Portland Symphony, on whose board Peter Plumb also served. The two of them decided that the best way to save the organ would be an independent group of supporters that, with the blessing of the city council but not dependent on it for funds, would take over financial responsibility for the organ and hire the municipal organist. Burleigh came up with its name, and FOKO was born on November 21, 1981, with Plumb as president and Burleigh as treasurer.

They hired a Portland organbuilder, David Wallace, to start repairs, one division at a time. "Less than 25% of the manual ranks worked," Wallace later recalled. "The organ was choked with a thick layer of sooty dust and had so many air leaks that the softest stops could not be heard at all." The windchest had never recovered from losing its base in the 1968 move. But for quick fixes and ad hoc repairs, funds began to come in, from the city as well as from private donors, and Wallace could begin work. He built wooden resonators on top of the bases of the 32' Contra Bombarde pipes that had been wrecked, and put them back into the organ. As FOKO's archivist, Janice Parkinson-Tucker, writes, "In ten years FOKO raised enough money that 90 percent of the organ was restored and tonally preserved."

Ray Cornils became municipal organist in 1990 and soon became the personification of what the Kotschmar Organ means to the city, through innovative educational and children's programs

The Kotschmar Organ, Merrill Auditorium, Portland City Hall, Portland, Maine



◀ **Mike Foley of Foley-Baker, Inc.**

ANTIPHONAL (enclosed)

√ = originally drawn together as V String Celeste

- 8' Diapason
- 8' Harmonic Flute
- 8' Flute Celeste (Gross Flute tuned as Celeste)
- √8' Viole F
- √8' Viole Celeste F
- √8' Viole MF
- √8' Viole Celeste MF
- √8' Gemshorn (original Viole, renamed)
- 4' Principal
- 4' Spitz Flute
- III String Mixture
- 8' Trumpet (original French Trumpet, renamed)
- Tremolo
- 16' Antiphonal to Antiphonal
- 8' Unison Off
- 4' Antiphonal to Antiphonal
- Echo on Antiphonal

PEDAL

- †32' Major Bass (ext Major Diapason #1–12 new, Haskell)
- 32' Contra Bourdon (ext, 2nd Bourdon)
- 16' Major Diapason (original, renamed)
- †16' Principal (metal)
- 16' Violone
- 16' First Bourdon (originally 16' Bourdon on Great)
- 16' Second Bourdon
- 16' Lieblich Gedeckt (Swell)
- 16' Dulciana
- 16' Contra Viola (Orchestral)
- 16' Viole Céleste II (Antiphonal, ext, Viole and Viole Celeste MF)
- 16' Gedeckt (Echo, ext Gedeckt 8')
- 10 3/4' Quinte (ext, First Bourdon)
- †8' Octave (ext, 16' Principal)
- 8' Major Flute (orig, ext Major Diapason, renamed)
- 8' Octave Bourdon (ext, First Bourdon)
- 8' Violone (ext)
- 8' Flauto Dolce (ext, Second Bourdon)
- 8' Stopped Flute (Swell)
- 8' Dulciana (ext)
- 8' Contra Viola (Orchestral)
- 8' Gamba Celeste II (Solo, draws two ranks)
- 4' Major Octave Flute (ext, Major Diap)

- †4' Super Octave (ext, 16' Principal)
- †32' Contra Bombarde (#1–24 new, #25–32 Solo Tuba Magna)
- †16' Bombarde (#13–32 Solo Tuba Magna; ext, 32' Contra Bombarde)
- 16' Tuba Profunda (Solo)
- 16' Double Trumpet (Great)
- 16' Contra Fagotto (Swell)
- 16' Double Horn (Antiphonal)
- 8' Harmonic Tuba (Solo)
- 8' Fagotto (Swell)
- 4' Tuba Clarion (Solo)
- Bass Drum (roll)
- Bass Drum (strike)
- † Tap Cymbal (replacement of original)
- † Crash Cymbal (replacement of orig.)
- † Roll Cymbal
- 4' Pedal to Pedal
- Antiphonal on Pedal (Antiphonal couplers travel, Antiphonal remains on Manual V)
- Antiphonal on Pedal

Functions

- † All pistons next
- All Swells
- † Cymbals on Toe Studs
- † Pedal Divide
- † Pedal to Orchestral
- MIDI to Antiphonal
- MIDI to Solo
- MIDI to Swell
- MIDI to Great
- MIDI to Orchestral
- MIDI to Pedal

Coupler Rail

- 8' Great to Pedal
- 5 1/2' Great to Pedal
- 4' Great to Pedal
- 8' Swell to Pedal
- 4' Swell to Pedal
- 8' Orchestral to Pedal

- 4' Orchestral to Pedal
- 8' Solo to Pedal
- 4' Solo to Pedal
- 16' Swell to Great
- 8' Swell to Great
- 4' Swell to Great
- 16' Orchestral to Great
- 8' Orchestral to Great
- 4' Orchestral to Great
- 16' Solo to Great
- 8' Solo to Great
- 4' Solo to Great
- 8' Solo to Swell
- 16' Swell to Orchestral
- 8' Swell to Orchestral
- 4' Swell to Orchestral
- 16' Solo to Orchestral
- 8' Solo to Orchestral
- 4' Solo to Orchestral
- 8' Great to Solo
- 8' Swell to Solo
- 4' Swell to Solo
- Manual Transfer (Great and Orchestral Manuals)

On Key Checks

- Bell in F (enclosed with Solo)
- † Turkish Cymbal (replacement of original)
- † Birds
- † Car Horn
- † Door Bell
- † Train Whistle
- † Fire Gong
- † Hoofs
- † Triangle
- † Manual Transfer Reversible
- Memory Up
- Memory Down
- † Transposer Up
- † Transposer Down

Cover feature

and an annual “Christmas with Cornils” with organ, brass, handbells, and other instruments. A \$9.7 million remodeling of the City Hall auditorium was to begin in 1995, however, requiring the removal of the stage organ once again, this time for two years. Cornils and the Friends took the concert program to St. Luke’s Cathedral on State Street, with its E.M. Skinner organ (Skinner Organ Co. Opus 699, 1928), and Wallace and the Organ Clearing House stored the Kotzschmar pipes in a nearby warehouse. Other work rebuilt the missing ten feet of the windchest, with pneumatic relays and solid-state controls. The 32’ Contra Magnaton that had been removed in 1968 was replaced with similar pipes that came from another Austin organ, Opus 279, at Smith College.

The reconstituted Kotzschmar organ was brought back and inaugurated again on April 22, 1997, in the hall, renamed Merrill Auditorium. The following year four donors, Anita and Charles Stickney and Sally and Malcolm White, gave \$130,000 towards the purchase of a new Austin five-manual console, the fifth in the organ’s history.

But all the quick-fit patchwork over the years was not holding together for the long term. Within ten years, the giant windchest was leaking so much air that it was beginning to sound like a hovercraft. Working inside, technicians found that relays and contacts controlling the pipes above were corroded and unreliable. The pipes themselves were once again full of dust, and the voicing out of regulation. Metal fatigue let some pipes collapse on themselves.

The pedal bass stops that had been damaged and repaired were troublesome, and some of them could not be tuned. In early 2007, the FOKO board had raised some money and wanted to add a couple of new bass voices. But, as John Bishop, its organ committee chair, recalled, “We got an expert who came, with others, and inspected, but they said they couldn’t make additions to the organ because it was in such poor condition.”

What to do? The board decided to ask a panel of experts, who came that August. Its members—Peter Richard Conte; L. Curt Mangel III, curator of the Wanamaker Organ; Jonathan Ambrosino, organ expert and consultant; Thomas Murray, university organist and professor of music at Yale University; Nicholas Thompson-Allen and Joseph F. Dzeda, both of the A. Thompson-Allen Company, the curators of the Skinner orchestral organ in Yale’s Woolsey Hall auditorium; and Walter Strony, a noted theatre-organ performer—agreed unanimously in two days of deliberations that the Kotzschmar Organ was a national treasure with a global reputation, and recommended that FOKO should commission a thorough survey of how to dismantle, clean, repair, and rebuild it, and how to raise the money.

The board then hired Ambrosino to do a thorough study of what needed to be done, and Rubinstein and Plumb formed a fundraising campaign committee and began training volunteers. They quickly realized that having the project completed by 2012 would be impossible, and decided to make the centennial that year a festival that would launch the start rather than the completion of work. “We knew we had to raise at least \$2.5 million, and we decided on a two-pronged strategy,” Rubinstein said; “Peter Plumb had great access to the city council, and when we approached the city, that did the trick.” In September 2011, the mayor then, Nicholas M. Mavodones Jr., and the rest of the



Pam and Peter Plumb



David Wallace, curator



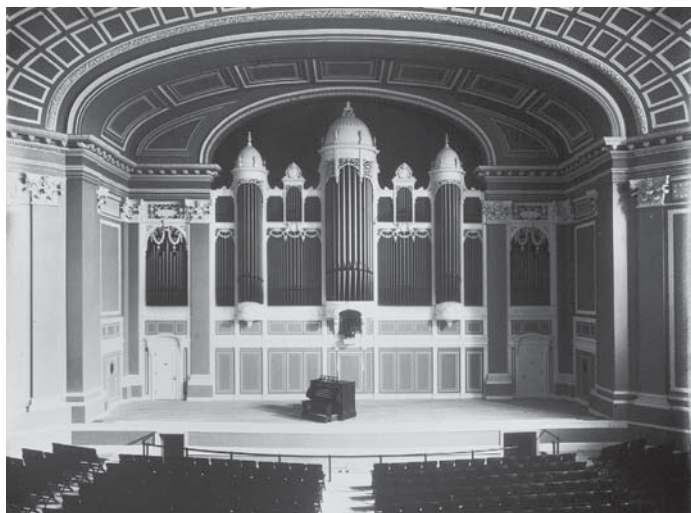
Earl Miller, municipal organist 1988–1989



Douglas Rafter



John Bishop looks over the toy counter



The Kotzschmar Organ in Merrill Auditorium



2007 Kotzschmar Symposium

city council voted to issue \$1.5 million in bonds, \$1.25 million to be matched by FOKO and the rest to make additional small improvements to Merrill Auditorium. “It wasn’t really debated at all,” said Bob Keyes, a *Portland Press Herald* reporter. “Nobody suggested that better things could be done with the money. The organ has always been universally supported.”

Four companies bid for the job after FOKO issued contract specifications, and it went to Foley-Baker, which had had experience dealing with work in busy auditoriums before, with the restorations and renovation of the Boston Symphony Hall Aeolian-Skinner and the Duke University Chapel Aeolian instruments. When the last note was played at the Kotzschmar’s centenary gala on August 22, 2012, Foley-Baker technicians came dramatically onstage and started taking down pipes. Later, Mike Foley, the company’s president, observed, “I don’t think we’ve ever worked on so high-profile an organ that was in such tough shape.”

The Friends and Cornils knew that the work would take two years and hit the road with educational outreach programs in schools, “Christmas with Cornils” and “Bach Birthday Bash” evenings in churches in Portland and other cities, and much else, to make sure nobody in Portland would think the

Kotzschmar was not coming back. As the renovation progressed—the new air chest, large bass pipes, and expression boxes were all installed and work on the Echo and Antiphonal divisions was completed during the summer of 2013—they also hosted visits and crawl-throughs so that Portlanders and other donors could see what their money was doing.

The work this time is meant to last another century. Besides cleaning (especially impressive with the façade pipes, once again gleaming gold), re-regulation and some revoicing, the changes in the specification will be especially noticeable in the bass ranks of the pedal. The 32’ Contra Magnaton—only 12 pipes—from Smith College had never tonally fit in with the rest of the organ, and some of them had been badly damaged. They have now been put in storage behind the organ, replaced by twelve new wood Haskell basses that extend the organ’s original 16’ Open Wood stop, now renamed, to 32’. Another new stop, a metal Principal, also plays in the Pedal at 16’, 8’, and 4’, as well as on the Great at 8’.

A 32’ reed stop with only half-length resonators, the Contra Tuba, has been removed, and new full-length 32’ Contra Bombarde pipes with industrial-strength metal resonators replaced the wooden ones Wallace had supplied decades ago. A new V-rank Mixture in the Great

replaces a IV-rank Mixture donated in 2002. The Swell has additions of a 4’ Octave and a 4’ Clarion.

The numerous tonal percussion stops above the Solo division have all been completely rebuilt and reconditioned, and the non-tonal cymbals and drums have been relocated to a position above the Orchestral division, along with some new toys: Birds, Car Horn, Door Bell, Train Whistle, Fire Gong, and Hoofs, among them. The five-manual console has been completely rebuilt and renovated.

All in all, it amounts to the glorious rebirth of a great American cultural monument. “The city of Portland is extremely appreciative of our community’s support, and of the Friends of the Kotzschmar Organ for being such great stewards of this historic instrument,” said the city’s current mayor, Michael F. Brennan; “We look forward to the return of this city treasure.”

—Craig R. Whitney

Cover photo credit: Len Levasseur

With appreciation for Janice Parkinson-Tucker’s *Behind the Pipes: The Story of the Kotzschmar Organ and Hermann Kotzschmar: An Appreciation*, published respectively in 2005 and 2006 by Casco House Publishing of South Portland, Maine.

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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. •=AGO chapter event, ••=RCCO centre event, +=new organ dedication, +=+ OHS event.
 Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 AUGUST
 ++**Rosalind Mohsen**; St. James Episcopal, Skaneateles, NY 10:05 am
 ++**Jonathan Ryan**; St. Mary of the Assumption Church, Auburn, NY 4 pm

17 AUGUST
Chandler Noyes, with soprano; Methuen Memorial Music Hall, Methuen, MA 3 pm
David Burton Brown; St. Paul Cathedral, Pittsburgh, PA 4 pm
Lynn Trapp; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

19 AUGUST
Jacques Boucher, with saxophone; First Parish, United Church of Christ, Brunswick, ME 12:10 pm
Matthew Hall; Old West Church, Boston, MA 8 pm

20 AUGUST
Dongho Lee; Methuen Memorial Music Hall, Methuen, MA 8 pm
David Bohn; Memorial Presbyterian, Appleton, WI 12:15 pm
Karen Black; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 AUGUST
Samuel Holmberg; Cathedral of St. Paul, St. Paul, MN 7:30 pm

22 AUGUST
Paul Jacobs; Westminster Presbyterian, Pittsburgh, PA 7:30 pm

24 AUGUST
Jennifer Zoellner-Marshall; St. Paul Cathedral, Pittsburgh, PA 4 pm
Betty Jo Couch, with guests; Advent Lutheran, Melbourne, FL 3 pm, 6 pm
Mary Jane Wagner, SSSF; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

25 AUGUST
Marijim Thoene; St. Francis of Assisi, Ann Arbor, MI 7 pm

26 AUGUST
Andrew Senn; Old West Church, Boston, MA 8 pm

27 AUGUST
Nicole Marane; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Camp Meeting Association, Ocean Grove, NJ 7:30 pm
Simone Gheller; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Ralph & Marillyn Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm
Stephen Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

30 AUGUST
John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

1 SEPTEMBER
Michael Stairs & Gordon Turk; Ocean Grove Camp Meeting Association, Ocean Grove, NJ 7 pm

2 SEPTEMBER
Christopher Houlihan; First Presbyterian, Jackson, MS 7 pm

5 SEPTEMBER
Craig Cramer, with trumpet; Our Lady of Refuge, Brooklyn, NY 7:30 pm
Karen Beaumont; Grace Lutheran, Milwaukee, WI 5 pm

6 SEPTEMBER
Nathan Laube; Vassar College Chapel, Poughkeepsie, NY 8 pm
John Weaver, masterclass; Westminster Presbyterian, Lynchburg, VA 10:30 am

7 SEPTEMBER
John Weaver; Westminster Presbyterian, Lynchburg, VA 4 pm
Andrew Scanlon; St. Andrew's Episcopal, Rocky Mount, NC 4 pm

9 SEPTEMBER
Alan Morrison; Cathedral of St. Philip, Atlanta, GA 8 pm

12 SEPTEMBER
Jacob Street; Methuen Memorial Music Hall, Methuen, MA 8 pm

13 SEPTEMBER
Christian Lane; Ford Chapel, Allegheny College, Meadville, PA 1:30 pm

14 SEPTEMBER
Isabelle Demers; Fordham University Church, Bronx, NY 4 pm
Paul Jacobs; Trinity Lutheran, Reading, PA 4 pm
Jack Mitchener; St. Timothy's Episcopal, Winston-Salem, NC 4 pm
Faythe Freese; Cathedral Church of the Advent, Birmingham, AL 3 pm
Nathan Laube; Zion Lutheran, Wausau, WI 3 pm
Christine Kraemer; St. Luke's Episcopal, Evanston, IL 4 pm
Richard Hoskins; St. Chrysostom's Episcopal, Chicago, IL 2:30 pm
Marilyn Keiser; St. John's Lutheran, Bloomington, IL 3 pm

16 SEPTEMBER
Robert Nicholls; Our Lady of Perpetual Help, Campbellsville, KY 12:20 pm

19 SEPTEMBER
Daryl Robinson; Benson Great Hall, Bethel University, St. Paul, MN 7:30 pm

20 SEPTEMBER
Alan Morrison, masterclass; Band Rehearsal Hall, Indiana University, Indiana, PA 10 am

21 SEPTEMBER
Hector Olivera; Mechanics Hall, Worcester, MA 7 pm
Ken Cowan; Congregational Church of Manhasset, Manhasset, NY 3 pm
Alan Morrison; Band Rehearsal Hall, Indiana University, Indiana, PA 4 pm
Don Fellows; St. Paul Cathedral, Pittsburgh, PA 4 pm
Craig Cramer; Camp Hill Presbyterian, Camp Hill, PA 4 pm
Raul Prieto Ramirez; Calvary Baptist, Roanoke, VA 4 pm
Nathan Laube; St. Paul's Episcopal, Akron, OH 4 pm
Chelsea Chen; St. John United Methodist, Augusta, GA 3 pm
Isabelle Demers; Vineville United Methodist, Macon, GA 4 pm
 Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
Elizabeth Naegle; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

22 SEPTEMBER
 Choir of Claire College; All Saints' Church, Atlanta, GA 7:30 pm
Andrea Toschi; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

25 SEPTEMBER
Janette Fishell; Cathedral of St. Paul, St. Paul, MN 7:30 pm

26 SEPTEMBER
Christopher Marks; St. Paul's Episcopal, Greenville, NC 7:30 pm
Peter Dubois; Old Salem Museums & Gardens, Winston-Salem, NC 7:30 pm
Marilyn Keiser, hymn festival and recital; Christ Lutheran, Kokomo, IN 7 pm

27 SEPTEMBER
Peter Richard Conte & Ray Cornils, with brass; Merrill Auditorium, Portland, ME 7:30 pm
Michael Batcho; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

Calendar

28 SEPTEMBER

C. Michael Hawn, hymn festival; Advent Lutheran, Melbourne, FL 3 pm
Jonathan Ryan; Stambaugh Auditorium, Youngstown, OH 4 pm

UNITED STATES
 West of the Mississippi

15 AUGUST

Samuel Libra; Christ Episcopal, Tacoma, WA 12:10 pm

17 AUGUST

John Karl Hirten; Legion of Honor, San Francisco, CA 4 pm
Suzy Webster & Heidi Fleischbein; St. Mary's Cathedral, San Francisco, CA 4 pm

18 AUGUST

Donald McKenzie, silent film accompaniment; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

19 AUGUST

William Kuhlman; Trinity Lutheran, Rochester, MN 12:15 pm

22 AUGUST

James Welch; Carmel Mission Basilica, Carmel, CA 7:30 pm

23 AUGUST

Keith Thompson; Legion of Honor, San Francisco, CA 4 pm

25 AUGUST

Carol Williams, with orchestra; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

26 AUGUST

Andrew Galuska; Trinity Lutheran, Rochester, MN 12:15 pm

30 AUGUST

Brian Swager; Legion of Honor, San Francisco, CA 4 pm

31 AUGUST

Robert Bates; St. Philip Presbyterian, Houston, TX 6 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 4 pm

7 SEPTEMBER

Christopher Houlihan; First United Methodist, Shreveport, LA 3 pm

12 SEPTEMBER

Yoon-Mi Lim; Belin Chapel, Houston Baptist University, Houston, TX 7:30 pm

13 SEPTEMBER

Fred Swann, masterclass; First Congregational, Los Angeles, CA 10 am

14 SEPTEMBER

David Enlow; Highland Park Presbyterian, Dallas, TX 7 pm
Dana Robinson & Paul Tegels; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Ugo Sforza; St. Mary's Cathedral, San Francisco, CA 4 pm
Christoph Bull; First Congregational, Los Angeles, CA 10:30 am

15 SEPTEMBER

Thomas Murray; Grand Avenue Temple, Kansas City, MO 7:30 pm

16 SEPTEMBER

Houston Chamber Choir; Co-Cathedral of the Sacred Heart, Houston, TX 7:30 pm

19 SEPTEMBER

Sharon Porter Shull; Christ Episcopal, Tacoma, WA 12:10 pm
James Welch; Church of Jesus Christ of Latter-day Saints, Oxnard, CA 7:30 pm

20 SEPTEMBER

James Welch; Bethania Lutheran, Solvang, CA 1 pm

28 SEPTEMBER

Carol Williams; Trinity Lutheran, St. Louis, MO 7:30 pm
Raul Prieto Ramirez; Trinity Episcopal, Tulsa, OK 3 pm
Daryl Robinson; First Baptist, Waco, TX 6:30 pm

30 SEPTEMBER

The Chenaults; Wichita State University, Wichita, KS 7:30 pm

INTERNATIONAL

15 AUGUST

Kristiaan Seynhave; Notre Dame, Breda, Netherlands 8 pm
Jaroslav Tuma; Mariä Himmelfahrt, Vornbach am Inn, Germany 7 pm

16 AUGUST

Tjeerd van der Ploeg; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm
Stephen Tharp; Mainzer Dom, Mainz, Germany 6:30 pm
Stefano Bertuetti; Musée Suisse de l'orgue, Roche, Switzerland 5 pm
Nathan Laube; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon
Christian Haigh; St. Mary's Church, Streatley, UK 7:30 pm

17 AUGUST

Stephen Tharp; Stiftskirche, Selm-Capenberg, Germany 5 pm

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Calendar

Johannes Skudlik; Klosterkirche, Rot an der Rot, Germany 5 pm
Paolo Venturino; Abbatiale, Romainmôtier, Switzerland 4 pm
Jeffrey Makinson; St. Paul's Cathedral, London, UK 4:45 pm
David Butterworth; Westminster Abbey, London, UK 5:45 pm
Philip Crozier; St. Joseph's Oratory, Montreal, QC, Canada 3:30 pm

19 AUGUST
Stephen Tharp; Münster Unserer Lieben Frau, Freiburg, Germany 8:15 pm
Yves-G. Préfontaine; St. James United Church, Montreal, QC, Canada 12:30 pm

20 AUGUST
Ai Yoshida & Alex Gai; Frauenkirche, Dresden, Germany 8 pm

22 AUGUST
Rien Donkersloot; Notre Dame, Breda, Netherlands 8 pm

23 AUGUST
Pascale Van Coppemolle; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm
Alessandro Bianchi; Musée Suisse de l'orgue, Roche, Switzerland 5 pm

24 AUGUST
Stephen Tharp; Barockkirche St. Peter, Freiburg, Germany 5 pm
Benjamin Righetti; Abbatiale, Romainmôtier, Switzerland 4 pm
Monica Melcova; L'abbatiale Saint-Volusien de Foix, Foix, France 5 pm
Bejamin Sheen; St. Paul's Cathedral, London, UK 4:45 pm
Richard Pinel; Westminster Abbey, London, UK 5:45 pm

26 AUGUST
Marie-Agnès Grall-Menet; St. James United Church, Montreal, QC, Canada 12:30 pm

27 AUGUST
Daniel Maurer; Kathedrale, Dresden, Germany 8 pm
Martin Baker; Westminster Cathedral, London, UK 7:30 pm

29 AUGUST
Cor Ardesch; Notre Dame, Breda, Netherlands 8 pm

30 AUGUST
Thomas Lennartz; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm
Giorgio Revelli, with guitar; Musée Suisse de l'orgue, Roche, Switzerland 5 pm

31 AUGUST
Michel Jordan; Abbatiale, Romainmôtier, Switzerland 4 pm
Giorgio Parolini; St. Paul's Cathedral, London, UK 4:45 pm
Peter Holder; Westminster Abbey, London, UK 5:45 pm

1 SEPTEMBER
Jonathan Dimmock; Scot's Church, Melbourne, Australia 6:15 pm

3 SEPTEMBER
Martin Baker; Kreuzkirche, Dresden, Germany 8 pm

5 SEPTEMBER
Roberto Padoin; Chiesa di S. Maria, Valduggia, Italy 9 pm

6 SEPTEMBER
Eiko Maria Yoshimura; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm
Jeannine Jordan, with media artist; St. Bartholomäus Kirche, Dornheim, Germany 7 pm
Richard Hills; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

7 SEPTEMBER
Vincent Thévenaz; Abbatiale, Romainmôtier, Switzerland 4 pm

Roberto Marini; Farnborough Abbey, Berkshire, UK 3 pm

10 SEPTEMBER
Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

12 SEPTEMBER
Giampaolo Di Rosa; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm

13 SEPTEMBER
Ton van Eck; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm
Stefan Schmidt; Dom, Würzburg, Germany 4 pm

14 SEPTEMBER
Wolfgang Kreuzhuber; St. Andrew Catholic Church, Salzburg, Austria 7:30 pm
Stephen Tharp; Stadthalle Wuppertal, Wuppertal, Germany 6 pm
Rudolf Meyer; Abbatiale, Romainmôtier, Switzerland 4 pm
Philip Crozier; Église Saint-Pierre-Apôtre, Montreal, QC, Canada 3 pm

15 SEPTEMBER
Stephen Tharp; St. Peter, Waltrop, Germany 5 pm

17 SEPTEMBER
Holger Gehring; Kathedrale, Dresden, Germany 8 pm
David Jonies; St. Philippus, Munich, Germany 7 pm
Edward Reeve; Reading Town Hall, Reading, Berkshire, UK 1 pm

19 SEPTEMBER
Rhonda Sider Edgington; Holy Trinity Anglican, Toronto, ON, Canada 7:30 pm

20 SEPTEMBER
David Jonies; Basilika St. Johann, Saarbrücken, Germany 11:30 am
Susanne Rohn, with orchestra; Church of the Redeemer, Bad Homburg, Germany 7:30 pm
Roland Dopfer; Dreifaltigkeitskirche, Kaufbeuren, Germany 8 pm
Gonny van der Maten, with percussion; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm
Stephen Hamilton; St. Peter's Anglican, Ealing, UK 5:30 pm

21 SEPTEMBER
David Jonies; Marienkirche, Neunkirchen, Germany 7 pm
Martin Schmeding, with violin; Castle Church, Bad Homburg, Germany 7:30 pm
Pierre-Alain Clerc; Abbatiale, Romainmôtier, Switzerland 4 pm

24 SEPTEMBER
Samuel Kummer; Holy Cross, Bad Homburg, Germany 7:30 pm
Iris Rieg; Kreuzkirche, Dresden, Germany 8 pm

26 SEPTEMBER
Diego Cannizzaro; Chiesa di S. Sebastiano, Trivero/Bulliana, Italy 9 pm

27 SEPTEMBER
Ton van Eck; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm
Klemens Schnorr; St. Jakob, Rothenburg, Germany 8 pm
Beppino Delle Vedove & Manuel Tomadin; Chiesa di S. Pietro, Gattinara, Italy 9 pm
Scott Brothers Duo; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon
Thomas Trotter; Birmingham Town Hall, Birmingham, UK 1 pm
Jill York; Parish Church of St. James-the-Less, Pangbourne, Reading, UK 7:30 pm

28 SEPTEMBER
Cameron Carpenter; Mariä Himmelfahrt, Landsberg, Germany 8 pm
Guy Bovet; Abbatiale, Romainmôtier, Switzerland 4 pm
Beppino Delle Vedove & Manuel Tomadin; Confraternita di San Francesco, Cavaglià, Italy 4 pm
Beppino Delle Vedove & Manuel Tomadin; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm
Thomas Dahl; St. Sulpice, Paris, France 4 pm

Organ Recitals

ROBERT BATES, All Souls' Episcopal Church, San Diego, CA, March 16: *Prelude in E-flat*, BWV 552/1, *Fugue in E-flat*, BWV 552/2, *O Mensch, bewein dein Sünde Groß*, BWV 622, Bach; *More Palatino*, Sweelinck; *Facultad orgánica*, de Arauxo; *Veni creator spiritus (Livre de Orgue)*, de Grigny; *Praeludium in f-sharp*, BuxWV 146, Buxtehude.

MARK BIGHLEY, Holy Trinity Lutheran Church, New York, NY, March 23: *Fantasia e Fuga V a 4 in c*, C.P.E. Bach; *Suonata seconda*, Kuhnau; *Bergamasca*, Frescobaldi; *Sei gegrüßet, Jesu gütig*, BWV 768, J.S. Bach.

VIRGINIA CAVEY BOLENA, First Presbyterian Church, Greensburg, PA, February 28: *Sonata No. 2 in c*, op. 65, Mendelssohn; *The peace may be exchanged (Rubrics)*, Locklair; *Suite Breve*, Phillips; *Psalm Preludes, Set II, Nos. 2 and 3*, Howells; *Allegretto with Variations*, J.C. Bach; *Toccata and Fugue in d*, BWV 538, J.S. Bach.

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PUBLICATIONS / RECORDINGS

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PUBLICATIONS / RECORDINGS

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

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Postal regulations require that mail to The Diapason include a suite number to assure delivery. Please send all correspondence to: The Diapason, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005.

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gouldingandwood.com (317) 637-5222 Indianapolis, IN 46204

Advertise in THE DIAPASON
 For information on rates and digital specifications contact Jerome Butera
 608/634-6253, jbutera@sgcmail.com

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 Pipe Organ Builders
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CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ 1.00
Regular Classified minimum	25.00
Display Classified, per word	1.40
Display Classified minimum	30.00

Additional to above charges:
 Box Service (mail forwarding) 8.00
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 (\$32 if not ordering print ad)

NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified.

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$5.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

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Insert the advertisement shown below (or enclosed) in the Classified Advertising section of THE DIAPASON for the following issue(s):
 January February March April May June July August September October November December

Category _____ Regular Boldface
 Place on website

PAYMENT MUST ACCOMPANY ORDER

Ad Copy _____

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 E-mail: john@concertorganists.com
 Web Site: www.concertorganists.com



George Baker



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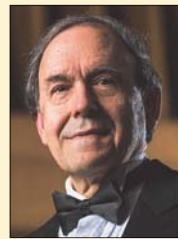
Nathan Laube



Joan Lippincott



Alan Morrison



Thomas Murray

Choirs

**The Choir of
 Westminster Abbey
 London, UK**
 James O'Donnell, Director
 October 2014

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

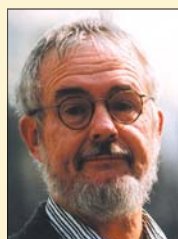
**The Choir of
 Saint Thomas Church, NYC**
 John Scott, Director
 March 2016



James O'Donnell*



Jane Parker-Smith*



Peter Planyavsky*



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Thomas Trotter*



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