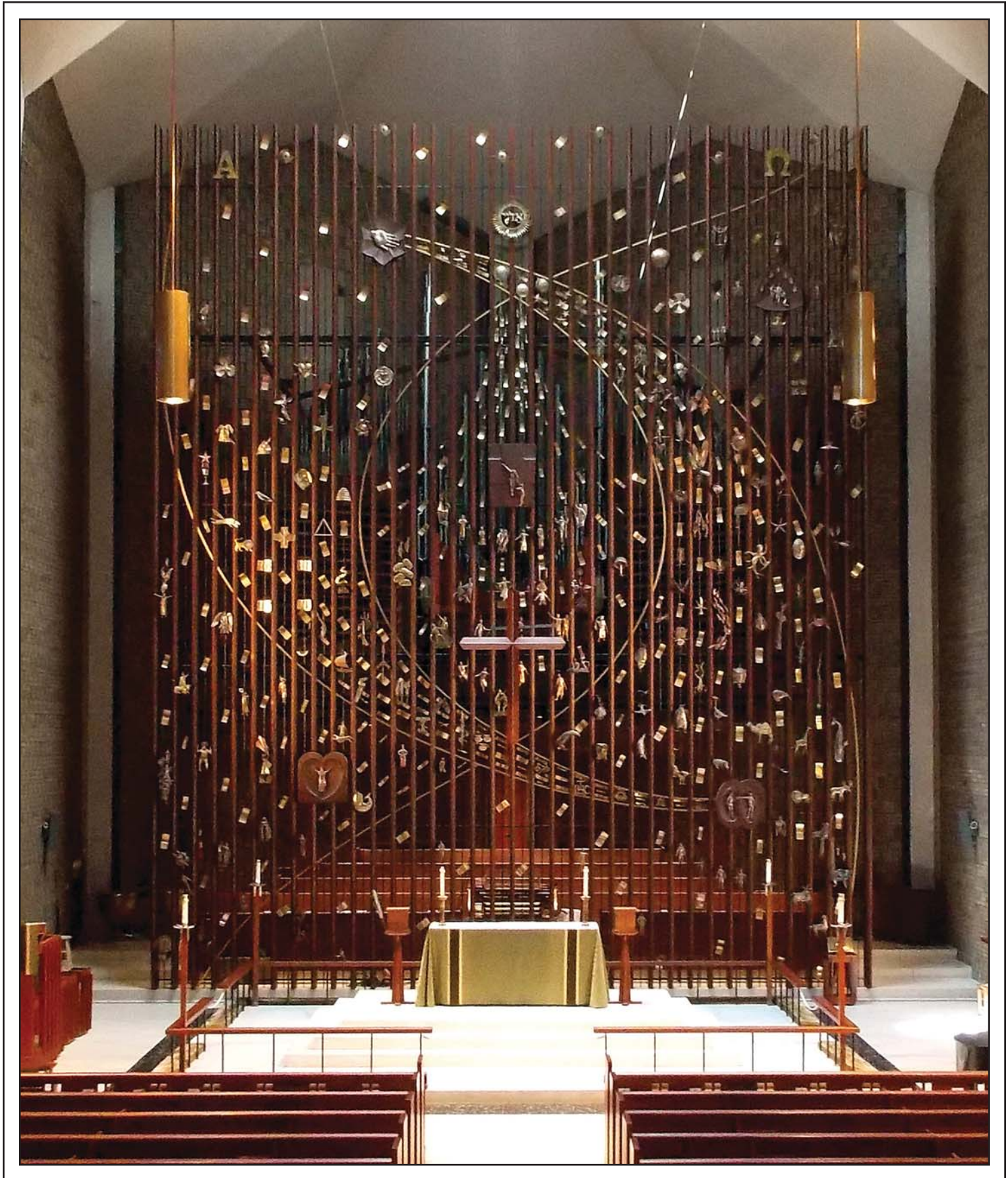


# THE DIAPASON

AUGUST 2015



St. Mark's Episcopal Church  
New Canaan, Connecticut  
Cover feature on pages 26–28



# CHRISTOPHER HOULIHAN WITH THE LOS ANGELES PHILHARMONIC BRASS AT DISNEY HALL

*"Houlihan is the next big organ talent...the evening belonged to Houlihan. The program included works for brass and organ, organ alone and brass alone. With an exception one or two, the standouts were the organ pieces.... Houlihan's glowing, miraculously life-affirming performances...with everything sumptuously detailed...a splendidly colored performance of Bach...fascinatingly majestic performance of Vierne...enthusiastic audience. Houlihan's solo encore was the Scherzo from Vierne's Second Organ Symphony, and it was, as Vierne seldom is in the hands of other organists, seductive."*  
**(Los Angeles Times, by Mark Swed, 2014)**



*"A budding superstar with his own veritable set of followers affectionately known as 'Houlifans.'... Think of it [performing with the Los Angeles Philharmonic brass section] not as an organ recital, but rather a chamber music concert featuring an atypical collection of wind instruments.... Says LA Phil Principal Trumpet Thomas Hooten, of Houlihan, 'He's a very energetic, great player.'" (allisyar.com, by C.K. Dexter Haven, 2014)*

**"L.A. PHILHARMONIC  
BRASS KINGS, ORGAN  
SOLOIST DAZZLE AT  
WALT DISNEY HALL**  
*The Los Angeles Philharmonic brass section playing with one of the brightest stars in the new generation of organists, Christopher Houlihan.... Thunderous ovation...Houlihan played with great passion...a rousing ovation...magic on the pedals of the organ."*  
**(Pasadena Star-News, by John M. Sherrard, 2014)**

# THE DIAPASON

Scranton Gillette Communications

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the Harpsichord, Carillon, and Church Music

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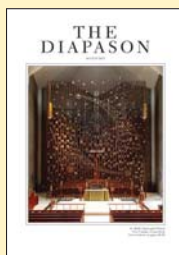
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On Teaching

Reviewers **Mark Konewko**  
**John Collins**  
**Kola Owolabi**  
**Kenneth Udy**  
**Jay Zoller**  
**Leon Nelson**

## Editor's Notebook

### In this issue

Among the offerings in this issue of *THE DIAPASON*, Wesley Roberts writes about Jacques Ibert's *Choral*, an organ work written in 1918. August marks the 125th anniversary of the composer's birth. Stephen Schnurr recounts the history of the organs at Emmanuel Episcopal Church in La Grange, Illinois, and James D. Hicks presents an overview of the organ works of Norwegian composer Kjell Mørk Karlsen.

Larry Palmer reports on the fourth annual conclave of the Historical Keyboard Society of North America (held May 21–24 in Montréal), including the paper he delivered. John Bishop muses on makeovers—personal, literary, and of pipe organs.

Our cover feature this month is Austin Organs' instrument at St. Mark's Episcopal Church in New Canaan, Connecticut.

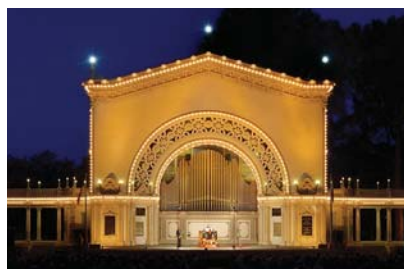
### Back to school

As the summer winds down and students begin heading back to school, why not give a gift subscription to *THE DIAPASON* to your favorite students? Student subscriptions are just \$20 a year. Call or send an e-mail and I'll be pleased to assist.

## Here & There

### Events

**The Iowa Falls Summer Organ Series** continues at St. Matthew's by-the-Bridge Episcopal Church, in Iowa Falls, Iowa. Programs are at 4 p.m. followed by a reception in the undercroft: August 2, David Hufford; 8/31, James Hammann, assisted by Amy Christensen. For information, contact James Hammann, 515/943-3541, jimhammann@aol.com.



**Spreckels Organ Pavilion** (photo credit: Robert E. Lang, Spreckels Organ Society)

**The Spreckels Organ Society** continues its Centennial International Summer Organ Festival, Monday evenings at 7:30 p.m. on the 1915 Spreckels Organ in Balboa Park's Spreckels Organ Pavilion: August 3, Olivier Latry; 8/10, Gordon Turk; 8/17, Paul Jacobs; 8/24, Donald MacKenzie, "Silent Movie Night"; 8/31, Clark Sterling and Carol Williams, "100 Years of Broadway." All concerts are free, and friendly pets on leash are welcome. For information: spreckelsorgan.org.



**Methuen Memorial Music Hall organ**

**Methuen Memorial Music Hall**, Methuen, Massachusetts, continues



**Sacred Sounds concert at St. Joseph Catholic Cathedral, Hartford, Connecticut**

**The Sacred Sounds Concert Series**, presented by the Catholic Archdiocese of Hartford, Connecticut, and St. Joseph Catholic Cathedral, featured the American Brass Quintet in concert with the cathedral's Austin organ, percussion, and a *bandoneón* on April 25. The latter instrument was developed by Heinrich Band in the 1840's and became popular in Argentina. The program included works ranging from Elizabethan consort music through music of the Italian Renaissance, including pieces by Gabrieli and Marenzio, as well as works by Franck and Ginastera, and a work by contemporary composer Osvaldo Lacerda.

its Wednesday evening organ recitals: August 5, Brian Glikes; 8/12, Monica Czausz; 8/19, Anne Laver; 8/26, Carl Klein. Other events include: September 18, David Carrier, Fall Scholarship Fund Organ Recital; October 3, children's program, *Peter and the Wolf*, with Joyce Painter Rice; October 23, Christopher Houlihan plays the Berj Zamkochian Memorial Organ Recital; December 4, Holiday Open House. "A Merry Music Hall Christmas," featuring music for organ and trumpet, will be presented 12/5 with Ray Cornils at the console and 12/6 with Peter Sykes. For information: www.mmlh.org.

**Northfield Noontime Organ Recitals** continue, Wednesdays from 12:15 to 12:45 p.m.: August 5, Bob Henstein, at Northfield United Methodist Church; 8/12, Nathan Proctor, at St. John's

Lutheran Church. For information, contact Richard Collman at 507/645-1357 or rkcollman@msn.com.

**Festival Internazionale di Musica d'Organo della Verna XXVIII** continues at the Sanctuary of La Verna, Arezzo (Tuscany), Italy (4-manual, 100-stop Tamburini): August 5, Stefan Therstam; 8/19 Eugenio Maria Fagiani and the Coro dei Frati della Verna; 8/26 Livia Mazzanti. For information: www.fimoverna.org.

**Church of the Gesu**, Milwaukee, Wisconsin, presents organ recitals Tuesdays at 7:30 p.m.: August 11, Bryan Dunnewald; September 8, Jeff VerKuilen; October 13, John Paradowski; December 8, Rob McWilliam. For information: www.gesuparish.org.

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Joyce Robinson  
847/391-1044; jrobinson@sgcmail.com  
www.TheDiapason.com

### 2016 Resource Directory

It's not too early to remind you about *THE DIAPASON* 2016 *Resource Directory*. Notify us if any of your company or organization's information has changed, and make plans for advertising in the 2016 *Resource Directory*.

### TheDiapason.com

We remind you that our website, TheDiapason.com, offers subscribers the opportunity to view current and past issues online, along with additional videos. Be sure to visit the site regularly and see what's new!

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## Here & There

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**Noack organ at Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin**

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, concludes its summer organ recital series August 16 at 3 p.m. with a program by Donald VerKuijen III. For information: [www.guadalupe-shrine.org/events/organ-concerts](http://www.guadalupe-shrine.org/events/organ-concerts).



**Clara Gerdes and Nicholas Quardokus**

On June 14 the **Albert Schweitzer Organ Festival** presented two 2014 festival winners in concert at Trinity College Chapel in Hartford, Connecticut. **Clara Gerdes** (high school division) played *Prelude and Fugue in D Major*, BWV 532, Bach; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Hommage à Frescobaldi*, Langlais; and *Organ Sonata No. 4 in B-flat Major*, op. 65, Mendelssohn.

**Nicholas Quardokus** (young professional division) played *Toccata*, op. 9, Guillou; *Bergamasca* (from *Fiori Musicali*), Frescobaldi; *Prelude and Fugue in C Minor*, BWV 546, Bach; *Psalm Prelude, Set two, no. 1*, De profundis clamavi ad te, Domine (Ps. 130:1) (1940), Howells; *Pageant*, Sowerby.

For further information on this and future editions of the festival: [www.first-church.org/ministries/music-and-arts/schweitzer-organ-festival](http://www.first-church.org/ministries/music-and-arts/schweitzer-organ-festival).



**Adele Elle-Gelernter, Emma Masse, Mason Elle-Gelernter, Margaret Harper, Alex Marin, and Marshall Joos**



**Ben Taylor, Richard Gress, Philip Pampreen, Rory Cunningham, Jonathan Wessler, and Lucas Nering**

On March 29, the **Young Organist Collaborative** of Portsmouth, New Hampshire, now in its 13th year, sponsored classes, held at Christ Episcopal Church, Exeter, New Hampshire. The group class, for first-year organ students, was taught by Margaret Harper, director of music and liturgy at St. John's Episcopal Church in Portsmouth. She holds a DMA, MM, and performer's certificate from the Eastman School of Music.

A masterclass for continuing organ students (grades 8–12) who participate in the collaborative was taught by Jonathan Wessler, assistant organist at St. Paul's Church and Choir School, Cambridge, Massachusetts. He holds degrees from Oberlin, the University of Notre Dame, and a DMA from the Eastman School of Music.

The Young Organist Collaborative raises money to "invest in the next generation of organists." To date, more than 100 young people from Maine, New Hampshire, and Massachusetts have taken pipe organ lessons with the financial help of YOC.

## Competitions

**First Church of Christ, Wethersfield, Connecticut**, announces the eighteenth annual **Albert Schweitzer Organ Festival**, September 11–13. On September 11 a celebration concert will feature organists Diane Meredith Belcher, Peter Conte, and John Walker, who will also adjudicate the competition on September 12. The three organists will be joined by the Festival Choir, conducted by Jason Charneski and David Spicer and accompanied by Spicer and Ezequiel Menendez. Also performing will be the Legacy of Spirituals Choir, led by Ingrid Faniel.

On September 13 competition finalists will participate in morning worship and an afternoon masterclass. For information: [firstchurch.org/ministries/music-and-arts/schweitzer-organ-festival/home](http://firstchurch.org/ministries/music-and-arts/schweitzer-organ-festival/home).



**Cathedral of the Immaculate Conception of the Holy Virgin Mary, Moscow**

The **First Odoyevsky International Organ Competition** will take place in Moscow, November 22–29. The competition is named after V. F. Odoyevsky (1804–69), a Russian music critic, writer, and philosopher, one of the authorities on Russian musicology and lexicography and the author of the first Russian organ



**Festival of Arts at First United Methodist Church, Cumming, Georgia**

**Todd Wilson**, center, opened the annual Festival of Arts at the **First United Methodist Church, Cumming, Georgia**, on April 19. Now in its eighth season, the festival's programs include symphonic, instrumental, and solo performances, as well as hundreds of visual art works displayed throughout the church over a two-week period. John Hutchinson, right, is director of the festival, and organist/choirmaster at the church. Pictured at left are Randall and Lou Anna Dyer of the organ-building firm Randall Dyer & Associates. For information: [www.artsfestivalcfumc.com](http://www.artsfestivalcfumc.com).

compositions. He contributed much to increase the interest in the organ and Bach in Russian musical circles.

The competition consists of four rounds. Participants will perform on instruments of different styles and periods; these are installed in five Moscow halls, including the Organ Hall of

Gnessin Russian Academy of Music with its 1871 Henry Jones organ.

The competition program includes works from traditional organ repertoire (Bach, Franck, Mendelssohn, Liszt, and Brahms), 20th-century compositions, as well as pieces composed in Russia in

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## Here & There

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different periods. Besides compulsory pieces, participants in the final round will have an opportunity to play a small concert program of their own design.

Participant ages range from 17 to 33. Application deadline is September 20. For information: <http://gnesin-academy.ru/en/node/11679>.

### People



Joan Lippincott (photo credit: Christian Steiner)

Joan Lippincott received the Sesquicentennial Medal of Excellence from Rider University in May 2015. Previously

she was honored by Westminster Choir College with the Alumni Merit Award, the Distinguished Merit Award, the Williamson Medal, and an honorary doctorate. The recent award citation reads, "Rider University is honored to add to these accolades by awarding a Sesquicentennial Medal of Excellence to Joan Lippincott in recognition of her long and illustrious career as an educator and performer who has brought honor to the University." Lippincott is professor emerita of organ at Westminster Choir College of Rider University, Princeton, New Jersey, and was principal university organist at Princeton University from 1993 to 2000.



Margaret Phillips

Margaret Phillips will perform the complete organ works of J. S. Bach ► page 8



Piedmont College recital

James F. Mellichamp, Piedmont College president, presented a collaborative concert billed as "James & Friends" with former college classmates on April 25. Publicity for the event enticed concertgoers with the opportunity to see and hear four hands and four feet playing "Big Bertha" (Casavant Opus 3799) in the Piedmont College Chapel, along with two singers performing traditional classics, spirituals, and musical theater, and the only time in 33 years local audiences could hear President Mellichamp performing at the piano. Musicians included (left to right) Steven E. Lawson (New York City), organ; Diane J. Johnson (New York City), soprano; Thomas Faracco (Philadelphia), tenor; James F. Mellichamp, organ/piano; and Sharon L. Beckstead (Toronto), organ.

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## Appointments

Christina Harmon, assistant organist at Christ Episcopal Church in Tyler, Texas, has been appointed adjunct faculty instructor of organ at Stephen F. Austin State University in Nacogdoches, Texas. She has previously served on the faculties of Dallas Baptist University and the University of Texas at Dallas.

She is featured on several CDs, including *Summershimmer*; *Music of Women Organists*; *The Music at Park Cities Baptist*; *Sing Gloria, the Choirs at St. Michael's and All Angels*; *Christmas in Dallas: Trumpet and Organ Christmas Music*; and *The Organs of Keweenaw*, featuring organs of Michigan's Upper Peninsula. Harmon has concertized in the United States and Europe, including at Westminster Abbey, Westminster Cathedral, Notre Dame Cathedral in Paris, and the Cathedral of Chartres. Her compositions are published by Plymouth Music Publishing, Vivace Press, Delatour Music Publishing, and Sacred Music Press and are featured on recordings by various organists.

In 1989 Harmon became the director of the French and British Organ Music Seminars, in which organists can study and perform on great European organs ([www.bfoms.com](http://www.bfoms.com)). She has also edited six DVDs that feature the Parisian organs and organists of Ste-Clotilde, Notre-Dame d'Auteuil, and St-Sulpice.



Christina Harmon

Susan Klotzbach has been appointed organist at Kenilworth Union Church, Kenilworth, Illinois. Klotzbach received a Bachelor of Music degree from the University of Iowa, and a Master of Music and Doctor of Musical Arts in organ performance from the Eastman School in Rochester, New York. She has worked as a tenured music faculty member teaching applied organ, harpsichord, and church music courses at Houghton College and Carthage College, and has served as organist in several churches.



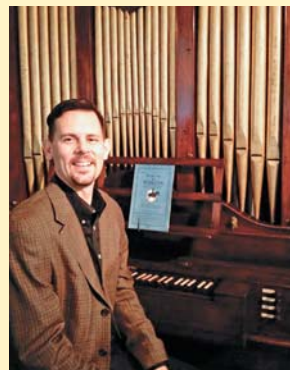
Susan Klotzbach

Darryl Roland has been appointed director of music ministry at St. Peter's Church, Philadelphia, Pennsylvania. Roland leaves positions at St. Mark's Church, Philadelphia, where he started a Choir of Boys and Girls, and at St. James School, Philadelphia, as a music instructor. He previously served as director of music at St. Peter's Episcopal Church, Morristown, New Jersey, canon precentor of the Cathedral Church of St. John, Wilmington, Delaware, and artistic director of the Cathedral Choir School of Delaware. The Cathedral Choir School, developed by Dr. Roland, provides music training, leadership development, mentoring, and academic support for children from underserved areas of Wilmington and has become a nationally recognized model for such programs. In 2005 he received the Coming Up Taller award, the highest honor bestowed for after-school programs for children and youth by the President's Committee on the Arts and Humanities and its partner agencies. Roland has been a guest lecturer and presenter for the Anglican Association of Musicians, the American Guild of Organists, universities, and seminaries where he has discussed developing intergenerational choir programs as well as collaborative ministries.



Darryl Roland

Barry Wenger has been appointed organist and bell choir director at First Presbyterian Church of Lake Forest, Illinois, beginning August 15. Wenger previously served as principal organist at First United Methodist Church at the Chicago Temple, and as organist and director of worship and music at Central United Methodist Church, Kansas City, where he directed six choirs (choral and bell) and played the 1967 Casavant, Opus 2731, which Casavant refurbished under his guidance. He was also a staff organist at the Community of Christ Headquarters in Independence, Missouri, for 13 years, playing the 114-rank Aeolian-Skinner organ and the 102-rank Casavant tracker organ. Wenger received a Doctor of Musical Arts in organ performance degree at the University of Missouri-Kansas City Conservatory of Music and Dance in 2003, a Master of Music in organ performance from the University of North Dakota in 1995, a Bachelor of Music in organ and piano performance, and a Bachelor of Science in Education for music education—choral from Minot State University in 1993.



Barry Wenger

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## Nunc Dimittis

**Henry L. "Hank" Hokans**, 84, of Ogunquit, Maine, died June 2. Born and raised in Worcester, Massachusetts, he received early musical training from his parents and studied organ with T. Charles Lee and William Self, whom he succeeded as organist at All Saints Church, Worcester, serving for 20 years. Hokans received bachelor's and master's degrees at the New England Conservatory and was inducted into Phi Kappa Lambda Honor Society. He was appointed organist of the Worcester Art Museum, director of music at Worcester Polytechnic Institute, and chairman of the fine arts department of Worcester Academy. After serving with the 5th Air Force in the Korean War, Hokans received a Fulbright Scholarship to study for a year in Paris with Pierre Cochereau and Jean Langlais.

Hokans served in residencies, was accompanist for many choral groups, founded and directed the Worcester Concert Choir, and played recitals in abbeys and cathedrals both in England and on the Continent. He accompanied the American choir, Canterbury Singers, USA, in England for the VE Day 50th Anniversary Commemorative Service at York Minster Cathedral in 1995.

In 1989 he accepted a position at the Cathedral Church of St. Luke in Portland. He served as organist/choirmaster at St. Paul's Anglican Church in Frederiksted, St. Croix, as musical director of St. Ann's, Kennebunkport, and since 2001, as music director of St. Peter's-by-the-Sea, Cape Neddick, Maine. He also worked in organ design, building, and maintenance with several organ builders, and operated his own organ service company, H. L. Hokans Associates.

Henry L. Hokans is survived by his wife of 25 years, Louise (George) Hokans of Ogunquit; daughter Rebecca Hokans Nanof; son Richard W. Hokans; two grandchildren, two great-grandchildren, and sister-in-law Ruth W. Hokans.

**Robert L. "Bob" Milliman**, 89, died March 1 in Des Moines, Iowa. Born in Des Moines on January 29, 1926, he graduated from East High School and was then drafted into the U.S. Army. He served during World War II in the Pacific from 1944-46. In 1947 he married Twylla Kurschinski at St. Paul's Lutheran Church in Des Moines. In 1964 the family moved to Kansas City, Missouri, where Milliman worked for AT&T until his retirement in 1982. They then returned to Des Moines, where he tuned and repaired pipe organs. Milliman was a life member of the Beaverdale V.F.W. Post 9127, Urbandale, American Legion #663, and the Telephone Pioneers. Robert L. Milliman is survived by his wife of 67 years, Twylla, daughters Norma (Robert) Rees and Polly Milliman, six grandchildren, one great grandchild, and brothers, William (Barbara) Milliman and Paul (Kate).

**Robert Lawson Van Doren**, 99, died May 18 in Columbia, South Carolina. Born in Roselle Park, New Jersey, on March 8, 1916, he became organist at St. Luke's Episcopal Church in Roselle Park at age 15. He attended Columbia University and the Juilliard School of Music, where he met his future wife, Lib, who was in the same graduate program. They married in 1943, sharing their passion for music for more than 59 years. After receiving a bachelor's and a master's degree from Columbia University and Juilliard, he taught in the public schools of Roselle Park before joining the Army during World War II. In 1950 he received the degree of Fellow, Trinity College of Music, London, England. Van Doren became an instructor in music and music education at the University of South Carolina, where he rose in rank to full professor and retired as Distinguished Professor Emeritus in 1978.

From 1945 until 1970 he served as organist and choirmaster at Trinity Episcopal Church (now Cathedral) and organized and directed the citywide Junior Choir Festival for 25 years. In the 1950s, he was helped organize the Sewanee Conference on Church Music in Sewanee, Tennessee, and taught there for many summers. Van Doren served as president of the Columbia Music Festival Association, dean of the Columbia Chapter of the American Guild of Organists, president of the South Carolina Music Educators Association, and vice president of the Southern Division of the Music Educators National Conference. In 1988 he was elected to the Hall of Fame of the South Carolina Music Educators. He was a member of other clubs, including the "Friends of Music," University of South Carolina School of Music.

Robert Lawson Van Doren is survived by a son and a daughter, three grandchildren, and three great-granddaughters.

**Donald Stuart Wright**, 74, died June 4. Born on December 26, 1940, he was most recently organist and choirmaster at St. Christopher Episcopal Church in Oak Park, Illinois, and for nearly a decade before that was at St. Richard of Chichester Episcopal Church in Chicago. Throughout his life, he served mainly Episcopal and Lutheran parishes. A graduate of the American Conservatory of Music in Chicago, his organ teachers included Thomas Matthews, Austin C. Lovelace, and Flor Peeters. He was active for many years as a recitalist, largely in the Chicago metropolitan area. Don was married for 42 years to his wife, Lisa Curran Wright. He would always be recognized by his Hercule Poirot-like mustache and his dapper attire. Don was also proud of his 1930 V-16 cylinder Cadillac and his "yacht" (the family's pontoon boat kept at their Wisconsin cottage). His popular piece, *A Gigue for the Tuba Stop*, published by World Library, was written for his son, Michael Slane Stuart. Donald Stuart Wright is survived by his wife Lisa, children Katherine, Thomas, Nicholas, Alexandra, Veronica Solis, Nathaniel, and Michael, as well as four grandchildren and one sister. ■



Henry L. Hokans

## ► page 6

on the Richards, Fowkes & Co. organ at St. George's Church, Hanover Square, London, in a series of weekly concerts Thursday, Friday, and Saturday evenings at 6 p.m. from September 24 to October 31. Phillips will begin the series with a performance of *Clavierübung Part III*, and end with the complete Leipzig Chorales ("The 18") in a recital that is both the opening concert of the London Bach Society's 25th Anniversary Bachfest and the third anniversary recital of St. George's organ. For information: [www.stgeorges-hanoversquare.org](http://www.stgeorges-hanoversquare.org).



Carol Williams

**Carol Williams** has released a new CD of her own works, *Just Carol—Compositions*, which features music composed for organ, various instruments with organ, and works for piano. The tracks include *Venus Toccata* and *Freedom*, which were both influenced by the organ in the Walt Disney Concert Hall in Los Angeles; *Twilight* and the *Centennial Spreckels Fanfare*, inspired by the organ in Balboa Park, San Diego; *Dietrich's Dilemma*, *Tiger Lilly Waltz* and *Major Something*, *Non Fat Latte!* have their roots in her love of theatre organs.

Other works include *Suite for Organ*, *Daisy Violin*, and *Dragon Dance* for violin and organ, *Three Thoughts* and *For Michael* for piano, and *Bonnie Eriskay*, composed for the bagpipe group at the House of Scotland Pipe Band. The CD and scores are available from [melcot.com](http://melcot.com).

## Publishers

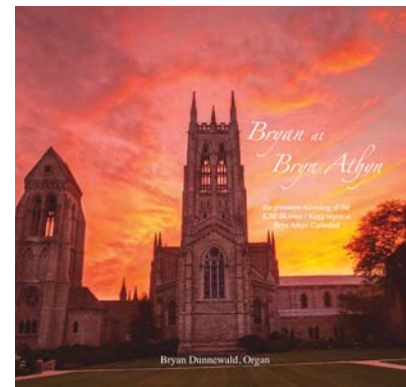
**Breitkopf** announces new releases for organ in their series Johann Sebastian Bach, *Complete Organ Works*. Volume 8 (EB 8808, €26.80) presents organ chorales of the Leipzig Manuscript, edited by Jean-Claude Zehnder. Also included is a CD-ROM, which contains a facsimile of an early copy of BWV 664, and the English translation of the commentary. For information: [www.breitkopf.com](http://www.breitkopf.com).

**Doblinger** announces new organ music publications: *Zeit und Leben* (Time and Life), *Suite* op. 33, by Jürgen Essl, a four-movement work using Gregorian chant, Alevite song, and melodies from Georgia and Mallorca (02 488, €17.95); *7 Versetten für Orgel zu Leonhard Lechner*, "Das Hohelied Salomonis" (02 498, €13.95); and by Peter Planyavsky, *Voluntary für Wilten* (02 482, €14.95) and *Toccata XIII*, which recalls Muffat and his 12 toccatas (02 483, €13.95). For information: [www.doblinger.at](http://www.doblinger.at).

**Oxford University Press** announces new choral releases in the John Rutter Anniversary Edition, which celebrates the 70th birthday of the British composer and the 30th anniversary of his choir, the Cambridge Singers. Christmas titles include: *Candlelight Carol* (SATBB and organ/

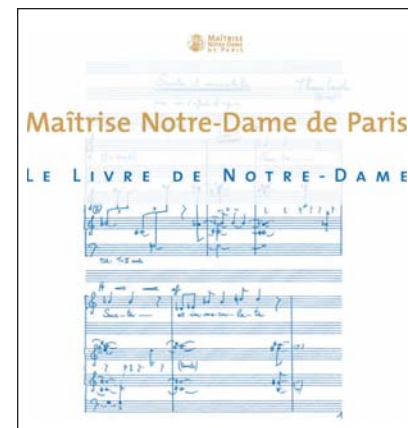
ensemble; 978-0-19-340738-1, \$2.70); *Go, tell it on the mountain* (SATB and piano/orchestra, 978-0-19-340741-1, \$2.70); *Sans Day Carol* (SATB and piano/small orchestra, 978-0-19-340739-8, \$2.70); and *Shepherd's Pipe Carol* (SATB and organ, 978-0-19-340740-4, \$2.95). Other titles include *All things bright and beautiful* (SATB and piano/chamber orchestra, 978-0-19-340734-3, \$2.70) and *Be thou my vision* (SATB and piano/orchestra, 978-0-19-340735-0, \$2.70). For information: [www.editionpeters.com](http://www.editionpeters.com).

## Recordings



Bryan Dunnewald CD

**Bryan Dunnewald** has released the premiere recording of the 2014 Kegg Pipe Organ Builders organ at Bryn Athyn Cathedral, Bryn Athyn, Pennsylvania. (The organ was THE DIAPASON's December 2014 cover feature.) Dunnewald performs a diverse collection of works to demonstrate the instrument's versatility and breadth of color. Works include the premiere recording of Calvin Hampton's *First Suite for Organ*, Jean Guillou's transcription of Mozart's *Adagio and Fugue in C Minor*, K. 546, and pieces by Leo Sowerby, Marcel Dupré, and César Franck. For information: [BryanDunnewald-Organist.com](http://BryanDunnewald-Organist.com) or search the iTunes Store.



Le Livre de Notre-Dame

**Maîtrise Notre-Dame de Paris** announces a new recording. *Le Livre de Notre-Dame* presents twelve motets and a short Mass for children's choir; the works were commissioned by Musique Sacrée a Notre-Dame de Paris to celebrate the cathedral's jubilee. Composers include Jean-Baptiste Robin, Jean-Pierre Leguay, Thierry Escaich, Eric Lebrun, Thomas Lacôte, Yves Castagnet, and others. For information: [www.musique.sacre.notredamedeparis.fr](http://www.musique.sacre.notredamedeparis.fr).

## Organ Builders

**The Bedient Pipe Organ Company** announces reorganization. Paul Lytle and Mark Miller have headed the Lincoln Organ Company, doing business as the Bedient Pipe Organ Company, since Gene Bedient retired from the firm over five years ago. The firm is now officially



known as Bedient Pipe Organ Company of Lincoln, Nebraska, LLC. For the time being, the company will remain in its present location at 1060 Saltillo Road, south of Lincoln, but will look to relocate to a facility better suited to the firm's needs. New company staff include Ryan Luckey, project manager; Jasmine Beach, financial administrator; and Bob Lundholm, attorney. For information: [www.bedientorgan.com](http://www.bedientorgan.com).

**C. Bobsin Organs** has installed a new three-manual terraced drawknob console at Central Christian Church in Austin, Texas. The project includes extensive renovations and voicing in the enclosed divisions as well as new cabling and switching throughout this 43-rank instrument. Ed Heenan is organist.

C. Bobsin Organs announces its newest team member, Lucia Blackerby. Blackerby is an organ builder with over ten years of experience; her specialty is flue voicing and tuning. For information: [curtisbobsin.wix.com/cbobsinorgans](http://curtisbobsin.wix.com/cbobsinorgans).

**Johannus Orgelbouw** reports three installations in China. The three-manual 65-stop Ecclesia D-470 was installed in Jiangbei Fuyin Church and St. Teresa Catholic Church, situated together in the Jiangbeizui Central Park in the 30-million people megacity of Chongqing. The three-manual 99-stop American Classic 770 with double power was installed in the newly built Shengai Christian Church in Jinhua, eastern China. The new church complex can accommodate up to 5,000 people. For information: [www.johannus.com](http://www.johannus.com)



Klann swell shoe

**Klann Organ Supply** announces its new swell shoes, now available in black powder coat, brass, and bright nickel finishes. The shoes are available as expression or crescendo, with potentiometers

or linear transducers. For information: 877/457-5804 or [sales@klannorgan.com](mailto:sales@klannorgan.com).

**Whitesel Church Organs** will install the largest Viscount organ in North America at St. John's Episcopal Church in Portsmouth, Virginia. The installation will include a completed restoration of St. John's Austin pipe organ, to also become Viscount's largest hybrid organ.

The instrument will feature a French-style console. The sound system, custom-made for use with Viscount Organs Physis Technology by Walker Technical Company of Zionsville, Pennsylvania, will utilize 51 speaker cabinets strategically placed throughout the sanctuary, without any being visible. The speaker system will be powered with 8,000 watts. For information: [www.whiteselorgans.com](http://www.whiteselorgans.com).

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## Pedaling the French: A 'Tour de France' of Revival Harpsichordists 1888–1939

### I. Near-death and slow rebirth

"Make what you want: this upstart piano will never replace the majestic clavecin!" Thus began my 1989 book *Harpsichord in America: a Twentieth-Century Revival* with these combative words from the composer Claude-Bénigne Balbastre (1727–1799). Looking back from our historical perspective, we all know how *that* prediction turned out! Even for Balbastre himself: *his* capitulation was a work for the new "upstart" keyboard instrument, a *Marche des Marseillois*, "arranged for the Forte Piano by Citizen Balbastre, and dedicated to the brave defenders of the French Republic in the year 1792, the first of the Republic." At least Citizen [Citoyen] Claude-B B survived!

Following a very few antiquarian-inspired appearances throughout the piano-dominated 19th century, the harpsichord's return to the musical scene as a featured instrument occurred during the Paris Exhibition of 1888 at the instigation of Louis Diémer (1843–1919), a piano professor at the Paris Conservatoire. Diémer was able to borrow a 1769 Pascal Taskin harpsichord to play in several concerts comprising concerted works by Rameau and solo pieces by various French *clavicinistes*. Of the latter the most popular composer was Louis-Claude Daquin, whose *Le Coucou* became one of the most-performed works during the early harpsichord revival period.

Diémer and his concerts must have inspired the salon composer Francis Thomé (1850–1909) to write a *Rigodon* for this most recent French harpsichordist, and thus provide history with the very first new piece for the old instrument. Inspired by Daquin, but also meant as a tribute to Diémer's "legendary trilling ability," Thomé's *pièce de clavecin* was published by Lemoine in 1893. Around the middle of the 20th century this work was discovered and later recorded in 1976 by harpsichordist Igor Kipnis on a disc of favorite encores. After being captivated by its simple antiquarian charm, I too was able to acquire an original print of the work, thanks to my German friend and European "concert manager" Dr. Alfred Rosenberger, who found it at Noten Fuchs, Frankfurt's amazing music store, where, apparently, the yellowed score had been on their shelves ever since its publication date.

As a somewhat-related aside, the probable first harpsichord composition of the 20th century, or at least the earliest one to appear in print, is a *Petite Lied* by French organist/composer Henri Mulet (1878–1967). This aptly titled work of only 17 measures in 5/4 meter was issued in 1910. (See Harpsichord News, THE DIAPASON, January 2011, p. 12, for a complete facsimile of the score.)

The solo harpsichord works of François Couperin, in a fine 19th-century edition by Johannes Brahms and Friedrich Chrysander, also found some popularity among pianists. From the musical riches to be found in Couperin's 27 suites, came the lone musical example to be included in the 20th-century's first harpsichord method book: *Technique du Clavecin* by Régina Patorni-Casadesus (1886–1961), a slim volume of only eight pages, most of them devoted to stop-changing pedal exercises (thus the genesis of my title—"Pedaling the French"). This one tiny bit of Couperin's music is the oft-performed *Soeur Monique* from his 18th *Ordre*, a work admired and used by many church musicians—some of whom doubtless would be shocked to read in the



Players and composers from the HKSNA closing Aliénor concert in Montreal. L-R: Beverly Biggs, Marina Minkin, Mark Janello, Elaine Funaro, Larry Palmer, James Dorsa, Rebecca Pechefsky, Andrew Collett, Sonia Lee (photo credit: John Jacob)

authoritative reference work on Couperin's titles, written by Historical Keyboard Society of North America honorary board member Jane Clark Dodgson, that "Sister Monica" may not be a religious "sister," but refers instead to girls of ill repute, as in a "lady of the night," according to the definition of the word *Soeur* by the 17th-century lexicographer Antoine Furetière (1619–1688), "our sisters, as in streetwalkers, or debauched girls." (See Jane Clark and Derek Connon, *The Mirror of Human Life: Reflections on François Couperin's Pièces de Clavecin*, London: Keyword Press, 2011, p. 170.)

### II. Early recorded sounds

Beyond printed music and pedagogical writings, how did the classic French keyboard repertoire fare in the newly emerging medium of harpsichord recordings?

After giving a historical salute to the 16 rare 1908 Berlin wax cylinders that share surface noise with some barely audible Bach performed by Wanda Landowska, the earliest commercial recording of a harpsichord dates from about 1913 and was issued on the Favorite label. It preserves an anonymous performance of a work with at least tangential connections to France: the *Passepied* from J. S. Bach's *French Overture in B Minor* (BWV 831). (See Martin Elste, *Meilensteine der Bach-Interpretation*, reviewed by Larry Palmer in THE DIAPASON, June 2000.)

More easily accessible today are the earliest harpsichord recordings made in 1920 for the Gramophone Company in England by the Dolmetsch-influenced harpsichordist Violet Gordon Woodhouse (1871–1948). Her repertoire included Couperin's *L'Arlequine* from the 23rd *Ordre* (as played on *Great Virtuosi of the Harpsichord*, volume 3, Pearl GEMM CD 9242) and Rameau's *Tambourin*, from his *Suite in E Major*. Mrs. Woodhouse became something of a cult figure among British music critics (George Bernard Shaw), upper-class society (the Sitwells), and adventurous musicians (including the avant-garde composer Kaikhosru Shapurji Sorabji [1892–1988]), who wrote of Violet's powerful musical presentations that her playing was "dignified, moving, and expressive, and of a broad, sedate beauty, completely free from any pedagogic didacticism or stiff-limbed collegiate pedantry." (Quoted in Jessica Douglas-Home: *Violet, The Life and Loves of Violet Gordon Woodhouse*, London: The Harvill Press, 1966, p. 228.) This should put many of us in our rightful places, although Sorabji's own excursions into keyboard literature lasting from four to nine hours in performance (example: a Busoni homage with the title *Opus*

*Clavicembalisticum*) just might call his own authority into question.

Eight years younger than Woodhouse, the better-known Wanda Landowska (1879–1959) made her first commercial recordings for the Victor Company in 1923, just prior to her American concert debut with the Philadelphia Orchestra. These six sides included short pieces by the three 1685 boys (Handel, Bach, and Scarlatti) as well as the *Rigaudon* and *Tambourin* from Rameau's *Suite in E Minor*, and what might be considered the first recording of a contemporary harpsichord work, Landowska's own *Bourée d'Auvergne* #1.

Lesser-known players got recorded, too: Marguerite Delcour recorded Couperin's *Le Tic-toc-choc* [*Ordre* 18] in 1924. The following year, 1925, one of Landowska's Berlin students, Anna Linde, recorded the ubiquitous Rameau *Tambourin* and the even more ubiquitous *Coucou* by Daquin. If you recognize Linde's name it might well be for her edition of Couperin's *L'art de toucher le Clavecin*—with its translations into English and German offered side by side with the original French, and the printed music made unique by her Germanically precise "corrections" to the composer's picturesque (but occasionally unmathematical) beaming of some quick roulades in his preludes. Both of Linde's recorded legacy pieces sound amateurish enough that I seriously doubt that Sorabji would have enjoyed hearing these performances.

As a matter of history, however, it is quite possible that Anna Linde's 1925 disc was the first harpsichord performance to be recorded electrically (rather than acoustically), and the difference in sound quality became even clearer in the years immediately following. A 1928 Woodhouse performance of Bach's *Italian Concerto* sounds surprisingly present even today, and the performance shows—perhaps best of all her recorded legacy—what her admirers so rightly admired. Indeed her artistry is such that I have thought, often, that had Mrs. Woodhouse needed to earn her living as Landowska did, she could have eclipsed the divine Wanda as a concert harpsichordist. However, as the wife of a titled Englishman she could not make a career onstage for money . . . and that was that! It would have been fascinating to have had *two* such determined women competing for the title of "the world's most famous harpsichordist."

Realistically, however, Landowska's tenacity, as well as her superb musical knowledge and sensitivity, should not be denigrated in any way. The 1928

recording of her own second *Bourée d'Auvergne* (Biddulph LHW 016) especially highlights the rhythmic dimension of her exciting artistry.

In the United States, where Landowska was a welcome visitor during the 1920s, there were several earlier players of the harpsichord; and, not too surprisingly, all of them attempted at least some pieces by French composers. Some of these participants in harpsichord history are nearly forgotten: one of more than passing importance was the Princeton professor Arthur Whiting; a well-received artist in nearby New York City and a campus legend at Princeton, he was known for his ability to attract huge crowds of undergraduates for his popular recitals on both piano and Dolmetsch-Chickering harpsichord. I have not located any recordings by Professor Whiting. *The New York Times* did mention his concert at Mendelssohn Hall (NYC) on December 11, 1907, which included a *Gigue* and *Rigaudon* by Rameau. The unnamed reviewer praised Whiting's playing as "clear, beautifully phrased, and skillful in 'registration' if that term may be used to denote the employment of the different timbres that the instrument affords."

Writing a letter to the editor of *The Times* on January 11, 1926, the prominent music educator Daniel Gregory Mason offered a response to a letter from Landowska in which she made the statement that she had "single-handedly [!] restored the harpsichord to its rightful position in the world of music." In this correspondence Professor Mason called attention to some other "Harpsichord Pioneers"—among whom he named the Americans: Mr. Whiting, Miss Pelton-Jones, Miss Van Buren, and Lewis Richards.

The two ladies differed greatly: Frances Pelton-Jones was one of those wealthy women who could afford to pursue her artistic ambitions (rather similar to the would-be soprano Florence Foster Jenkins). Her recitals in New York were of the club-lady variety; baffled critics most often mentioned the stage decoration and the beauty of Pelton-Jones's gowns. Lotta Van Buren, however, was a thoroughly professional player and harpsichord technician whose work with Morris Steinart's instrument collection at Yale was very beneficial, as was her association with Colonial Williamsburg and its program of historical recreations, including musical ones.

As for Lewis Richards, Mason proceeds: "Mr. Richards, who has played the harpsichord throughout Europe as a member of the Ancient Instrument Society of Paris, was, I believe, the first to appear as a harpsichordist with orchestra (the Minneapolis Symphony)





**Wanda Landowska in America** (Momo Aldrich Bequest to Larry Palmer)



**Lotta Van Buren** (Van Buren Collection, Brigham Young University)



**Lewis Richards at his Pleyel Harpsichord** (from a publicity brochure, gift of Miss Elsa Richards, Larry Palmer Collection)



**Arthur Whiting** (Collection of the Library of Congress)



**Louis Diémer** (WikiMedia Public Domain)

in this country, and contributed much to the interest of Mrs. F. S. Coolidge's festival in Washington . . ."

Richards did indeed precede Landowska as the first known harpsichord soloist with a major symphony orchestra in the U. S. He was one of the few American musicians to record commercially in the 1920s. His Brunswick 10-inch discs of *The Brook* by Ayrlton, *Musette en Rondeau* by Rameau, Handel's *Harmonious Blacksmith*, and the Mozart *Rondo alla Turca* were played for me by Richards' daughter, whom I was able to visit in her East Lansing, Michigan, home (on the day following an organ recital I had played there). The sound is somewhat compromised, for I was recording a scratchy 78-rpm disc that spun on an ancient turntable in a garage; but one gets the impression that Mr. Richards was a charismatic and musical player.

These discs went on to make quite a lot of money in royalties, and Richards actually taught harpsichord at the Michigan State Institute of Music in East Lansing, which almost certainly certifies him as the first formally continuing collegiate teacher of harpsichord to be employed in the United States in the 20th century.

All of these players played early revival instruments. All have, therefore, used their pedal techniques to obtain a more kaleidoscopic range of colors than we may be used to. Of great interest (at least to me) is the recent emergence of curiosity about, and interest in these revival instruments and their playing techniques, frequently demonstrated by questions received from students. One of the finest concert figures of the "pedal" generations was the distinguished Yale professor Ralph Kirkpatrick (now more knowable than previously, courtesy of his niece Meredith Kirkpatrick's recently published collection of the artist's letters; see our review in the April 2015 issue). In his early Musicraft recordings, especially those from 1939, we are able to hear the young player show his stuff, just before his 1940 appointment to Yale, displaying superb musical mastery of his Dörmetsch-Chickering harpsichord. From Kirkpatrick's program that included four

individual Couperin pieces, culminating in *Les Barricades Mistérieuses*, and five movements from Rameau's E-minor set, I ended this essay with the Rameau *Tambourin* (as played on *The Musicraft Solo Recordings, Great Virtuosi of the Harpsichord*, volume 2, Pearl GEMM CD9245). Kirkpatrick's mesmerizing foot-controlled decrescendo gives a perfect example of his skill in "pedaling the French." (From a paper read in Montréal, May 23.)

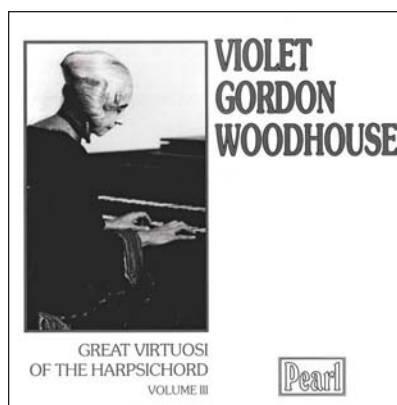
#### HKSNA 2015 International Conference in Montréal

Hosted by McGill University's Schulich School of Music, the fourth annual conclave of the Historical Keyboard Society of North America (May 21–24) offered lectures, mini-recitals, and evening concerts, far too many events for any single auditor to encompass. Two papers that followed mine, Elisabeth Gallat-Morin's beautifully illustrated "The Presence of French Baroque Keyboard Instruments in New France" and Graham Sadler's innovative "When Rameau Met Scarlatti? Reflections on a Probable Encounter in the 1720s" attested to the depth of innovative scholarship.

McGill's instrument roster includes the superb Helmut Wolff organ in Redpath Hall and 15 harpsichords. One third of these came from the workshop of the Montréal builder Yves Beaupré; among the other ten instruments is a 1677 single-manual Italian instrument from the collection of Kenneth Gilbert. This unique historic treasure was available for viewing and playing for small groups of attendees.

The Vermont builder Robert Hicks was the only harpsichord maker who brought an instrument for display. Max Yount demonstrated this eloquent double harpsichord in a masterful recital presentation of Marchand's *Suite in D Minor*. Clavichord took center stage for Judith Conrad's program. Karen Jacob's thoughtful memorial tribute to Southeastern Historical Keyboard Society founder George Lucktenberg was enhanced by several solicited remembrances from others whose lives had been touched by the late iconic early keyboard figure.

Evening concerts were presented by harpsichordist/organist Peter Sykes



**Violet Gordon Woodhouse recording**

and six former students who organized a tribute to McGill organ professor emeritus John Grew. Saturday's concert brought the final stage of the ninth Aliénor international competition for contemporary harpsichord music. Six winning works (selected by a jury from nearly fifty submitted pieces) were performed by HKSNA President Sonia Lee

(Laura Snowden: *French Suite*), Larry Palmer (Sviatoslav Krutikov: *Little Monkey Ten Snapshots*), James Dorsa (Ivan Bozicevic: *If There is a Place Between*, and his own composition *Martinique*), Andrew Collett (playing his own *Sonatina for Harpsichord*), and Marina Minkin (Dina Smorgonskaya: *Three Dances for Harpsichord*). Following an intermission during which the audience submitted ballots naming their three favorite works, Aliénor presented world premieres of two commissioned works for two harpsichords: Edwin McLean's *Sonata No. 2* (2014), played by Beverly Biggs and Elaine Funaro, and Mark Janello's *Concerto for Two* (2015), played by Rebecca Pechesky and Funaro.

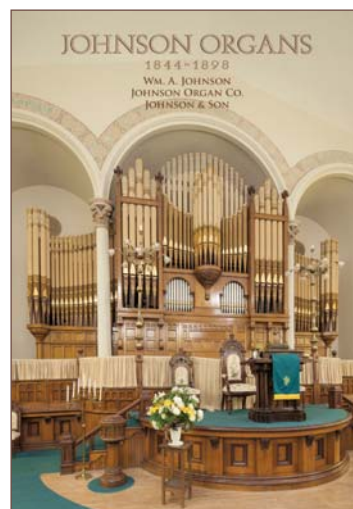
And the three pieces chosen by the audience? Smorgonskaya's *Three Dances for Harpsichord*, Collett's *Sonatina*, and Dorsa's *Martinique*. Bravi tutti. ■

Comments, news items, and questions are always welcome. Address them to Dr. Larry Palmer, e-mail: [lpalmer@smu.edu](mailto:lpalmer@smu.edu).

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## Reviews

### Music for Voices and Organ by James McCray

#### The partnership: Choral music featuring the organist

There let the pealing Organ blow,  
To the full voi'd Quire below,  
In Service high, with Anthems cleer,  
As may with sweetness, through mine ear,  
Dissolve me into extasies,  
And bring all Heav'n before mine eyes.  
—John Milton (1608–1674)  
*Il penseroso* (1632)

How often do you choose your repertoire to feature the organist? If the answer is “probably never,” then perhaps it's time that you add that to your “to do” list, at least once a year.

Most church choir directors already consider level of difficulty, range for the sections of the choir, congregational appeal, service use/calendar, and a myriad of other items when the yearly purchase of music is made. But all too often the organist is treated as accompanist rather than partner, so consider adding an anthem that will not only challenge the organist, but also feature her/him as a soloist. Highlight this repertoire in some way so that the choir and congregation are aware of this special performance.

The organist is certain to be thrilled by your effort. Naturally, it will take careful planning so that the organist has ample time to prepare the music, and the music itself must fit the worship service, but if accomplished, the rewards will be significant. The important element is that the organist is recognized as a partner. To make sure that the accompaniment is appropriate for the instrument at hand and not too difficult for the performer, be sure to consult the organist before ordering music. Perhaps the choir director could suggest several possibilities, and the organist could choose the work, thus emphasizing the partnership aspect.

With the goal of partnership in mind, this month's selections review repertoire that, in some way, features the organ. Levels of difficulty have been identified. As Lord Byron pointed out to us: “All who would win joy, must share it; happiness was born a twin.” Your success as a choral director is directly in proportion to the success of your partner. Always be mindful of the following: making meaningful music is a joint effort!

#### Difficult organ part

**I say that we are wound with mercy, Gabriel Jackson. SATB and organ, Oxford University Press, 978-0-19-340327-7, £2.60 (D-).**

With a text by Gerard Manley Hopkins, this anthem has numerous rhythmic complexities, especially in the organ score. It opens with a long passage for the sopranos and organ in which the organ does not double the singers. The choral passages are not especially difficult and are usually block chords with similar

rhythms in all the voices. Later the organ part has soft chords that assist the choir, and extended trills. The final section is mostly unaccompanied. The anthem concludes with a brief organ solo. Very sophisticated and esoteric music.

**Jubilate! John Leavitt. SATB and organ, Augsburg Fortress, 978-1-4514-8586-8, \$2.25 (D-).**

In this exciting work, the organ has extended passages of sixteenth notes in septuplets, which give the music a driving and busy character. These passages are not really difficult, just unrelenting. Much of the text is from Psalm 100. The choral parts are on two staves. Later, the music moves with a majestic spirit and is much simpler. The choir sings in unison the text “Come We That Love the Lord” as the music moves into a more traditional style and ends with a triumphant “Hallelujah!”

**Choral Trilogy, Samuel Adler. SATB and organ, Paraclete Press, PPM 01503, \$5.30 (D).**

The three works that make up the trilogy are based on biblical texts: Psalm 22, Psalm 149, and Romans 8. Adler points out that these settings “reflect a great interplay of organ and choir so often missing in ordinary church music.” This interplay can be seen especially in the setting of Psalm 22, which has a very difficult organ part. The first two pieces are slow, but do not seem that way because of the very busy rhythms in the organ part. The last work is a triumphant song of praise that builds to celebrative hallelujahs at the end. These works will require skilled performers.

**Angel Song, Dan Locklair. SATB and organ, Subito Music Publishing, 91480720, \$3.00 (D).**

Locklair's setting of an expressive poem by Moncure Daniel Conway is subtitled “A Christmas Anthem.” The organ part, on three staves, begins with a rhythmic solo, leading to a unison choral opening on the text “Now let the angel song bring forth!” There are several musical effects including organ tremolos, varied dynamics for the choir (*Sfz-p-cresc*), and repeated chords on contrasting manuals that add to the exuberant spirit of the music. The opening choral theme recurs several times throughout the setting. Lovely music!

#### Moderately difficult organ part

**It is Good to Give Praise, Howard Helvey. SATB and organ, Paraclete Press, PPM 01505, \$2.20 (M).**

Although there are a few tricky spots, the organ part is only moderately difficult. In this very tuneful setting of the first four verses of Psalm 92, the choir has some unison passages. There are expressive choral effects such as *sffz-p* and sustained chords. The organ part is on three staves with several short solo interludes.

**Holy Trinity Blessing, Matthew Owens. SATB and organ, Oxford University Press, 978-0-19-340649-0, £1.60 (M).**

This short three-page anthem on a text from *Common Worship Services and Prayers* is filled with short fanfare motives in the right hand of the organ part. The choral music is on two staves with all voices having the same rhythms. Warm, seventh-chord harmonies are quietly attractive. Singers will enjoy this sensitive music, and the organist will enjoy the solo passages.

**O Give Thanks Unto the Lord, John Rutter. SSA and organ, Oxford University Press, 978-0-19-340830-2, £2.20 (M).**

Based on Psalms 130 and 67, this anthem's organ part, with scales in the right hand, helps drive the vivace tempo of the opening measures. The energetic opening is followed by a tranquil rubato section. The faster tempo and mood return in the closing section, a loud and exciting Gloria Patri. Highly recommended.

#### Easy with solo organ passages

**Sing to God, Walter L. Pelz. SATB and organ, Augsburg Fortress, 978-1-4514-8595-0, \$1.80 (M-).**

The organ part provides good support for the singers, but there are also organ solo passages. Written in a traditional style, this is an Easter anthem highlighting that Christ is risen with bold chordal statements that are echoed by the organ. This outburst is preceded by a strong ATB unison and descant that builds from a quiet organ interlude. The text for this jubilant setting is by Thomas Troeger.

**Adon Olam, Max Janowski. SATB and organ, Friends of Jewish Music, C-010, \$2.80 (M-).**

The text is in Hebrew. The first line of the translation is “Light of the world, the King supreme.” A vocal soloist sings throughout. The choir often comments on the solo with statements below it. The organ part, on two staves, has short interludes. While the vocal solo is not difficult, it is important. In addition to the text, there are passages sung on “la, la, la.” Although sparse, the organ part is very independent.

## Book Reviews

**Rivals or a Team: Clergy-Musician Relationships in the Twenty-First Century, by Eileen Guenther. MorningStar Music Publishers, ISBN 978-0944529-54-6, paperback, 179 pages, \$18.95, www.morningstarmusic.com.**

This book is a series of thoughtful stories and reflections on the relationships between clergy and musicians. Not all the situations are positive, but the courage that the author displays in addressing the issue of the complex interaction between the clergy and musicians is laudable.

*Rivals or a Team: Clergy-Musician Relationships in the Twenty-First Century* is an important book, not only for clergy and musicians but also, and foremost, for the people who come to worship. Eileen Guenther's writing is supported by numerous years of practical experience. She received her DMA from the Catholic University of America. She is professor of church music at Wesley Theological Seminary and professorial lecturer in music at the George Washington University.

This book is organized into ten chapters that address the importance of respectful relationships between clergy and musicians to the success of ministry

in the church. Chapter 1 addresses the reality of conflict: struggles with the pastors, musicians, and within the church. In chapter 2, the author places utmost importance on the concept of a team. Accepting and acknowledging differences between clergy and musicians, the author offers strategies for team building.

Chapter 3 is a thoughtful essay that challenges both parties to reflect on the ego and work style while making the connection between self and other. This is all framed within the servant-leader model. In chapters 4 and 5, the qualities and skills of effective church musicians and clergy are presented. Both chapters end with the reciprocal question, “What do clergy/musicians want musicians/clergy to know?” These two chapters are particularly strong.

Chapter 6 lays out strategies for developing supportive relationships by understanding roles, sharing goals, being a team player, and working toward an understanding regarding the function of music in worship. The author offers additional approaches and ends with the paramount goal of developing trust. Chapter 7 centers around conflict: harmful conflict, causes of conflict, and strategies for dealing with conflict. In chapter 8 the author addresses the reality that indeed musicians do leave. The decision to leave and the reasons for leaving are analyzed. Chapter 9 follows with a clear discussion of the sense of loss, stages in the transition, and the new beginning when a musician leaves. Chapter 10 consists of a series of reflections from church musicians that present a variety of real-life situations, from healthy to dysfunctional and painful.

This book is a useful resource for the discussion of clergy-musician relationships. It places great importance on mutual respect and the value of working as a team. The bibliography is helpful for those interested in pursuing additional reading on the subject of conflict resolution. Although this reader would have preferred more scholarship, this book is an easy read that addresses the perennial topic of conflict resolution in church leadership. Recommended.

—Mark Konewko  
Shorewood, Wisconsin

## New Recordings

**Trabaci: Music for Organ and Harpsichord. Francesco Cera, organ and harpsichord. Brilliant Classics 94897, 2 CDs, www.brilliantclassics.com.**

These two CDs present some 33 pieces taken from the two volumes of keyboard music published in 1603 and 1615 by Giovanni Maria Trabaci, a pupil of Giovanni de Macque, chapelmaster at the court of the Spanish viceroy in Naples and publisher of much sacred vocal music. The volumes feature many of the compositional genres prevalent at the turn of the 17th century.

The organ used in this recording is the 1570 single-manual organ in the church of Sant'Antonio, Salandra (Matera-Basilicata), Italy, which after some 18th-century rebuilding was restored by Fratelli Ruffatti of Padua in 1998. The Voce Humana has been unison-tuned to the Principale especially for this recording. The 16' Pedal Contrabassi, playing from the keyboard, was silenced for this recording. The harpsichord used here is a copy of a mid-17th-century Neapolitan instrument, utilizing the same special construction techniques of the original.

The first CD, recorded on organ, features twelve tracks from the 1603 volume and four from the 1615 volume.

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Compositions of different genres are not played en bloc, but as part of a carefully chosen set. We hear four canzonas, all of which feature sections in triple time and a tightly woven four-part texture for most of their length. The first CD opens with the seventh canzona, subtitled “cromatica,” which is based on an ascending chromatic fourth. The first canzona concludes in a shower of thirty-second notes, while the third and sixth both contain sixteenth-note *passaggi*. In the slow *Consonanze stravaganti* and the *Durezza et ligature*, Cera relishes the dissonances and the interplay between major and minor thirds, while his capacity to display improvisatory freedom and a tightly controlled rhythm in different sections of the same piece is clearly evident in the two toccatas.

The second and fourth *Canto Fermo* are based on the tune known as *La Spagna*, presented in double whole notes in the bass and the tenor respectively. The second *Canto Fermo* is livelier than the rather more subdued fourth one. Two *Ricercata* are included, that on the ninth tone having three subjects and being far more sedate than that on the tenth tone, which is based on just one subject, includes a triple-time section, and closes with a flourish of thirty-second notes in the treble over held chords.

The four pieces from the second volume include some of the Versetti for the Magnificat, the chant being sung. The different character of each verso is immediately apparent. The *Toccata Quarta* contains a mix of *passaggi* and a more formal closing section in eighth notes in the four voices. Two subdued *ricercars* are included, one on the sixth tone (subtitled “cromatico” and including a triple-time section), and one on the first tone based on one subject. The organ’s quarter-comma mean-tone tuning at A=400 makes the frequent spiky dissonances—particularly the numerous seconds, sevenths, and ninths—even more ear-catching. The clarity of the organ tone enables the listener to perceive the compositional intricacies of both the strict counterpoint and the virtuosity of the *passaggi* without anything being lost.

The second CD presents ten pieces from the 1603 volume and seven from the 1615 volume, all played on the harpsichord. From the first volume we hear two canzonas—the second with its toccata-like closing section and the fourth with virtuosic flamboyant opening and closing sections. The two sets of *Partite* from the book are included. The majority of the 21 short variations on *Fidele* are in triple-time and generally looser than the 15 on *Ruggiero*, which contains some more concentrated rhythmic writing. The *Cantus Firmus on the First Tone* also contains some concentrated writing. In *gagliards* numbers four, seven (which opens imitatively and contains a section in common time in eighth notes), and eight, the instrument is beautifully suited to the impulsive drive and verve of the dances. Preceding the *Partite on Ruggiero*, Francesco Cera plays the *Ricercar on the Eighth Tone*, also based on *Ruggiero* and with three subjects, which has a triple-time section and more lively writing than many of the *ricercars*. The final piece from the first volume is the rather more subdued *Ricercar on the Fourth Tone*, with three subjects and *inganni* (“deceptions”).

The remaining tracks include seven pieces from the second volume published by Trabaci. Cera plays the first and second of the four demanding toccatas. The second is indicated for harp, which

is not uncommon in published books of keyboard music in the 16th and early 17th centuries. Both follow the patterns set in the first volume, with fast passagework juxtaposed with sections based on motifs and sequential patterns. The final three of the five *gagliards* in five voices are included. Two of the third *gagliard*’s four sections are in common time, with the opening section based on the dactylic pattern of the canzona; the fifth is subtitled *cromatica*, venturing into F-sharp. Cera again displays his rhythmic control admirably in the virtuosic setting of *Ancidetemi pur*, also specified for harp. The sweeping rush of passagework in the right hand is very well executed and shaped. The CD closes with the restrained and subdued *Ricercar on the Fourth Tone* with three subjects and their inversions.

The booklet contains a short biography of the composer and informative notes on the music and its enormous importance in the history and development of early Baroque Italian keyboard music. The music’s influence on Frescobaldi will become apparent on careful listening. Through this careful selection

of pieces of widely varying styles, Francesco Cera shows why he continues to be regarded as one of the leading exponents of early Italian keyboard music. His enthusiasm and love of the music and an understanding of how to apply the rhetorical *affetti* and added ornaments shine through his playing, which ranges from the virtuosic and rhapsodic in the toccatas, canzonas, and *gagliards* to delicately nuanced subtlety in the academic *ricercars*. Persuasively demonstrating that much of this repertoire is equally suitable for performance on both organ and harpsichord, this CD is highly recommended as an introduction to the extravagant world of Neapolitan keyboard music—perhaps even inspiring some listeners to buy the new editions and tackle this music for themselves.

—John Collins  
Sussex, England

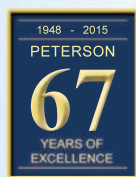
**Peter Eben: *Job for Organ*. Andrzej Białko plays the organ of the Karol Szymanowski Philharmonic Hall in Kraków. Dux Recordings, Dux0913, [www.arkivmusic.com](http://www.arkivmusic.com).**

The music of 20th-century Czech composer Petr Eben has often been compared to that of Olivier Messiaen. Both composers developed a uniquely personal harmonic language, and both wrote music that was profoundly influenced by their Roman Catholic faith. Whereas Messiaen’s organ music explores the mystical side of Roman Catholic theology, Eben paints vivid depictions of biblical characters and stories.

Such is the case with Eben’s eight-movement cycle *Job* for organ, commissioned by the 1987 Harrogate International Festival and premiered by David Titterton at Ripon Cathedral in August 1987. Each movement of this work is based on a quotation from the Old Testament book of Job, and Eben’s preface gives a brief description of how he attempts to portray each scriptural passage in his music. The prefatory remarks and Eben’s detailed registrations give the performer a clear idea of how to realize the composer’s ideas. This is faithfully achieved in Andrzej Białko’s performance. Białko, professor of organ

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at the Academy of Music in Kraków, has made 20 recordings and is a first-prize winner of several competitions including the International Organ Competition in Rome, 1981, and the Polish National Organ Competition in Bydgoszcz and Gdansk, 1985. The instrument on this recording is a three-manual, 50-stop organ built by Johannes Klais Orgelbau, Bonn. The eclectic specification, with neo-baroque leanings in the Hauptwerk and Positiv and a more Romantic-style Swell, makes this instrument ideal for the realization of Eben's colorful soundscape.

Eben's cycle tells the whole story of Job, from Satan's wager with God to Job's loss of his property, the death of his family members, his own sickness, his despair and crying out against God, his repentance, and, finally, God's rewarding him with numerous blessings. There are a few passages in the work where Eben's music literally depicts the action in the story. In the middle section of the second movement the flourishes leading up to big fortissimo chords represent "the resounding strokes of misfortune which descend upon Job's name and family." However, for the most part, the music simply reflects Job's emotional state.

Eben's cycle *Job* contains the typical elements that characterize his style: use of various modes, tonality and bitonality alternating with freely chromatic or atonal sections, cluster chords, and ostinatos. He makes use of three plainchant melodies: *Veni Creator Spiritus*, the *Exultet*, and the *Gloria* from *Mass IV*. The third movement features the Lutheran chorale *WER NUR DEN LIEBEN GOTT LÄSST WALTEN*. Each movement begins with one or two themes being laid out clearly, before being developed in a freer, improvisatory style during the middle section of each piece. The dissonant aspects of Eben's harmonic language are balanced by an expressive lyricism often found in his melodies.

Eben's organ music features colorful registrations that stem from his love of improvising on the organ and exploring new ideas on how to combine stops. The seventh movement opens with a slow melody played on the Positiv Krummhorn 8' alone, punctuated with staccato interjections played on the Pedal Posaune 16' alone. Elsewhere we see colorful combinations such as Quintadena 8', Krummhorn 8', and Quint 1 1/3'. This combination is balanced by warmer registrations such as Great Principal 8', Flute 8', and Salicional 8'. Eben often gives the performer choices in registration, such as a passage that calls for Swell strings 8' and 4', with the option of adding strings at 16' and/or 2' pitch.

Given that this piece would be unfamiliar to most listeners, one could not ask for a more ideal interpreter of this music than Andrzej Bialko. His playing is masterful and convincing, with a virtuoso technique that can handle the most challenging passages of this score and an innate expressivity that can be heard in the many lyrical sections. He is very faithful to Eben's registrations, and many of his tempos are the exact metronome marking in the score. There are a few passages marked *agitato* where Bialko's tempos are considerably faster than what is indicated, but in each case the faster tempo serves to heighten the drama of the music. The playing is always clear and accurate. I highly recommend this recording to anyone who is an admirer of Petr Eben's music or to those who would like an introduction to this prolific composer's works.

—Kola Owolabi  
The University of Michigan

## New Organ Music

**Charles Joseph Van Helmont: Six Fugues. Jacques Lafosse: Orgelwerken. Edited by Jan Van Mol. Calcant, no. 9 and 10 respectively. Available from the editor at [Janvanmol@pandora.be](mailto:Janvanmol@pandora.be) or Chris Riddy at [crp@telenet.be](mailto:crp@telenet.be)**

Van Helmont (1715–90) was organist and subsequently *maître de musique* of the chapel of Saint Gudule, Brussels. His only published work was a 1741 set of *Pièces de clavecin*, comprising two suites. A large amount of his liturgical music survives in manuscripts, as does this collection of six short fugues for keyboard, now in the Berlin State Library. Four of them (numbers 1–3 and 5) plus the first suite from the harpsichord pieces were edited by Jos Wathélet and published in 1948, but the complete set of six fugues is now available for the first time in a modern edition, based on a manuscript copy made by Wathélet that is now in the Antwerp Conservatoire library.

All six fugues are quite short, fitting onto a double-page spread, so no page turns are necessary. Keys used are G, G minor, C minor, F, E minor, and D. All are in common time. Several ornament signs are used, including the wavy line for a trill, the turn, the mordent, and the appoggiatura, and dynamics of *p* and *f* are included in numbers 1 and 5, although how these can be best achieved is not immediately apparent. There are a few long notes that can be taken by the pedals, but since the octave above is included, all of these fugues can be played on manuals only. Passagework in sixteenth notes appears throughout no. 1 and to a lesser degree as part of the subject in no. 6, but with less frequency in the others. There is an insistent

dactylic figure in nos. 2 and 5, and nos. 3 and 4 progress more slowly, the shortest note value being an eighth note. A short written-out cadenza closes no. 1, and no. 5 closes with a rather longer flurry of thirty-second note scalar runs before winding down over a dominant pedal. No registration is given, leaving the player to make his or her own selection. Although too short to be considered individually for recitals, these pieces would be useful when a shorter piece is required at any point before, during, or after a service.

The four pieces in the Lafosse *Orgelwerken* are found in the so-called Coquil manuscript, dated 1741 and now in the Royal Library of Belgium in Brussels. The manuscript is the only source of the organ works of Abraham van den Kerckhoven and a few other composers, as well as many anonymous pieces, ranging from versets on the eight tones to larger-scale fantasias, that were signed L.F. and have been attributed to Jacques Lafosse (1671–1721), organist of Antwerp Cathedral from 1704.

The first piece in this modern edition, *Fuga—Volspel* (i.e., full organ), is a lively piece in C major in common time with several passages for sixteenth notes in thirds in the right hand. The part-writing is quite fluid. The second piece, headed *Cornet*, is in D minor; it opens in common time and is followed by a section in 3/4 with a different subject. The number of voices in the left-hand accompaniment is again quite fluid; the solo line contains much sixteenth-note passagework and sequential figures. In the second section, three-part chords and two-part writing also appear in the solo line at cadences.

The third piece, in G minor, *Trompet bas*, is again in two sections, an opening 3/4 followed by a 6/8. The first section opens with a ten-bar passage for the accompaniment in the right hand in quarter and eighth notes; the solo voice, marked *Vivace*, exploits octave arpeggios in the French manner when it enters, unaccompanied. The following short passage for the right hand is marked *Largo*, followed by the return of the solo marked *Vivace*. The movement continues in this dialogue format, although subsequent sections omit the tempo designations. There is a most effective section in bars 40–50 of sequential writing for both hands, with sixteenth notes in the left hand against right-hand eighth notes. The second section has more imitative writing, with sequential motivic eighth notes following dotted quarters, a close in the dominant being followed by a double bar. Although lacking repeat marks, quite possibly each half is to be repeated.

This exciting piece is followed by the fourth and final piece, *Vol spel—Fuga*, in C major. In two sections, the opening is in cut time followed by a 6/8 section. Although the subject is quite sedate, there is much episodic passagework in sixteenth notes, including runs in thirds which will need careful preparation, and in the second section, whose subject is based on trumpet calls. There are further runs in thirds in the right hand as well as some in sixths. The collection finishes with a short binary-form *Aria* in C. Published in 1877 in a collection of old pieces by Dutch composers, it was attributed to Lafosse but without source details. It certainly seems markedly different in style, possibly being written at the end of his life, but it is a charming piece. The four more substantial pieces would make good voluntaries, and the cornet and trumpet pieces would stand out in recitals. Each piece requires dexterity, especially in the runs in thirds, and there is much scope for adding extra ornaments.

In each edition there is a brief introduction in Dutch, French, and English, but no critical commentary. The printing is clear, with six systems to the page in the Helmont and five to the page in the Lafosse. The volumes can be ordered directly from the editor, who will then quote a price to include postage. It is very much to be hoped that sales will persuade him to publish some further collections of Belgian keyboard music from this period.

—John Collins  
Sussex, England

**Feet Don't Fail Me Now, series edited by Alan J. Hommerding. World Library Publications 003056; [www.wlp.jspaluch.com](http://www.wlp.jspaluch.com).**

After twenty years of presenting workshops at the National Association of Pastoral Musicians, Alan J. Hommerding has now published an organ method designed to help pianists quickly transition to playing the organ for Roman Catholic worship services. The series consists of a small introductory pamphlet, an instructional volume, and five volumes of *manualiter* and minimal-pedal repertoire.

*An Introduction to the Organ for Pianists* is a succinct, 18-page summary perfect for someone needing a "quick and dirty" overview of the organ. It covers getting to know the instrument (console, stops, ranks, divisions, couplers, pistons, expression and crescendo pedals, tutti, pipe length/pitches, mutations, mixtures), registration (diapasons, flutes, strings, undulating stops, reeds, etc.), getting to know and play the pedals, and manual technique (attack and release, legato and non-legato).


*From the Piano Bench to the Organ Bench* is 62 pages designed for self-teaching, with occasional input from a teacher. The method begins with an explanation of the console, stops, pistons, pitches, etc. The next sections cover the families of tone, pedal exercises, and manual exercises. The book then takes a big leap into principles of congregational accompaniment, including hymn introductions, accompanying psalms, and ten techniques for varying hymn introductions and/or accompaniments. It concludes with in-depth chapters on adapting piano accompaniments to the organ, improvisation, and conducting from the console. Hommerding observes that 21st-century accompanists must be able to read chord symbols the way 18th-century continuo players had to be able to read figured bass. The many musical illustrations are useful.

Five volumes offer repertoire for manuals only, or manuals with easy pedal. *Volume 1: Advent/Christmas* presents eight hymn- and chant-based pieces, including some gems from the World Library Publications' archives like Eugene Englert's (b. 1931) arrangement of *VENI, VENI EMMANUEL*. *Volume 2: Lent/Easter* includes seven hymn- and chant-based pieces, including Jan Nieland's (1903–63) fresh setting of *ST. THEODULPH* from 1957 and excellent arrangements of *EASTER HYMN* and *LASST UNS ERFREUEN* by John Hebdon Schaffner (1945–95).

*Volume 3: Seasonal Sampler* presents ten hymn arrangements by Robert Edward Smith (b. 1946) that cover the entire liturgical year. These pieces are mostly in a contrapuntal style and could be adapted to the piano. His setting of *SINE NOMINE* is of particular interest.

*Volume 4: Classic Christian Melodies* offers 25 mostly two-page chant- and hymn-based pieces by Russell Schulz-Widmar (b. 1944). All are written on two


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staves with stems-down pedal notes, similar to French harmonium/organ pieces from the last century. There are no registrations or manual indications suggested, but the possibilities are abundant.

*Volume 5: Preludes, Offertories, and Postludes* includes 14 mostly freely composed pieces, including some on three staves by Robert Hilf (b. 1941). The pieces utilize mildly modern harmonies, rhythms, and meters.

**David Maxwell, *Final Stanzas: Hymn Settings for Organ and Descanting Instrument, Volume 3* (97-7495, \$21.00), Volume 4 (97-7662, \$30.00). Concordia Publishing, www.cph.org.**

David Maxwell (b. 1944) is currently minister of music at State Street Church (UCC) in Portland, Maine. Like the first two volumes of *Final Stanzas* published in 2011, both of these volumes feature elegant free accompaniments for organ of twenty different hymn tunes. The accompaniments are equally effective with organ alone or with the optional descant.

Maxwell has a real knack for composing free organ accompaniments. Each one can stand on its own, with especially nice use of pedal points and logical voice leading that lies well under the fingers. Like the last-stanza accompaniments by Noel Rawsthorne, these arrangements keep the hymn tune in the top voice. Thus, they can function as hymn introductions or stand-alone voluntaries and will help timid congregations sing the final stanza with confidence. The music is easy to read; the organ part is printed on two staves with a stems-down pedal line. Each volume has reproducible parts in the back for optional C and B-flat descant instruments. The tunes are formatted alphabetically in paired volumes:

Volume 1 (A–L) and Volume 2 (M–Z); Volume 3 (A–M) and Volume 4 (N–Z). Highly recommended.

—Kenneth Udy  
University of Utah

**James Biery, *Journey to the Cross: Hymn Preludes for Lent and Holy Week*. Concordia Publishing House 97-7537, \$24.00, www.cph.org.**

James Biery has written a series of very approachable pieces for church use. Much of the music contains tone painting appropriate to the mood of the tune.

The somber mood of “A Lamb Goes Uncomplaining Forth” is depicted with clashing, grim chords in a short prelude, and later in interludes between sections of the melody, which is indicated on a solo manual against a rhythmic pattern. In “O Lord throughout These Forty Days” the melody is broken up into short phrases, which are then echoed on successively softer stops. The piece works best on a three-manual organ, but is easily played on two manuals. It is a short, but effective treatment.

“Sing My Tongue, the Glorious Battle” features an ostinato for left hand and pedal, based on the chorale melody, which continues during the iteration of the tune. The effect is very march-like. In this, as in others, the music matches and conveys the thought of the chorale. The setting of “No Tramp of Soldiers Marching Past” is an homage to the composer of BWV 721. Left hand and pedal form the plodding accompaniment to the melody and, if it were not for the different tune, you would think you were listening to Bach.

“My Song Is Love Unknown” features a lush, chromatic setting for this well-known tune. It is an effective piece that I wish lasted longer than its three pages.

The communion hymn “Jesus, Greatest at the Table” is the longest setting in the book at five pages. Very solemn, with the tune in the left hand, it would make a wonderful communion meditation.

“O Darkest Woe” shows Biery’s tone painting at its best. A black, bitter, descending theme, which is treated in a fugal manner, it would serve well for Good Friday! Another grim setting, “In Silent Pain the Eternal Son,” calls for reeds in open fifths in the pedal and accompanying hand. The accompaniment alternates manuals with the melody, which should stand out, whichever manual it appears on. It is difficult to keep this pain quiet!

I look forward to using some of this music next Lent. More demanding in mood than in the execution, this is not difficult music to play. Highly recommended.

—Jay Zoller  
Newcastle, Maine

### New Handbell Music

***Set Fire to the Rain*, music by Adele Adkins and Fraser Smith, arranged for 3–6 octaves of handbells with optional rhythm by Chris Peck. Agape (a division of Hope Publishing Company), Code No. 2647, \$5.25; performance/accompaniment CD, Code No. 2647C; rhythm instrument parts (guitar, bass, synthesizer, drum), Code No. 2647R, \$12.50, Level 3 (D-).**

This exciting arrangement of Adele’s mega-hit is especially appropriate as a concert piece. There is the opportunity to add special effects throughout with rhythm instruments and more. This piece affords a real challenge to the ringers and players, but the end result should be well worth the effort.

***Jesus Calls Us*, arranged for 3, 4, 5, or 6 octaves of handbells, with optional 3, 4, or 5 octaves of handchimes, by Karen Thompson. Choristers Guild, CGB868, \$4.50, Level 2+ (M).**

The familiar hymn tune GALILEE is set in a lovely, gentle arrangement that highlights the melody and text throughout. The piece begins with material using just handchimes; the handbells enter in a flowing eighth-note pattern under the treble melody. A key change brings this arrangement to a luscious, peaceful ending.

***Passacaglia in C Minor*, arranged for 3, 4, or 5 octaves of handbells by Fred Gramann. Choristers Guild, CGB875, \$4.50, Level 2 (M-).**

The piece begins with a passacaglia melody based on the tune “Built on the Sure Foundation,” and continues with a set of variations that include several special techniques and puts the ringers through their paces with some good, solid ringing. This should be a wonderful piece not only to ring, but to hear.

***Easy Favorites for the Handbell Soloist*, by Cathy Moklebust, accompaniments by David Moklebust (includes pull-out book for soloist). Choristers Guild, CGB862, \$39.95 (E).**

This collection of hymns and carols for the church year should be easily prepared and complemented by keyboard or piano. An audio accompaniment CD is available, CGCD56, \$49.95. Titles include *Jesus, Jesus, Rest Your Head*; *Savior of the Nations, Come*; *Greensleeves*; *Meditation on Beautiful Savior*; *The Lord Is My Shepherd*; *Amazing Grace*; and *God, Who Stretched the Spangled Heavens*.

—Leon Nelson  
Vernon Hills, Illinois

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## In the wind...

### Total Makeovers

In the March 3, 2005, issue of the *Lincoln County News* (our local weekly paper in Newcastle, Maine), under the headline, “Family puts real in reality TV,” we read that Del and Fran Pelletier’s granddaughter Christina appeared on the ABC television program, *Total Makeover*. Del said, “She’s 26 and we were happy with the way she looked as she was, but she did have my ears that kind of stuck out from her head through her hair, and she had a trifle too long nose.” (Ouch!) When the show was over, Fran said, “She was stunning . . . I thought she looked very much like a young Jackie Kennedy.” (Apparently Del was no longer available for comment.)

### Revival

Today we revere the music of Johann Sebastian Bach as an essential cornerstone for all that followed. But while he was at the pinnacle of his creative career, the world of music had moved on. Franz Joseph Haydn was eighteen years old, roaring away at the start of his prolific career when Bach died in 1750, and even Carl Philipp Emmanuel Bach (born 1714), fifth child of the great Johann, was helping to blaze the trails that would leave his father’s work in the dust, stylistically. There are lots of legends about J. S. Bach’s manuscripts being used to wrap fish and the like, and I freely admit that I am not up to date on the scholarship about how all that actually happened. But it’s clear that Felix Mendelssohn had an important part in reviving interest in Bach’s music, some seventy-five years after his death. I remember reading a quote from a letter Felix wrote (was it to his sister Fanny?) in which he described practicing Bach’s music on the organ for hour after hour, and then walking the streets in the figures of pedal passages, a recipe for a citation for jaywalking in today’s world.

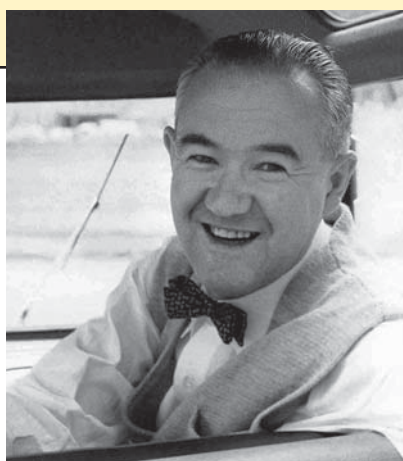
James Hewitt (1770–1827) was born in Dartmoor, England, and arrived in New York City around 1792. By 1805 he was working part time in Boston and shuttling back and forth between those two cities, in the days before the expensive and frustrating Delta Shuttle. He wrote a keyboard sonata called *The Battle of Trenton*, which depicts General George Washington mustering his troops, crossing the Delaware River during the night of Christmas, 1776, attacking and defeating the British. The popular tune *Yankee Doodle* figures prominently, and there’s a raucous celebration following the victory.

The tunes are simple, and the harmonies seem childish, as the musical language of America during the Revolutionary Era was far behind that of Europe. It’s interesting to note that Hewitt and Beethoven had exactly the same life span, and around 1805 when Hewitt wrote *The Battle of Trenton*, Beethoven was in the heart of his “Middle Period,” during which he churned out such tuneful ditties as his Symphonies 3–8 and the “Waldstein,” “Appassionata,” and “Hammerklavier” sonatas.

Harpsichordist Ralph Kirkpatrick revived *The Battle of Trenton* in the 1940s, and E. Power Biggs famously recorded it on the organ in 1960, with his distinctive voice narrating the subtitles. I loved playing that piece on my childhood recitals, and put the subtitles before the audiences using Magic Markers and poster board.

### Getting to know you . . .

A year or two ago, Wendy and I saw the revival of Cole Porter’s *Anything Goes* on Broadway. It was a lot of fun with lighthearted music and some goofy gangster stuff. But recently, Wendy and



**E. Power Biggs** (Biggs Archives, Organ Library, Boston AGO)



**Felix Mendelssohn** (watercolor painting by James Warren Childe, 1829)

a friend saw the revival of Rodgers and Hammerstein’s *The King and I*. She had seen it years ago, loving as we all do the sing-song parts of it. “Shall we dance? Ba-dum bum bum . . .” This time, she reported how the production brought out the dark side of the story—the personal tensions, the racism, and imperialism that must have been glossed over before.

Revisiting another Rodgers and Hammerstein masterpiece, *Oklahoma*, we see more into the depth of class warfare between farmers and cowhands, and the angry, brooding Judd Fry has all the makings of a mass-murderer.

### The King of Ragtime

We woke up this morning to the news of the death of Gunther Schuller—tireless educator, conductor, and composer. As a young man, he was a precocious French horn player, playing under Arturo Toscanini as a teenager, joining the Cincinnati Symphony Orchestra at the age of nineteen, and moving on after two years to join the orchestra of the Metropolitan Opera.

In 1963, Aaron Copland invited Schuller to teach at the Berkshire Music Center (now Tanglewood), where he served as artistic director from 1969 to 1984. He published more than 180 compositions, one of which was awarded a Pulitzer Prize, and he was an innovator, introducing the concept of serious study of jazz at the New England Conservatory of Music, where he served as president for about ten years. Besides all that, Gunther Schuller was part of a snazzy revival that had a real impact on the musical life of this country in the last decades of the twentieth century.

J. S. Bach left us more than a thousand pieces of music, those that were left after wrapping the fish. Scott Joplin’s *oeuvre* comprises forty-four “Rags,” one ballet, and two operas—a miniscule body of work—but it’s hard to imagine the course of American music without it. His was a unique style—a new invention—purely American music. Joplin’s ragtime dances were the forerunner of “Stride Piano,” as developed by Fats Waller, Art Tatum, and others. Composer/scholars William Bolcom and William Albright were aware of Joplin’s music in the 1960s, and with their

From James Hewitt’s *The Battle of Trenton* (imslp.org)

urging Joshua Rifkin released the recording *Scott Joplin: Piano Rags* on Nonesuch Records in 1970. It sold 100,000 copies in the first year and ultimately was the first million-seller in the Nonesuch catalogue.

In 1973, Gunther Schuller formed the New England Conservatory Ragtime Ensemble and released *The Red Back Book* on Angel Records. Schuller’s engaging arrangements of Joplin’s music for small instrumental ensemble took the music world by storm, and the recording was awarded a Grammy for “Best Chamber Music Performance.” Because of previous engagements, Schuller was not able to answer film producer George Roy Hill’s invitation to write the musical score for his new movie. Marvin Hamlisch answered the call, and with the strong inspiration of *The Red Back Book*, the score for *The Sting* (starring Robert Redford and Paul Newman, released in 1973) continued the nearly manic revitalization and immortalization of Joplin’s wonderful music. Joplin’s greatest hit, “The Entertainer,” is still popularly known as “The Sting.”

I especially love the scene in which Lieutenant Snyder of the Joliet Police Department chases “Hooker” (Robert Redford) and loses him as “Hooker” leaps off the roof of an “El” station, and runs off into the distance. Snyder hollers after him in a Cagney-esque snarl, “Hooker, I’ll get you, Hooker,” as the orchestra sweeps into Joplin’s “Cascades.” Wonderful.

Hamlisch had specifically taken inspiration from Rifkin’s piano style and Schuller’s orchestrations. When Hamlisch won the Academy Award for Best Original Song Score and Adaptation, Schuller harrumphed that Hamlisch “got the Oscar for the music he didn’t write, arrangements he didn’t write, and ‘editions’ he didn’t make. A lot of people were upset by that, but that’s show biz!”

Later in 1973, *E. Power Biggs Plays Scott Joplin on the Pedal Harpsichord* was released by Columbia Records. The jacket photo showed Biggsy in a snappy

striped double-breasted suit with an enormous bow tie, holding a straw hat against his chest, with an old-time steamboat in the background. This was late in Biggs’s career—he died in 1977—and it was a pretty cool project for a stuffy old Englishman, out in the noonday sun. The harpsichord he used (I believe he owned it personally) was a clattering, jangly affair, like a herd of banjos, but I’ve got to give the guy credit as a hot-shot!

I was in high school when all this was going on, and I loved that music. I bought the big white book with the green maple leaf on the cover, and before I was done, learned all the rags. And when I was a freshman at Oberlin, my teacher, Haskell Thomson, surprised his organ class with a leisurely, sensitive rendition of “The Entertainer,” played on the Steinway in his studio.

### Take a fresh look.

In recent years we’ve witnessed a number of literary makeovers. New translations of Tolstoy’s *Anna Karenina*, Homer’s *Iliad* and *Odyssey*, and the plays of Socrates have shed fresh light and understanding on those landmarks of the history of literature. Those huge efforts are analogous to the revitalization of the performance of early music. Pioneers like Ralph Kirkpatrick, Igor Kipnis, and Wanda Landowska were followed by the wave of brilliant harpsichord makers such as William Dowd and Frank Hubbard. Gustav Leonhardt was an early champion of the revival of the harpsichord and of thoughtful performances of orchestral and choral music of the Baroque era. Nikolaus Harnoncourt and John Eliot Gardiner joined the ranks of conductors and impresarios who accomplished huge recording projects, enlightening us all through the second half of the twentieth century. Imagine, recording the complete cantatas of Bach. Like the Stephen Mitchell translation of *The Iliad* (2011), live and recorded performances of Bach by Leonhardt and Harnoncourt using



period instruments gave us a new lens through which to study, appreciate, and understand that music.

Pioneers like E. Power Biggs, Marie-Claire Alain, Bernard Lagacé, and Harald Vogel led the charge to crack the code of sensitive performance of the “Golden Age of the Organ.” As in the world of the harpsichord, a veritable platoon of young organbuilders set to work in the 1960s. Charles Fisk, Fritz Noack, Karl Wilhelm, Hellmuth Wolff, John Brombaugh, John Boody, George Taylor, and many others dedicated their lives to producing hundreds of marvelous instruments inspired by the work of the masters of earlier times.

They traveled Europe with calipers and tape measures, measuring scales, pipe mouth cut-ups, metal thickness and composition, wind pressures, windways, and toe holes. They analyzed tuning systems, wind systems, and mechanical actions, all the time wondering how the minutia affected the sound of the music as played by the original composers and performers.

Now, fifty-five years later, many of them have passed away or retired, but their disciples are still at it. And while at its height the “Revival of Classic Organ Building” seemed like a zealous rush to many, the importance of that movement is only now starting to be really understood. The huge concerted effort that allowed renewal of understanding of ancient practices, principles, and philosophies made possible the subsequent renewal of interest and understanding of those organs that the original revivalists allegedly disdained.

Just as Nikolaus Harnoncourt and the Concentus Musicus Wien took on Mozart and Beethoven, bringing the same vitality of interpretation to music of later centuries, organbuilders turned their newly acquired scholarship skills to the work of innovative builders like Aristide Cavaillé-Coll, Henry Willis, and Ernest Skinner. We at the Organ Clearing House can remember the moment when first it seemed appropriate to list an organ by Skinner as a viable, exciting available organ.

#### Say it as if you understand it.

Organists and organbuilders are necessarily steeped in history. We play the music of the ancients, and we revel in the sounds of the instruments built dozens of generations ago. We have focused on the relationships between the music and the instruments of earlier times, but I think we fall short of connecting that music to the wider world that surrounded it.

A few weeks ago, Wendy and I attended a reading of Socrates’ play *Antigone* at Joe’s Pub, a venue in the Public Theater, which is around the corner from our home in New York. It’s a casual, cabaret-style place with good drinks and table service—a great place for a live performance. *Antigone* was presented by a line-up of actors in casual dress, sitting on stools with microphones. One of them had adapted the play and “freshened” the language, and the reading gave us a great view of Socrates’ intentions. It was a tale of love and betrayal, intrigue, jealousy, anger, disappointment, and regret—all the ingredients of the human condition that make the world go around.

Have you ever sat through a play by Shakespeare, wishing you were smart enough to understand it? (Come on, admit it.) When you get lucky and find actors who want to share the story, rather than show off their haughty accents, you realize that Shakespeare was as much a forerunner of Sigmund Freud as of Arthur Miller or Tony Kushner. Goodness, how the Bard understood human relations and feelings.

If you are a regular reader here, you know that I love the myriad novels about the British Navy during the Napoleonic War, particularly the Aubrey/Maturin series by Patrick O’Brian, and the Hornblower series by C. S. Forrester. When they were first recommended to me, I picked one up and was put off by the old-fashioned, melodramatic language. But then I bought *Master and Commander* as an audio book read by Patrick Tull (back in the days of cassette tapes), I instantly got the gist of the colloquialisms and fell in love with the stories and the storytelling.

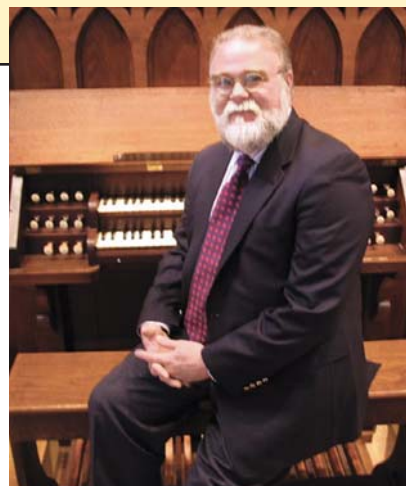
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It’s fun to look back on the half-century movement of historically informed performances and boil it all down to a fresh look. Like Homer, Socrates, and Shakespeare, our beloved Bruhns, Buxtehude, and Bach were expressing themselves in the language of their times. Compare the congregant’s experience hearing a new Bach cantata on a sunny Sunday in 1741 with modern moviegoers thronging to the opening of the latest offering from Hollywood. All are excited about seeing and

hearing the latest thing out there, and rewarded by exposure to the thoughtfulness of the storytelling. (Of course, I realize that there are a lot of movies out there that are not about storytelling!)

There’s a controversial restoration underway at the cathedral in Chartres, France, in which the interior is being cleaned so it will look as it did when it was new—in the twelfth century! Peeling away nine hundred years of grime, lichen, and soot reveals gleaming white stones. A lot of people are horrified by it, but it’s a fascinating concept. I remember having the same revelation when restoring an organ built by E. & G. G. Hook in 1868. I acquired some original miscellaneous and orphaned Hook Bourdon pipes, and sawed up the wood to make new trackers. Amazing—the freshly sawn 125-year-old wood was snowy white. I realized that when the organ was new, its interior was the same bright white wood, not the dark, aged look that we’re all used to.

Peel away centuries of interpretation and misunderstanding from a Shakespeare play and tell it like it is. And peel



away centuries of innovations of musical instruments, and the influence of subsequent generations of composers, and hear the music of Bach as he did.

And here’s the special treat. Once you’ve done that, you know that much more about the heart of the music, and if you prefer to “soup it up” with expression shutters, soloing out melodies, and gradual crescendos, have a blast. After all, you’re the artist. Just be sure you’re telling the true story. ■

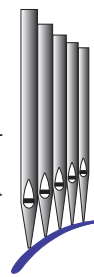
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# Jacques Ibert's *Choral* for Organ

By Wesley Roberts

The influence of César Franck's *Trois Chorals* on the works of early twentieth-century French composers was not significant. One of the few exceptions was the composer Jacques Ibert (1890–1962), the 125th anniversary of whose birth is being quietly celebrated in 2015. Born in Paris on August 15, 1890, Ibert studied at the Paris Conservatoire in the early 1910s with Émile Pessard, André Gédalge, and Paul Vidal and later served as director of the French Academy in Rome from 1937 to 1960.

Ibert's experience at the Paris Conservatoire found him in classes where the teaching and attitudes of professors was inconsistent from one to another. Gédalge (1856–1926), who taught counterpoint and fugue, disliked the music of Franck and the counterpoint exercises adopted by the conservatory, choosing instead to teach Bach chorales rather than fugues as the basis for study. By contrast, Vidal (1863–1931) taught using the principles of Franck and Riemann, with a strong emphasis upon chromaticism and was undoubtedly pleased when a new society devoted to Franck was established in Paris in 1913. Caught between opposing points of view during conservatory study, Ibert's compositional ideas became exploratory, and while he utilized a strong melodic line and pleasing harmonies, his style was eclectic, a trend which would extend throughout his life.

To earn a living while studying at the Conservatoire, Ibert gave piano lessons and improvised at the piano for silent films at the American Theater in Paris. He played on weekends and occasional weeknights, sometimes for up to twelve hours at a time, earning fourteen francs on the longest days. Many years later he would describe the experience as an art of deception, functioning as “pianist-composer-improviser-commentator” before the silent screen where “my fingers would try to terrorize or to charm according to the gist.”<sup>1</sup> He was also occupied during the conservatory years helping his father's import/export business, which had suffered from a disaster at sea and was in difficult economic straits.

Upon the outbreak of World War I in 1914, Ibert attempted to enlist in the armed forces, as did nearly all young



Example 1. Jacques Ibert, *Choral pour orgue, Justorum animae in manu dei sunt* (©1921 rights transferred to Alphonse Leduc, all rights reserved; used with permission)

French men. He was rejected for health reasons but was finally accepted into the Red Cross as a stretcher-bearer and hospital attendant. In the next two years he would serve in northern France near the front lines, assisting with the wounded and preparing soldiers for emergency surgery, including the administration of anesthesia. During this time he composed for piano and harp. Characteristic of these would be *Le Vent dans les Ruins* (1915), which one biographer called “an odd combination of Debussy's Impressionism, Ravel's clarity, Roussel's ruggedness, and Liszt's romanticism.”<sup>2</sup> In early 1916 he contracted paratyphoid fever and was sent to southern France following a brief stay in Paris to recuperate during the spring. Upon recovery he returned to Paris and by September had composed the *Pièce Romantique* for piano, a work strongly influenced by late 19th-century chromaticism in a style reminiscent of Franck.

With his health now much stronger, Ibert was allowed to enlist in the navy in May 1917 and was appointed an officer based upon his skill in mathematics, in which he had excelled for his baccalaureate. He was first sent to Sète along the Mediterranean Sea and then to Dunkerque along the Atlantic, serving for eighteen months and participating in the destruction of numerous enemy positions. During his free time, Ibert visited churches in villages along the

coastline and liked to play their organs. These experiences inspired him to write four short works for organ between 1917 and 1919. The first was a *Musette* in 1917, followed by a *Fugue* and *Choral* in 1918, and finally the *Pièce Solennelle* in 1919, the latter as a gift for his bride on their wedding day.<sup>3</sup>

## Genesis of the Choral

The *Choral* seems to have been written upon the suggestion of Abbé Joseph Joubert (1878–1963), organist at the Cathedral of Luçon from 1904 until 1935, and later from 1940–1946. Ibert probably met Joubert in Paris while the latter was a student at the Schola Cantorum from 1902–1904. Joubert did not complete his studies at the Schola Cantorum, having been called to the Cathedral of Luçon upon the premature death of the previous organist. A tireless worker, Joubert compiled an eight-volume collection of short organ pieces by over one hundred French and Belgian composers entitled *Les Maîtres Contemporains de l'Orgue* (Contemporary Masters of the Organ; 1912–1914).<sup>4</sup> Toward the end of World War I, he embarked upon another large-scale project and began compiling a five-volume collection of organ music (1921–24) dedicated “to the heroes of the Great War,” titling it *Les Voix de la Douleur Chrétienne* (The Voices of Christian Suffering). It was for this latter project that Ibert submitted his *Choral* for publication.

The *Choral* is the longest of the four pieces for organ and was written in July 1918. Ibert was undoubtedly touched by Joubert's dedicatory plan to honor soldiers for their sacrifices. He marked the cover page “In Piam



Naval officer Jacques Ibert, 1919 (photo courtesy Jean-Claude Ibert)

gratamque memoriam” (In pious and grateful memory) and dedicated it to Abbé Joubert, adding a preface quote from the Apocrypha, “Justorum animae in manu Dei sunt,” Sap. III.1 (The souls of the righteous are in the hand of God, The Wisdom of Solomon III:1). This verse had inspired a Gregorian chant centuries earlier that was used as the offertory in certain Roman Catholic Masses honoring martyrs. Interestingly, Ibert's manuscript contained the Roman numeral “I” before the title, suggesting that at least one, if not more, additional pieces were in the making. However, no other piece is known to have been composed for a collection.

In a letter a little more than a year later on October 15, 1919, Joubert informed Ibert that the proofs for the *Choral* were available, and commented that it is “needless to add that I always stay very grateful—and may be even proud—of your kind and artistic collaboration to Les Voix de la Douleur Chrétienne.” The *Choral* appeared in the first volume of the collection in 1921 along with *Voces Belli* by Fernand de la Tombelle, the *Marche funèbre* and *Épître* by Henry Dufosse, and *In Memoriam, Quatre improvisations* by Joseph Jongen.

## Style

Years later Ibert acknowledged that his organ works as a whole were influenced by Franck. He commented, “Franck, whom Gédalge detested, charmed me with a certain appeal through the mystical sensuality of his works.” The *Choral* was written for a three-manual organ and is nearly eight minutes in duration. Its grandeur approaches that of Franck's *Trois Chorals* but it is shorter and more

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Example 2. Ibert, *Choral*, measures 119–126 (Alphonse Leduc, used with permission)



Example 3. Ibert, *Choral*, measures 151–161 (Alphonse Leduc, used with permission)

compact. The melody appears to be original and not derived from an existing plainchant. Ibert's *Choral* commences with a chordal passage marked "Andante religioso" in C-sharp minor (Example 1) and proceeds through a series of short homophonic passages, each interrupted by contrasting materials derived from the principal theme. Midway through two recitative-like phrases there is a series of interlocking five-note patterns, which soon climax at *fortissimo* through a winding set of melodic figures in both hands. A brief reprieve consisting of a four-note phrase repeated three times yields to a fugato on the principal theme in four voices (Example 2). The fugato increases in intensity without delay following the exposition and reaches its peak in a final *fortissimo* statement of the theme in the parallel major key of C-sharp (Example 3).

The *Choral* slipped out of sight not long after publication by A. Ledent-Malay and was soon forgotten. Such seems to have been the fate of most works in Joubert's massive collection. No information regarding the *Choral*'s first performance has survived. A performance of it was heard on May 29, 1952, at La Madeleine in Paris by organist Edouard Mignan and then no evidence of performance until the early 1990s, when this writer discovered the score at the Bibliothèque Nationale and began distributing copies to the Ibert family and various organists. With the encouragement of Jean-Claude Ibert, the composer's son, Leduc republished

it in 1999. It has since been recorded by John Scott Whiteley, Philippe Delacour, and John Kitchen.

An effective piece with deep emotional feeling and grandeur, Ibert's *Choral* recalls late nineteenth-century compositional techniques through short sectional passages. Its majestic coda brings the work to a triumphant close at *fff* in tribute to those whose lives had been lost defending their country. ■

#### Notes

1. «Mes doigts tentaient de terroriser ou de charmer selon l'action». In a letter from Jacques Ibert to José Bruyl, dated October 29, 1951. A copy of this letter is in the Ibert family archives.
2. Gérard Michel, liner notes, *Jacques Ibert: L'Œuvre pour Piano*, Françoise Gobet, piano (long-playing record, Metropole 2599 016, 1979).
3. The *Musette*, *Fugue*, and *Pièce Solennelle* were published as *Trois Pièces* by Heugel in 1920. See Kit Stout's article "Jacques Ibert," *The American Organist* vol. 14, no. 5 (May 1980), 38–39, for more details about these works.
4. The collection is available online at IMSLP/Petrucchi Music Library, [imslp.org](http://imslp.org).
5. «Inutile d'ajouter que je demeure toujours très reconnaissant—et plus fier encore si possible—de votre si aimable et artistique collaboration aux *Voix de la Douleur Chrétienne*.» The letter also contained a congratulation upon Ibert's receipt of the Prix de Rome, bestowed upon him only four days earlier. The author is grateful to Jean-Claude Ibert for supplying this information from family archives in a letter to the writer on December 28, 1998.
6. Gérard Michel, *Jacques Ibert* (Paris: Éditions Segher, 1967), 28–29.
7. Mignan (1884–1969) was organist at La Madeleine from 1935 until 1962. In addition to Ibert's *Choral*, Fauré's *Requiem* plus a number of short works were performed.



Ibert playing Debussy's piano in his office at the Villa Medici, Rome, 1959 (photo courtesy Jean-Claude Ibert)



Ibert and his wife Rosette in London for the first performance of *Bacchanale* for orchestra, August 1957 (photo courtesy Jean-Claude Ibert)

The concert was devoted to sacred music and included performances by the Lutheran Chorale and the Orchestre de la Cité.

8. Jacques Ibert, *Choral pour Orgue* (Paris: Alphonse Leduc, 1999).

9. Whiteley's recording is on the Priory label (PRCD 619); Delacour's on the Fugatto

label (FUG 009); and Kitchen's on the Priory label (PRCD 858).

Wesley Roberts is professor of music at Campbellsville University, Campbellsville, Kentucky. This article is adapted from his forthcoming book on Jacques Ibert.



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# Pipe Organs of La Grange, Illinois and the Architectural Edifices That House Them

## Part 1: Emmanuel Episcopal Church

By Stephen Schnurr

*This article was delivered as a lecture for the Midwinter Pipe Organ Conclave on January 19, 2015, in La Grange, Illinois. The research for this project provides a history of a number of pipe organs in the village, but not all. For instance, organs in residences and theaters are not surveyed. This article will be continued in future issues of THE DIAPASON.*

According to the 2010 census, the village of La Grange numbered 15,550 people. The area was first settled in the 1830s. Located thirteen miles from the Chicago Loop, it was a quiet area to come and escape the growing city on Lake Michigan.

Founded by Franklin Dwight Cossitt, who was a successful wholesale grocer in Chicago, La Grange was incorporated on June 11, 1879. Cossitt had purchased farmland along the Chicago-Dixon Road, now Ogden Avenue (US 34). The Chicago-Burlington-Quincy Railroad had a milk stop here, which was then called Hazel Glen.

Cossitt laid out his ideal suburban village, platting streets, planting trees, and donating land for churches, schools, and parks. He became a homebuilder, selling the finished product to new residents, along with liquor restrictions to make sure the town retained an idyllic atmosphere. After the Great Chicago Fire of October 8–10, 1871, residents began to move to La Grange rather quickly. As the village grew, new congregations were formed, representing a number of denominations.

### Emmanuel Episcopal Church

Initial services for Episcopalians in the village were conducted in the residence of David Lyman. A parish brochure relates, “later he and village co-founder Franklin Cossitt had a surveyor plot the exact center of the fledgling community for this church, and donated the land.” The Cossitt family, for whom a prominent avenue and a school in La

Grange are named, would provide other memorials to the church over the years. The parish was formally organized on December 15, 1874, and is the oldest congregation in the community. The cornerstone of the first church was laid on June 17, 1875, and the finished building, seating 400, was consecrated on October 5, 1878. The Gothic edifice, 90 feet long and 32 feet wide, was built from stone quarried a few blocks distant.

A larger Victorian gothic structure, seating 650, replaced the first church in 1894. The cornerstone was laid July 16, 1893. The building, of Naperville stone, featured a Tiffany altar and reredos, which were exhibited by the maker at the World’s Columbian Exposition in Chicago between 1893 and 1894. This artwork was purchased thereafter by David Lyman and his wife. The original church became the parish house. The consecration occurred on December 17, 1894. On December 1, 1924, the parish plant was completely destroyed by fire.

By autumn 1925, a temporary building was erected for services. Plans for a new church began immediately and resulted in the present building, in eleventh-century French Gothic style. John Tilton, architect and son of the architect of the 1894 church, drew the plans for the \$375,000 building.

The first services were conducted in the present church on Easter Day, April 4, 1926. Dedication occurred on May 11. Near the principal entrance of the nave, one can see the cornerstones of each of the three church buildings this congregation has constructed. The baptismal font includes four stones brought from the Sea of Galilee and the Dead Sea.

Emmanuel Church has had a rich musical history, which has included four notable organs. In 1884, the congregation purchased Johnson & Son Opus 627, a two-manual, 13-rank, mechanical-action organ. (See stoplist 1.)

The Johnson & Son organ served the parish in the first and second churches



Emmanuel Episcopal cornerstones (photo credit: Stephen Schnurr)

until it was replaced by a new organ from the M.P. Möller firm of Hagerstown, Maryland, in 1908. The 1884 organ was taken in trade and resold by Möller as their Opus 950, without alteration, to the Second Presbyterian Church, Oak Park, Illinois. (The specification of the Johnson & Son organ comes to us from the contract for Möller Opus 950.) The contract for Opus 950 was dated January 15,

1909, in the amount of \$400, delivered “in good playing condition.” Möller was to provide “one man to erect and tune said organ at \$7.00 per day and expenses (board), also experienced helper at \$4.00 per day, if desired by” the church. The organ was already crated when the contract was signed and was shipped by train from La Grange to Oak Park three days later on January 18.

### STOPLIST 2

## 1908 M.P. Möller Opus 891

#### GREAT (Manual II)

- 16’ Double Open Diapason (wood and metal, 61 pipes)
- 8’ Open Diapason (metal, 61 pipes)
- 8’ Melodia (wood, 61 pipes)
- 8’ Gross Flute (wood, 61 pipes)
- 8’ Viola D’Gamba (metal, 61 pipes)
- 8’ Dulciana (metal, 61 pipes)
- 4’ Octave (metal, 61 pipes)
- 4’ Flute D’Amour (wood and metal, 61 pipes)
- 2’ Super Octave (metal, 61 pipes)
- 8’ Trumpet (metal, 61 pipes)

#### SWELL (Manual III, Enclosed)

- 16’ Bourdon (wood, 61 pipes)
- 8’ Open Diapason (metal, 61 pipes)
- 8’ Stopped Diapason (wood, 61 pipes)
- 8’ Aeolina (metal, 61 pipes)
- 8’ Voix Celestes (from tenor C, metal, 49 pipes)
- 8’ Salicional (metal, 61 pipes)
- 4’ Flute Harmonique (metal, 61 pipes)
- 4’ Violina (metal, 61 pipes)
- 2’ Harmonique Piccolo [sic] (metal, 61 pipes)
- 8’ Cornopean (metal, 61 pipes)
- 8’ Oboe & Bassoon (metal, 61 pipes)
- 8’ Vox Humana (metal, 61 pipes)
- Tremolo

#### CHOIR (Manual I, Enclosed)

- 8’ Violin Diapason (metal, 61 pipes)
- 8’ Concert Flute (wood, 61 pipes)
- 8’ Dolce (metal, 61 pipes)
- 8’ Unda Maris (from tenor C, metal, 49 pipes)
- 4’ Rohr Flute (wood and metal, 61 pipes)
- 8’ Vox Humana (metal, 61 pipes)
- Chimes (20 tubes)
- Tremolo

#### ECHO (Manual II, Enclosed)

- 8’ Violin Diapason (from Choir, 8’ Violin Diapason)
- 8’ Concert Flute (from Choir, 8’ Concert Flute)
- 8’ Dolce (from Choir, 8’ Dolce)
- 8’ Unda Maris (from Choir, 8’ Unda Maris)
- 4’ Rohr Flute (from Choir, 4’ Rohr Flute)
- 8’ Vox Humana (from Choir, 8’ Vox Humana)
- Chimes (from Choir, Chimes)
- Tremolo

#### PEDAL

- 16’ Double Open Diapason (“large scale,” wood, 42 pipes)
- 16’ Violone (wood and metal, 42 pipes)
- 16’ Bourdon (wood, 30 pipes)
- 16’ Lieblich Gedacht (from Swell, 16’ Bourdon)
- 8’ Bass Flute (extension, 16’ Double Open Diapason)
- 8’ Violincello (extension, 16’ Violone)

#### Couplers

- Great to Pedal
- Great to Pedal Super (Octave)
- Swell to Pedal
- Choir to Pedal
- Great Sub Octave
- Great Super Octave
- Swell to Great Sub (Octave)
- Swell to Great
- Swell to Great Super Octave
- Choir to Great Sub (Octave)
- Choir to Great
- Choir to Great Super (Octave)
- Choir Sub Octave
- Choir Super Octave
- Swell to Choir
- Swell Sub Octave
- Swell Super Octave
- Echo Sub Octave
- Echo Super Octave

#### Mechanicals

- Wind Indicator
- Crescendo Indicator

#### Adjustable Combination Pistons

- No. 1-2-3 and 4 affecting Swell and Pedal stops
- No. 5-6 and 7 affecting Great and Pedal stops
- No. 8 and 9 affecting Choir and Pedal stops
- No. 10 and 11 affecting Echo and Pedal stops

#### Pedal Movements

- Great to Pedal Reversible
- Balanced Swell expression shoe
- Balanced Choir expression shoe
- Grand Crescendo shoe
- 11 Pedal Combination Pistons (duplicating above)

### STOPLIST 1

## 1884 Johnson & Son Opus 627

#### GREAT (Manual I)

- 8’ Open Diapason (metal, 58 pipes)
- 8’ Melodia (wood, 58 pipes)
- 8’ Dulciana (metal, 58 pipes)
- 4’ Octave (metal, 58 pipes)
- 4’ Flute d’Amour (wood and metal, 58 pipes)
- 2 1/2’ Twelfth (metal, 58 pipes)
- 2’ Fifteenth (metal, 58 pipes)

#### SWELL (Manual II, Enclosed)

- 8’ Open Diapason (metal, 58 pipes)
- 8’ Stopped Diapason Treble (from tenor C, wood, 46 pipes)
- 8’ Stopped Diapason Bass (wood, 12 pipes)
- 8’ Dolce (from tenor C, metal, 46 pipes)
- 4’ Fugara (metal, 58 pipes)
- 8’ Oboe & Bassoon (metal, 58 pipes)
- Tremolo

#### PEDAL

- 16’ Bourdon (stopped wood, 27 pipes)

#### Couplers

- Great to Pedal
- Swell to Pedal
- Swell to Great

#### Pedal Movements

- Great Piano
- Great Forte

#### Accessories

- Balanced Swell expression shoe
- Pedal Check
- Bellows Signal
- Wind Indicator





Emmanuel Episcopal Church, 1894 building



A vintage postcard view of the present church



Emmanuel Episcopal interior (photo credit: Stephen Schnurr)

Meanwhile, back in La Grange, the contract for M.P. Möller Opus 891 was signed on May 2, 1908, for completion on or before October 19 of that year. The organ was to cost \$8,250, from which \$750 was credited for the Johnson organ (which was sold to the Oak Park church for \$350 less). Upon completion of the organ, \$1,500 was due, with \$3,000 due one year after completion and the balance of \$3,000 due two years after completion, both notes at six percent interest per annum. The three-manual,

31-rank organ was housed in a quartered oak case. The instrument was shipped from Hagerstown on November 7, 1908.

The Choir division was located over the choir room and was placed on a duplex chest, eighty feet from the console. Thus, the entire Choir division was duplexed to the Great manual as the Echo division. At its dedication on December 20, the organ was noted to be "one of the largest church pipe organs in Cook County outside of Chicago." (See stoplist 2.)

There were some problems with the instrument, for the church signed an agreement with Möller (undated, though approximately 1914) to "correct the Adjustable Combinations, change location of wind motors operating same, go over the entire organ and put it in good condition, including tuning throughout," and to maintain the organ for three years (with tuning four times each year), for \$350.00. The church had the option to have Möller continue maintenance on the organ in 1917 and 1918 at a cost of \$75.00 per year. The organ burned with the church in 1924. Mason Slade was organist-choirmaster

at the time. THE DIAPASON of January 1, 1925, noted that Slade lost his organ library in the fire.

The present church was first served by a three-manual, 22-rank, electro-pneumatic action organ built by W. W. Kimball of Chicago. William H. Barnes of Evanston served as architect/consultant, drawing the specification for the three-manual organ. (See stoplist 3.) Barnes played the dedication recital on September 26, 1926, to a capacity audience. The program: *Caprice Heroique*, Bonnet; *Reverie*, Bonnet; *Allegretto*, Volkmann; *The Legend of the Mountain*, Karg-Elert; *Scherzo*, Rogers; Andante (*Sixth*

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# Pipe organ history

*Symphony*), Tchaikowsky; *Nocturne*, Ferrata; *Ronde Francaise*, Boëllmann; Allegro con brio (*D Minor Sonata*), Mailly; *Beside the Sea*, Schubert; Scherzo (from *Fifth Sonata*), Guilmant.

The builder trumpeted the organ in a full-page photographic advertisement in the May 1, 1926, issue of THE DIAPASON. The specification and dedication program were printed in the November issue.

Mr. Barnes featured the organ in his regular column in *The American Organist* magazine for December 1926. He noted the specification

to be nearly ideal for a moderate sized three-manual designed to meet both the limitations of money and space. I would be glad to have any of the dyed-in-the-wool-at-all-costs Straight Organ enthusiasts make us a scheme with ten additional registers that would have the usefulness of this organ, or an even better ensemble. It must be understood I am speaking of intelligent unifying and borrowing, used with discretion and done by artist voicers.

At some point, the Kimball organ was significantly altered. Eventually, a three-year fund-raising drive for a new organ began. The present organ in the church was built by Casavant Frères, Limitée, of Saint-Hyacinthe, Québec, Canada, in 1970, as their Opus 3062, a 3-manual, 46-stop, 63-rank, electro-pneumatic action organ. The specification is dated October 14, 1968. Agreements dated January 6 and March 13, 1970, provided for preparation for Chimes on the Great



1970 Casavant console (photo credit: Stephen Schnurr)



Casavant Opus 3062 (photo credit: Stephen Schnurr)

and an Antiphonal division with appropriate couplers to various other divisions. The specification was drawn by Lawrence Phelps, tonal director for Casavant, John F. Shawhan, Casavant representative, and William H. Murray, organist-choirmaster for Emmanuel Church. (See stoplist 4.)

The present organ is installed in what had been chambers for the previous Kimball instrument, opened for better tonal egress, to the right of the chancel. The drawknob console is located opposite. This instrument is one of Chicago's best examples of a large pipe organ from the late oeuvre of Lawrence Phelps's tenure as tonal director for Casavant. ■

Stephen Schnurr is director of music for St. Paul Catholic Church, Valparaiso, Indiana, and editor-at-large for THE DIAPASON. His most recent book, *Organs of Oberlin*, was published in 2013 by Chauncey Park Press ([www.organsofoberlin.com](http://www.organsofoberlin.com)). He has authored several other books and journal articles, principally on the history of the pipe organ in the Great Lakes states.

## STOPLIST 3

### 1926 W.W. Kimball Co. organ

#### GREAT (Manual II)

- 8' Diapason Phonon (73 pipes)
- 8' Viola Diapason (73 pipes)
- 8' Tibia Minor (73 pipes)
- 8' Melodia (85 pipes)
- 8' Gemshorn (73 pipes)
- 8' Dulciana (85 pipes)
- 4' Flute (extension, 8' Melodia)
- 8' Trumpet (85 pipes)
- Chimes (20 tubes)

#### SWELL (Manual III, Enclosed)

- 16' Bourdon (101 pipes)
- 8' Open Diapason (73 pipes)
- 8' Chimney Flute (ext., 16' Bourdon)
- 8' Viola (85 pipes)
- 8' Voix Celeste (73 pipes)
- 8' Salicional (73 pipes)
- 4' Flute d'Amour (ext., 16' Bourdon)
- 4' Violina (73 pipes)
- 2 2/3' Nazard (ext., 16' Bourdon)
- 2' Piccolo (ext., 16' Bourdon)
- 1 3/4' Tierce (ext., 16' Bourdon)
- III Mixture (183 pipes)
- 8' Tromba (73 pipes)
- 8' Oboe Horn (73 pipes)
- 8' Vox Humana
- ("with vibrato", 61 pipes)
- Tremolo

#### CHOIR (Manual I, Enclosed)

- 8' Melodia (fr. Gt., 8' Melodia)
- 8' Dulciana (fr. Gt., 8' Dulciana)
- 8' Unda Maris (61 pipes)
- 4' Flute (fr. Gt., 8' Melodia)
- 4' Dulcet (fr. Gt., 8' Dulciana)
- 2' Piccolo (ext., Great 8' Melodia)
- 2' Dolce Fifteenth
- (ext., Great 8' Dulciana)
- 8' Clarinet (73 pipes)
- 8' French Horn (73 pipes)
- Tremolo

#### PEDAL

- 16' Diaphone (metal, 12 pipes, remainder from Great, 8' Diapason Phonon)
- 16' Bourdon (12 pipes)
- 16' Lieblich Gedeckt (from Swell, 16' Bourdon)
- 8' Octave (32 notes)
- 8' Still Gedeckt (from Swell, 16' Bourdon)
- 8' Viola (32 notes)
- 4' Flute (32 notes)
- 16' Trombone (ext., Great 8' Trumpet)
- Chimes (from Great, Chimes)

## STOPLIST 4

### 1970 Casavant Frères, Limitée, Opus 3062

#### GREAT (Manual II)

- 16' Quintaden (56 pipes)
- 8' Prinzipal (56 pipes)
- 8' Rohrflöte (56 pipes)
- 4' Oktav (56 pipes)
- 4' Spitzflöte (56 pipes)
- 2' Oktav (56 pipes)
- 2' Blockflöte (56 pipes)
- V Mixture (1 1/4', 280 pipes)
- 16' Trompete (half length, 56 pipes)
- 8' Trompete (56 pipes)
- Chimes (20 tubes, from tenor A)

#### POSITIV (Manual I)

- 8' Gedackt (56 pipes)
- 8' Erzähler Celeste II (second rank from tenor C, 100 pipes)
- 4' Prinzipal (56 pipes)
- 4' Koppelflöte (56 pipes)
- 2' Oktav (56 pipes)
- 1 1/2' Quintflöte (56 pipes)
- 1' Octavlein (56 pipes)
- II Sesquialtera (from tenor C, 88 pipes)
- IV Scharf (3/4', 224 pipes)
- III Zimbel (1/4', 168 pipes)
- 8' Krummhorn (56 pipes)
- Tremulant

#### RECIT (Manual III, Enclosed)

- 8' Cor de Nuit (56 pipes)
- 8' Salicional (56 pipes)
- 8' Voix Celeste (56 pipes)
- 4' Principal Conique (56 pipes)
- 4' Flûte (56 pipes)
- 2 2/3' Nasard (56 pipes)
- 2' Quarte de Nasard (56 pipes)
- 1 3/4' Tierce (56 pipes)
- V Plein Jeu (2', 280 pipes)
- 16' Basson (half length, 56 pipes)
- 8' Trompette (56 pipes)
- 8' Hautbois (56 pipes)
- 4' Clairon (56 pipes)
- Tremulant

#### PEDAL

- 16' Prinzipal (32 pipes)
- 16' Subbass (32 pipes)
- 16' Quintaden
- (from Great, 16' Quintaden)
- 8' Oktav (32 pipes)
- 8' Spitzgedackt (32 pipes)
- 4' Choralbass (32 pipes)
- 4' Rohrpfeife (32 pipes)
- V Mixture (2', 160 pipes)

- 16' Posaune (32 pipes)
- 16' Basson (from Recit, 16' Basson)
- 8' Trompette (32 pipes)
- 4' Rohrschalmel (originally to have been a 4' Klarine, 32 pipes)

#### ANTIPHONAL

6 knobs prepared without engraving

#### ANTIPHONAL PEDAL

1 knob prepared without engraving

#### COUPLERS

Great to Pedal  
Positiv to Pedal  
Recit to Pedal  
Antiphonal to Pedal  
Pedal Unison Off  
Great Unison Off  
Positiv to Great  
Recit to Great  
Antiphonal to Great  
Recit to Positiv  
Recit Unison Off  
Antiphonal to Recit

#### ACCESSORIES

7 General Pistons (thumb and toe)  
5 Recit Pistons (thumb)  
5 Great Pistons (thumb)  
5 Positiv Pistons (thumb)  
5 Pedal Pistons (thumb and toe)  
General Cancel (thumb)  
Combination Adjustor (thumb)  
Great to Pedal Reversible (thumb/toe)  
Positiv to Pedal Reversible (thumb/toe)  
Recit to Pedal Reversible (thumb/toe)  
Positiv to Great Reversible (thumb/toe)  
Recit to Great Reversible (thumb/toe)  
Balanced Recit expression shoe  
Balanced Crescendo shoe (with green indicator light)  
Full Organ reversible (thumb and toe, with red indicator light)  
Main Wind Indicator light (white)  
Antiphonal Wind Indicator light (green)



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## An introduction to the organ works of

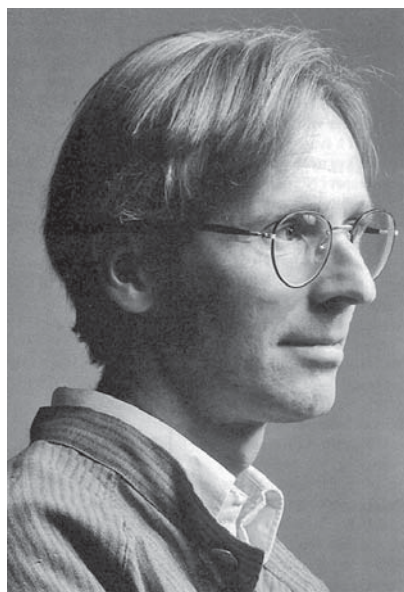
# Kjell Mørk Karlsen

By James D. Hicks

Blessed with a natural environment of stunning, rugged beauty and a culture rich in poetic expression, Norway is also celebrated for its musical heritage. A country that could produce a composer of the stature of Edvard Grieg can also claim composers who have made a significant contribution to the repertoire for the organ. A vibrant school of new music flourishes in Norway, and the Oslo-based composer Kjell Mørk Karlsen has fashioned a diverse and notable body of work over the course of a distinguished career. Karlsen is a prolific artist whose output includes ten orchestral symphonies and eleven oratorios, along with numerous cantatas, concertos, and chamber music. Creating new music for the organ has been an ongoing feature of his endeavors, and I recently had an opportunity to discuss this fascinating topic with the composer while on a concert tour in Scandinavia. All of the information in this article stems from an interview I conducted with the composer in Stockholm, Sweden, on October 10, 2014.

Raised in a home “filled with music,” the Oslo-bred composer was born into a family of artists in 1947. Considering the many creative gifts of his family, it was a natural choice for Kjell Mørk Karlsen to follow the path of a professional musician. Although his mother was a fine violinist and his brother an enthusiastic flutist, it was his father, Rolf Karlsen, who provided the impetus for a career in music. The elder Karlsen (1911–82) was an essential figure in the musical life of twentieth-century Norway. A brilliant pianist, organist, conductor, and composer, Rolf Karlsen served as organist and director of music at Oslo Cathedral. Rolf also taught at the Oslo Music Conservatory and worked as a keyboard musician with the Oslo Philharmonic Orchestra. Rolf was recognized as a master sight-reader, able to condense and realize the contents of the most complex orchestral scores on a moment’s notice. He was, in addition, a pioneer in introducing music from the Middle Ages, Renaissance, and Baroque periods to the cultural life of Norway, having studied medieval music in Belgium and harpsichord in Basel, Switzerland. Rolf Karlsen was a leading member of *Musica Sacra*, a movement that strove to restore the primacy of chant within the liturgy, reintroduce the chorale heritage from the Reformation, support new works based upon these ancient themes, and encourage the building of organs influenced by the *Orgelbevegung* (Organ Reform Movement). Karlsen’s compositions show a preference for the use of historical forms, and his organ variations on *Vår Gud han er så fast en borg* (A Mighty Fortress Is Our God) is a representative example of his style (found in *Tibi Laus*, published by Norsk Musikforlag, N.B.O 9599).

The versatility that informed Rolf’s career served as a role model to his son Kjell. Kjell’s musical studies began at age seven when his father bought him a



Kjell Mørk Karlsen

baroque recorder. As a child he studied this instrument so seriously that he eventually took a diploma in recorder from the Oslo Conservatory at age twenty-one. At age eleven, Kjell’s brother, an aspiring flutist, suggested that Kjell take up the oboe as the two instruments might sound well together. Kjell’s education in oboe progressed quickly; he studied with the principal oboist of the Oslo Philharmonic. Karlsen’s affinity for the oboe made it an important means of expression during his student years. He earned a diploma in oboe from the Oslo Conservatory during the same year as he did with the recorder and became proficient enough to be an oboist with the Norwegian National Opera Orchestra. His experience with the orchestra gave him insight into the creation and performance of dramatic music. Working within an orchestral milieu was a formative experience in preparation for the composing of the large-scale works of his maturity.

After witnessing his father conduct a performance of J. S. Bach’s *St. Matthew Passion*, the younger Karlsen was so moved by this presentation to begin study of keyboard instruments as a logical next step. As with the recorder and oboe, Kjell’s rapid proficiency with the piano and organ was astounding. By age nineteen he became keyboard musician with the Oslo Philharmonic and gained additional ensemble performance to complement his work as an oboist. Karlsen points to the crucial experience this position afforded him in his later development as a composer. He particularly cites the opportunity of performing works by Stravinsky, Bartók, and other twentieth-century masters as a significant aspect of his education. These performances provided an opportunity to learn about American music as well; he participated in several concerts devoted to the works of Lukas Foss. Karlsen eventually took a diploma in organ from the Oslo Conservatory in 1968, serving as organist for the Sølvguttene (Norwegian Broadcasting Boy’s Choir) and at the Greverud, Oppegård from 1967



Karlsen, about 12 years old, playing oboe

to 1973. Karlsen pursued independent study with the noted Danish organist Finn Viderø and spent the academic year 1980–81 commuting to Copenhagen for lessons. The study of Bach and Buxtehude was the focus of his work with Viderø, and Karlsen remembers Viderø’s emphasis on “lively, rhythmic playing and detached touch.”

Given Karlsen’s long experience with the baroque recorder and his father’s enthusiasm for early music, it seemed like a natural progression for Kjell to organize an ensemble dedicated to historically informed performances of this repertoire. Karlsen formed his own group, *Pro Musica Antiqua*, and served as its first director from 1969 to 1974. Playing a wide variety of instruments, including krummhorns, shawms, and recorders, Karlsen did much to introduce the unique sounds of the medieval and Renaissance repertoire to Norwegian audiences.

Karlsen’s diverse musical activities caught the attention of Norwegian universities and the national church. He began his academic career during the 1970s, lecturing at the Oslo Conservatory, the Norwegian Academy of Music, and the Rogaland Music Conservatory. As his career unfolded, Karlsen also found success as a church musician. He served as organist at Tønsberg Cathedral from 1973 to 1978, Stavanger Cathedral from 1978 to 1981, Sør-Fron, Gudbrandsdalen from 1981 to 1989, Slemmestad Kirke from 1990 to 1995, and Asker Kirke from 1995 to 2011. During this period, he was active as a concert organist, performing throughout Norway, Sweden, Denmark, and the Netherlands.

Karlsen summarizes his duties as cathedral organist at Stavanger Cathedral:

- play one hundred services annually
- direct four choirs (adult Oratorio Choir, Boys Choir, Girls Choir, Children’s Choir)
- play the cathedral carillon daily for twenty minutes
- play weekly Saturday organ concerts



Karlsen at the organ in Asker church

- play (on average) six to eight weddings per weekend
- conduct oratorio performances
- serve as organ consultant for the region.

Parallel to his work in what was an intense and varied career in performance, Karlsen’s abilities as a composer became equally known throughout northern Europe. His training in composition dates to his formative years, complementing his accomplishments as a gifted instrumentalist and performer. While he was a teenager, Karlsen’s father gave him an ongoing assignment. At this time during the 1960s, the Norwegian National Church discouraged the singing of repertoire from the Reformation and Baroque periods in Latin or German, preferring Norwegian translations instead of the original texts. Kjell’s task, beginning at age fourteen, was to copy by hand full scores by such composers as Scheidt, Praetorius, and Schütz, and set Norwegian words in place of the languages these composers originally used. Kjell continued this laborious process of copying music by hand as he progressed to editing his father’s original scores, producing final copies for publication. As the composer recalls, “This for me was a great school as a composer because I came very close to all sorts of techniques that were used in this era. For a composer, this exercise was a basic way to become acquainted with polyphony, harmony, how to set texts, and so on.”

During Karlsen’s time as a cathedral musician in the 1970s, he created a large body of organ and choral works that were intended for use within the many events he supervised. The influence of the German neo-classicists from earlier in the twentieth century, such composers as Hans Friedrich Micheelsen, Hugo Distler, and Helmut Bornfeld, pervades the many hymn-based partitas and other works of this time. The consistent use of quartal and quintal harmonies and preference for the use of traditional forms were recurring features of many of these compositions. A typical example of Karlsen’s early period may be found



# Contemporary organ repertoire

Example 1. Toccata, mm. 1–6 (*Partita Over Koralen ‘Nu Kjære Menige Kristenhet,’* op. 8)

Example 2. Ostinato, first two lines (*Partita: ‘Se solens skønne lys og prakt,’* op. 20, no. 2)

in a work dating from 1969 (Example 1), *Partita Over Koralen ‘Nu Kjære Menige Kristenhet,’* op. 8 (best known to English-speaking musicians as “Dear Christians, One And All, Rejoice”).

Karlsen’s interpretation of *gebruuchsmusik*, or music for practical use, informs much of his output from the 1970s. An excerpt (Example 2) from his *Partita: ‘Se solens skønne lys og prakt’* (“See The Sun’s Beautiful Light And Splendor”) demonstrates Karlsen’s wish to provide accessible music, and, as he has described, “these sort of compositions come from my duties as a cathedral organist.” The late 1970s also witnessed the composer’s increased preoccupation with the possibilities inherent in Gregorian themes (Example 3) in which motives from the chant permeate the entire fabric of the work as seen in op. 51’s *Toccata Over Te Deum*.

By the early 1980s and after years of coping with an increasingly demanding schedule, Karlsen yearned for the opportunity to further explore his interest in then-current styles of contemporary music. He became fascinated with

musical expression that often existed outside the relatively narrow confines of music for the Lutheran Church. It was at this juncture that he began to study the works of the Finnish composer Joonas Kokkonen. On the encouragement of colleagues in the Norwegian State Academy of Music and funded by the Norwegian government, Karlsen uprooted his family and career, moving to Helsinki for a year’s sabbatical of study with Kokkonen. Karlsen spent the better part of 1983–84 studying the Nordic symphonic tradition with the Finnish master. The result of this experience saw the inclusion of serial techniques within his larger-scale compositions. It was during this period that Karlsen wrote his first three orchestral symphonies and a host of chamber and symphonic works, including string quartets, concertos, and sonatas for diverse orchestral instruments. Karlsen regards this period of work with Kokkonen and the immediate years following as “the turning point of my life.”

Abandoning the pattern of creating scores for immediate use in the service

Example 3. Toccata Over Te Deum, mm. 116–120 (*Orgelmesse over gregorianske melodier,* op. 51, no. 1)

Example 4. Molto adagio e espressivo, mm. 1–6 (*Orgelsymfoni nr. 1,* op. 99)

of the church, the act of composing took on a different frame of reference for this musician. As Karlsen explained, “Kokkonen taught me to think more symphonically. Whereas my earlier style had been oriented toward German neo-classicism and church music, now I learned more about Sibelius and Russian composers such as Shostakovich and others.” The years of the 1980s and 1990s eventually saw the composer move away from primarily providing “practical music for immediate use” and, instead, creating large-scale works that achieved an enhanced formal and thematic unity. The composer thinks this development brought him back “full circle when remembering the symphonic performing experiences of my youth.” Following Karlsen’s Finnish sojourn, his compositions became more ambitious in length and scope. “My first great organ work was the *Symphony I*, op. 99, commissioned by Stavanger Cathedral in 1991 on the occasion of the installation of a new organ. I had already composed three orchestral symphonies, so why not one for the organ?”

After a decade of writing little for the organ, Karlsen’s new direction became readily apparent in this three-movement, seventeen-minute work. A new sense of harmonic astringency, and a more evolved, virtuosic approach to the instrument distinguishes his op. 99. Karlsen’s rather personal approach to serialism

may be discerned in this composition’s second movement (Example 4). The composer explains: “If you look at the first six measures of the second movement, you will find all twelve tones in the left hand. I am not, however, so strict with this system. It might be more accurate to call this a kind of free-tonal style.”

As the 1990s progressed, the austerity found in much of the music of Estonian composer Arvo Pärt provided a balance to the complexity of Karlsen’s mature works. Karlsen points to his *St. John Passion* (1991) as an example of this reconciliation between contemporary and more traditional means of expression. This feeling of, as he describes it, “going back and forth, two steps forward and one step back,” is in an ongoing tension between simplicity and complexity that has characterized his works to the present.

When evaluating the mature style of Kjell Mørk Karlsen, perhaps the most salient aspect of his work is the composer’s increasing identity as a specifically Nordic composer. Possessing a keen appreciation for the history and folk culture of his country and other Nordic lands, Karlsen has infused many of his works with the unique characteristics of Scandinavian music. The *Sinfonia Arctandriae-Orgelsymfoni nr. 2* (Icelandic Symphony) begins with the use of *Tvisöngur*, a type of Icelandic folk music sung in parallel fifths (Example 5). All of the titles of this work are connected with the traditions of medieval Iceland. The influence of Nordic folk tradition is apparent in the *Suite for orgel og spelemennslag* (Suite for organ and folk music violins), op. 89 (Example 6); the third movement develops motives from Hardanger fiddle music. Norwegian medieval folk ballads (*Draumkvædet* or The Dream Song) serve as the inspiration of *Sinfonia Norvegica* (Symphony IV). Example 7 shows Karlsen’s depiction of the ballade text (“The moon it shines, and the roads do stretch so wide”) by the weighting of three upper-range tones to depict the ever-shining moonlight.

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Example 5. Tvisöngur, first two lines (*Sinfonia Arctandriae*, op. 105)



Example 6. Springleik, mm. 25–28 (*Suite for orgel og spelemannslag*, op. 89)

A crucial aspect of Karlsen's identity as a Nordic composer is his ongoing devotion to the cult of the Norwegian medieval saint, St. Olav. His newest major work for organ, the epic five-movement *Sinfonia Grande*, op. 170 (2013), derives its themes from the chants associated with the St. Olav liturgy. When asked about the relationship between his music and the cult of St. Olav, Karlsen relates:

All Norwegians know about St. Olav. When I was young and played the oboe, every summer I traveled to the Nidaros Cathedral in Trondheim. Every year I played in the performance of an oratorio composed and conducted by the cathedral organist Ludvig Nielsen that used the melodies of the St. Olav liturgy. These melodies, therefore, have been with me a long time. The St. Olav liturgical music is the only medieval Norwegian chant in Gregorian style that we know today. I tried to infuse the timeless qualities of this music within my new *Sinfonia Grande*.

Kjell Mørk Karlsen remains prolific in his output. The year 2015 finds him working on his next major project, a symphony for organ, strings, and bells (the latter requiring five players, employing handbells, chimes, glockenspiels, and related instruments) being composed for the intended 2017 installation of a new organ at the northern Norwegian cathedral at Tromsø. He is also working on an a cappella setting of the *St. Matthew Passion*, a project that will complete his setting of the four gospel accounts.

Kjell Mørk Karlsen concludes:

It is important for me to bring elements from the entirety of music history into my work. I have such a profound respect for my predecessors, and wish to be remembered as following in their footsteps. For me contemporary music can be modern or it can be conservative. What is important is that it be personal and have an individual spirit. Without this, it is nothing. ■

James D. Hicks holds degrees in music from the Peabody Institute of Music, Yale University, and the University of Cincinnati, has studied at the Royal School of Church Music in England, and is an Associate of the American Guild of Organists. He has held positions throughout the eastern United States and in 2011 retired from a 26-year tenure at the Presbyterian Church in Morristown, New Jersey. He has performed throughout the United States, Australia, and Europe. James Hicks has recorded several collections of organ music on the Pro Organo label.

## Compositions of Kjell Mørk Karlsen

All works published by Norsk Musikkforlag a/s, except as noted

### Works for organ with instruments

#### Opus

- 7.2 *Short Chorale Partita* for alto recorder and harpsichord (organ), 1975
- 7.3 *Partita on a folk tune from Lom (Norway)* for flute and organ (piano), 1981
- 7.4 *Sonatina on a folk tune from Etne (Norway)* for flute and piano (organ), 1991
- 13.1 *Choralsonata no. 1 'Jesus Christus, unser Heiland'* for alto recorder (flute) and harpsichord (organ), 1969
- 13.2 *Choralsonata no. 2 'Aus tiefer Not schrei ich zu dir'* for cello (bassoon) and harpsichord (organ), 1971
- 13.3 *Choralsonata no. 3 'Nun freut euch, lieben Christen g'mein'* for trumpet and organ, 1972
- 28 *Concerto* for organ, 9 brass instruments, and percussion, 1973/86
- 28B *Version* for organ and symphonic band, 1973/86 (manuscript only, at the National Library of Norway, Oslo)
- 35.1 *4 Norwegian folk tunes arranged for violin, cello, and organ*, 1976 (Norske Komponisters Forlag)
- 36.1 *3 choral intradas for organ and 4 brass instruments* (2 trumpets, 2 trombones, or 2 trumpets, horn, and trombone), 1975
- 36.2 "Intrata festivo" for organ, 4 trumpets, and timpani, 2009 (manuscript only, at the National Library of Norway, Oslo)
- 51.2 *Mass on Norwegian folktunes* for organ and 6 brass instruments, ad. lib., 1979
- 87 *Missa da tromba* for trumpet and organ, 1988
- 89 *Suite for organ and folk-music violins*, 1992
- 94 *Sonata da chiesa per tromba et organo*, 1989 (Noton)
- 129 "Triptykon" for organ and 3 percussion players (33 percussion instruments), 1999 (manuscript only, at the National Library of Norway, Oslo)
- 161 "Concerto pour Orgue et Cordes," 2008 (manuscript only, at the National Library of Norway, Oslo)
- 164 *Liturgic suite* for organ and ten brass instruments, 2010
- 164B *Miserere* (Sarabande) for trumpet and organ (from *Liturgic Suite*)
- 176 "Hymn for St. Olaf" for violin, oboe, and organ, 2014 (manuscript only, at the National Library of Norway, Oslo)



Example 7. Capriccio, p. 17, line 1 (*Sinfonia Norvegica*, op. 157)

### Works for organ (1967–2014)

#### Opus

- 2 *Ten chorale preludes*, Book 1, 1967; Book 2, 1969 (Lyches Musikkforlag)
- 8 *Partita Over Koralen 'Nu kjære menige kristenhet'*, 1969
- 14 *Magnificat noni toni* (with liturgic song ad lib.), 1969
- 20.1 *Six partitas on Norwegian folk tunes*, 1968–71
- 20.2 *Four organ partitas on Norwegian religious folk tunes*, 1974–78
- 26 *Variations on an organ tablature from 1448*, 1973
- 33 *Te Deum* for organ, 1975
- 43 *Twenty-one easy preludes on Norwegian folk tunes*, 1977
- 47 *Twelve improvisations on Gregorian melodies*, 1972–80
- 51.1 *Organ Mass on Gregorian melodies*, 1977–82
- 51.2 *Mass on Norwegian folk tunes*, 1979 (with brass sextet, ad lib.)
- 81 *Six pieces for organ*, 1973–87
- 99 *Organ Symphony No. 1*, 1991
- 105 *Sinfonia Arctandria* (*Organ Symphony No. 2*), 1991/93
- 116 *Sinfonia Antiqua* (*Organ Symphony No. 3*), 1996
- 121 *Christus-Meditationen für Orgel*, 1997
- 124 "Esto mihi"–6 *liturgic organ pieces*, 1998 (Cantando Musikkforlag)



James D. Hicks in Västerås Cathedral, Västerås, Sweden

- 134b *Organ meditations for Good Friday*, 2013 (Cantando Musikkforlag)
- 142.2 *In nativitatem Domini*, 7 *Organ Meditations*, 2005
- 143 *Sonata 'De profundis'*, 2003
- 148 "Et lite barn så lystelig," *Christmas music on Norwegian folk tunes*, 2005
- 155 *Offenbarungs-Meditationen*, Åpenbaringsmeditasjoner für Orgel, 2006
- 157 *Sinfonia Norvegica* (*Organ Symphony No. 4*), 2007
- 167 *Luther Mass* for organ, 2011 (with liturgic song, ad lib.)
- 171 *Sinfonia Grande* (*Organ Symphony No. 5*), 2014
- 171. 2 *Toccata grande II*, 2014

## A.E. Schluter Pipe Organ Co.

Tallowood Baptist Church in Houston, Texas, commissioned A.E. Schluter 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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**Austin Organs,  
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Opus 2344 (1961 and 2014)  
St. Mark's Episcopal Church,  
New Canaan, Connecticut**

In New Canaan, Connecticut, just north of a town landmark known as “God’s Acre,” an imposing edifice rises from the staid landscape. St. Mark’s Church was erected in 1961. Approaching from the south, the church beckons your creative spirit as it heralds the artistry that pervades its sacred space. The entrance of the church, facing an elegant, grassy commons to the south, is easily accessed from the street. Entering the two large, intricately carved doors one finds oneself inside an impressive sanctuary that evokes the feeling of a Gothic cathedral. Triangular vaults rise up majestically from towering concrete columns. The altar is clearly the focal point of the room, but behind the altar stands an equally impressive reredos approximately 35 feet wide, standing some 40 feet in the air, displaying 184 intricately carved figures. It was designed by sculptor Clark Fitz-Gerald, whose works can be found in Columbia University, Independence Hall in Philadelphia, Carnegie Hall, and Coventry Cathedral in England.

Behind this acoustically transparent screen stands Austin Organs’ Opus 2344, dedicated by John Weaver in a concert on January 7, 1962. In 2014, Austin installed several new stops and completed an extensive tonal redesign of the instrument.

**From the musician**

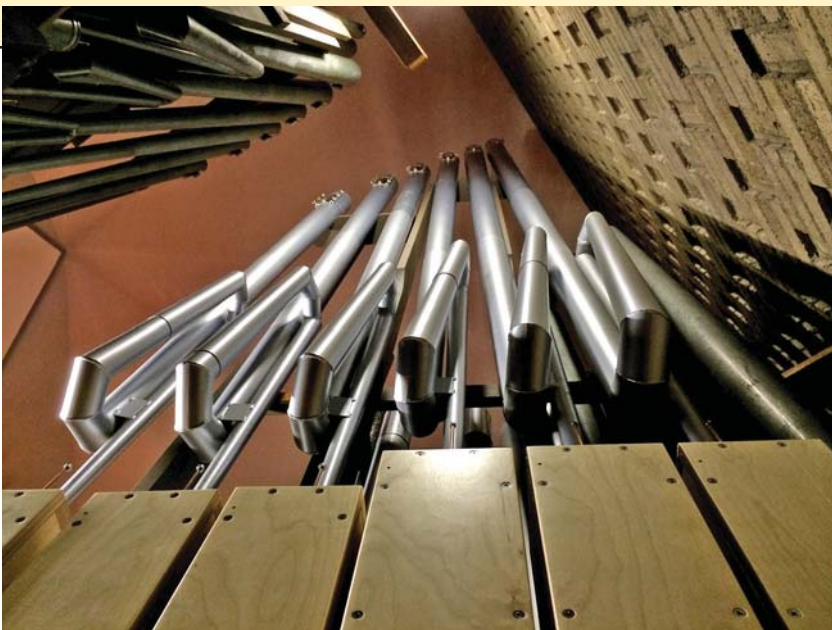
In 2000, we started discussion about completing some major work on the organ. We thought it important to return to the company that gave birth to the instrument, so we called Austin Organs in Hartford for an evaluation and recommendations. Unfortunately the church was not ready to proceed with the project at that point, so the plan was placed on hold. When we revisited the project in 2008, I was surprised and pleased to reconnect with my former schoolmate from Westminster Choir College, Mike Fazio, who was now president and tonal director of the Austin company.

As fate would have it, the company, now reborn under the auspices of the new owners, has revisited some of the original Austin organbuilding and voicing practices—their mindset moving beyond the so-common trend of “what’s happening now” and going back to some of the venerable earlier ideals. This philosophy is happily right in line with

my own personal vision for this organ. I think that this key point in our collaboration helped lead to the successful rebirth of this instrument. Further, I believe that the combination of the talents of the outstanding Austin craftspeople, some who have been with the company for many years, along with the new administration, who respect the past but also embrace the future, to be a winning combination without equal. Working on this project, I was always confident in our conversations about the direction of the instrument, and I was pleased with the outcome, because we were consistently in sync. They always listened to my vision, and it felt like we were always on the same page with the ultimate goal.

When I arrived in 1998, it was already an organ to be proud of, and I was very happy to be playing this Austin, because it essentially worked well in this space. But today, with the tonal work and expansion, it has become much more versatile. While the organ certainly could have been defined as “American Classic,” I would now say that, while that character remains, we now have the impression of an “English Town Hall” instrument. The organ can handle a broader spectrum of literature, and I find that I can accompany the service in a much more exciting way. When I use the term “exciting,” I am not just talking about louder sounds, I am talking about the inclusion of some softer voices imparting more interesting nuance than there was previously. Utilizing the new timbres available in the pedal organ, the organ has developed a new undergirding that has truly helped its effectiveness in hymn accompaniment, among other things. The inventiveness of the Austin company in finding a creative way to add real pipes (installing a full-length 16’ reed in the Swell, and a full-length 32’ reed in the Pedal, and of course, the 32’/16’ Pedal Bourdon) was amazing! The 16’ Bourdon is also an excellent addition, as it helps support the lower voices in the choir and congregation. I am so proud to be able to boast that all of our additions are real pipes, real chimes, and a real harp, without having to resort to the digital versions. I am convinced that these real voices do add significant richness and quite amazing harmonic underpinning. I am therefore able to play the organ in a much fuller way than I could previously. This has improved both my musical creativity and the choir and congregation’s singing in response.

—Brian-Paul Thomas  
Organist and Choirmaster



Looking up at the 32’ Waldhorn

**From the builder**

The organ has excellent tonal projection from its lofty position on the central axis of the church. Its tonal disposition is somewhat reminiscent of the late work of Austin’s most famous tonal designer, James Blaine Jamison (1882–1957). He began with the Austin Company in 1933, and his impact was rather dramatic. Early in his relationship with the company, he redefined the Austin Diapason scaling system and introduced his concepts for ensemble structure and voicing, which were quickly adopted and became common practice for a generation. Richard Piper (tonal director from 1952–1978,) continued the same trend, but imparted his own stamp on the company’s work. Piper had apprenticed for nearly a decade under Henry Willis III, working on many of England’s monumental instruments, his final work being the Dome Organ at St. Paul’s Cathedral, London. Coming to Austin, he was able to impart a bit of English nuance to the *Austin version* of the American Classic tonal ensemble, but that nuance did not seem to be present in this instrument. My predecessor at Austin Organs, Bruce Buchanan, visited the organ in September 2000. His impression was congruous with my own, in that he proclaimed, “St. Mark’s organ is a version of American Classic with North-European leanings. This means brightness has been preferred to brilliance, and clarity to body.” It was interesting to find his notes some months after I had submitted my own assessment to the church with similar findings.

The St. Mark’s organ had been an interesting platform for Richard Piper’s tonal experimentation. The Great and Positiv were voiced on low pressure (2¾” wind). It would appear that the Great Organ had the strongest North-German influence: light *Prinzipal* scaling, heavy mixture scaling, and the foundation

apparently based on the 16’ Quintaton. Overall, the division exhibited bright ensemble tone and the Positiv was much like it. The Swell was designed with somewhat stronger English influence. It, like the Choir, was voiced on 4” of wind pressure. It was built with colorful flutes, and lush string tone; it also had a full reed chorus, yet not a proper Oboe; there was a high-pitched Plein Jeu, yet the department lacked a full principal chorus. The Choir flue chorus is made up of flutes, independent cornet mutations, and a Gemshorn and Celeste. The Choir reeds included a rather thin Krummhorn (¾” scale) and an 8’ Trumpet, voiced on 6” of wind pressure. In the style of many fine Austin instruments of the period, this organ’s Pedal division had nine independent ranks of pipes, beginning with a generous 16’ Open Wood Contra Bass, through a Pedal Mixture and reed chorus. At some point in history, an electronic 32’ Bourdon extension was added, but had failed and was disconnected several years ago.

Approaching the organ’s tonal redesign, we had some specific goals in mind: improve the Diapason chorus, revoice/replace some existing reeds, and supplement the Pedal department. Other enhancements became possible as the project developed. For example, while we would have liked to build a new, movable, drawknob console for the instrument, a decision was made for the present time to maintain the existing console. It was certainly showing its age, but we decided to add new stopkeys *in situ* for the new voices. This approach would allow us to use more available funds for tonal work as a *first step*. It would seem that God had other thoughts. Within a month of signing the contract for the tonal work, the church was hit by an electrical storm that disabled the console, along with the church’s sound system. We removed



1961 Austin console—IOTI control system

**Austin Organs, Opus 2344**

GREAT			SWELL (enclosed)		
16’	Spitz Viole (ext)	61 pipes	8’	Rohrflöte	68 pipes
8’	Spitz Viole	61 pipes	8’	Viole de Gambe	68 pipes
8’	Bourdon	61 pipes	8’	Voix Celeste (low G)	61 pipes
4’	Principal	61 pipes	8’	Flauto Dolce	68 pipes
4’	Nachthorn	61 pipes	4’	Principal	68 pipes
2’	Fifteenth	61 pipes	4’	Wald Flute	68 pipes
1½’	Fourniture IV	244 pipes	2’	Octavin (from Plein Jeu)	
8’	English Horn	61 pipes	2½’	Plein Jeu IV–V	268 pipes
	Chimes (Deagan Class A, 25 tubes)		16’	Waldhorn	85 pipes
			8’	Trompette	68 pipes
			8’	Horn (ext Waldhorn)	
			8’	Oboe	68 pipes
			8’	Vox Humana	61 pipes
			4’	Clarion (ext Waldhorn)	
				Tremulant	
			8’	Trompette Royale (prepared)	





Inside the Universal Air Chest. Inset: Doorway to the Universal Air Chest.

the console to the factory, and installed a new multiplexed console and organ control system, featuring a fiber-optic connection between the console and the organ's Universal Air Chest. While back "home" in the factory, the manual and pedal claviers were refurbished, all new wiring and stop controls were installed, and the elegant black walnut casework finish was also restored.

#### Tonal matters

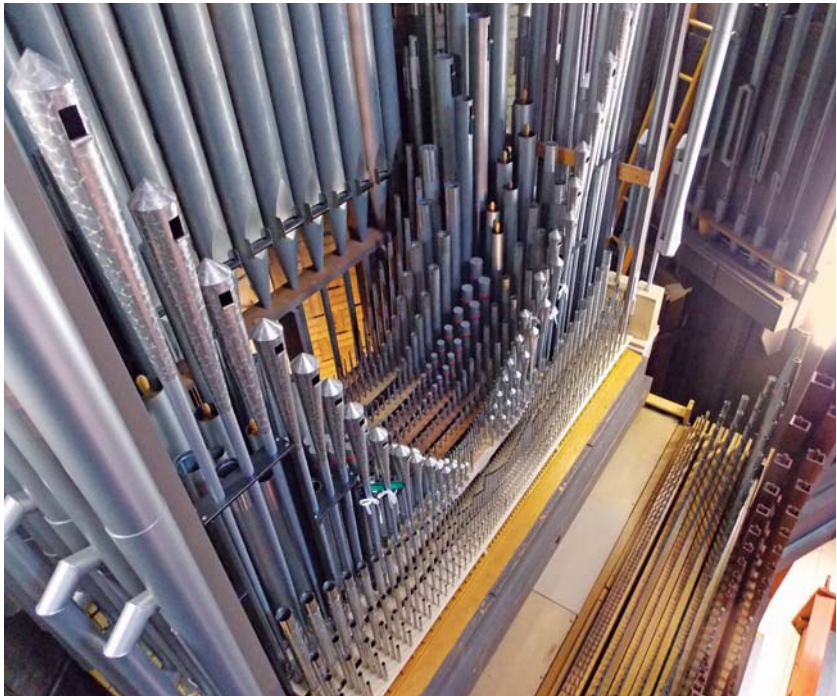
The first matter to address was the wind pressure. To achieve the aural presence we collectively desired, we recognized that the pressure needed to be increased. To that end, we chose to increase the wind pressure to 4" water column for the entire instrument. Next, we needed to make a decision regarding the disposition of the Great Organ's 16' Quintaton, which had been partly replaced (from 8' C) several years earlier with Bourdon pipes. The breakpoint from the 8' to the 16' octave was abominable, and the effect of the Quintaton in general was counterproductive to our desired ensemble. The Great Mixture was overwhelming and the rest of the chorus was anemic. Our sweeping decision was to remove the entire Quintaton from the specification, and to achieve a manual 16' voice, install a new Austin *Internal Borrow* action in the chest that would play the Pedal 16' Spitz Flute as a Great stop. Previously, this stop was only available in the manual at 8' pitch, and 16' in the Pedal. Austin's voicer Dan Kingman revoiced these pipes to create

an excellent *Viole de Gamba*. Being mildly conical (1/2 taper), we adjusted the nomenclature to reflect that construction, calling it a *Spitz Viole*. As a manual 16' and 8' borrow, it has proven to be extremely successful. While we were sweeping through the organ, we chose to "wash" the 1960s voicing out of the Great Bourdon, which resulted in a flute with more warmth and fundamental. The Diapason and Principal were rescaled, and the Spitz Fifteenth replaced with a new set of Principal pipes that work well with this new chorus. The existing Fourniture was also replaced with new pipes, scaled and voiced to fit perfectly with the new scheme. The final element was the inclusion of a new reed stop for the Great. After much discussion, the choice was made to install an English Horn. Rather than yet another Trumpet, or something from the Clarinet family, we concluded that an English Horn would serve equally well as either a gentle solo or ensemble voice.

In the Swell, we regret that we were unable to add a new Diapason, as space would not allow it. However, the large scale Viola and Flute are rather successful, evoking "synthetic Diapason" tone, to quote the late G. Donald Harrison. A vintage 4' Wald Flute was installed to replace the original, which was removed several years ago, having been replaced with the Koppelflute from the Positiv, where it was subsequently returned. The 8' octave of the Rohrflute was moved off the main chest, and in its place we located the 12 lowest pipes of the 16'



View of the organ from the choir stalls



Looking down upon the Great and Positiv. 32' Waldhorn on left and right outboard of Great main chest.

Waldhorn (full-length). The rather pleasant 8' (French) Trumpet was revoiced to blend well in the ensemble, and a new 8' (English) Oboe was installed. As a compromise to allow the installation of the Oboe, we removed the 4' Clarion, (which was rather thin) and extended the Waldhorn to 4' pitch to complete the chorus. Also added to the organ was a vintage Austin Vox Humana. This particular type is affectionately known as a "Vox-in-a-Box," as the pipes are entirely placed within an encased chest that hangs directly in front of the Swell expression shades and can be adjusted for dynamic by opening or closing the top cover of said box. The effect of the Vox Humana in this church is extremely successful—it shimmers like a "chorus

of voices in the distance!" Finally, the high-pitched mixture was removed and replaced with a new IV-V *Plein Jeu*, starting at 2 3/4' pitch. It provides a measure of gravitas to the ensemble, whether flues or reeds.

In the Choir, we removed the thin, baroque Krummhorn, and replaced it with an 8' Cremona, which is a hybrid stop that is constructed as a Clarinet in the lower registers, then it morphs into our Cromorne scale in the treble. This treatment delivers the color of a rich Clarinet in the tenor range and the brightness of a French Cromorne in the right hand. As a matter of course, the existing high-pressure Trumpet was reconstructed (new tuning inserts, etc.) and revoiced.

#### St. Mark's Episcopal Church, New Canaan, Connecticut

##### CHOIR (enclosed)

8'	Gedeckt	68 pipes
8'	Gemshorn	68 pipes
8'	Gemshorn Celeste (TC)	56 pipes
4'	Spitz Flute	68 pipes
2 3/4'	Nasard	61 pipes
2'	Block Flute	61 pipes
1 1/2'	Tierce	61 pipes
8'	Cremona	68 pipes
8'	Trumpet	68 pipes
	Tremulant	

##### POSITIV (exposed, floating)

8'	Nason Flute	61 pipes
4'	Koppel Flute	61 pipes
2'	Principal	61 pipes
1 1/2'	Larigot	61 pipes
1'	Sifflote	61 pipes
3/4'	Cymbal III	183 pipes
	Harp (Austin, 61 bars)	
16'	Trompette Royale (prepared)	
8'	Trompette Royale (prepared)	

##### PEDAL

32'	Sub Bass	32 pipes
16'	Contra Bass	32 pipes
16'	Spitz Viole (Great)	
16'	Bourdon (extension 32')	12 pipes
16'	Gedeckt (Choir ext)	12 pipes
8'	Principal	32 pipes
8'	Bourdon	32 pipes
8'	Gedeckt (Choir)	
4'	Choral Bass	32 pipes
4'	Nachthorn	32 pipes
2'	Flote (ext Nachthorn)	12 pipes
2'	Mixture III	96 pipes
32'	Contra Waldhorn (Sw ext)	12 pipes
16'	Bombarde	32 pipes
16'	Waldhorn (Swell)	
8'	Trumpet (ext 16' Bombarde)	12 pipes
4'	Cremona (Choir)	
	Chimes	



Exterior view of St. Mark's New Canaan





View of some of the reredos figures



Abraham and Isaac



More figures—animals from the ark!

The changes to the Pedal division were rather dramatic. We were able to redesign the offset chests at the sides of the main organ to allow the installation of a 32' and 16' Bourdon. More dramatic yet, we chose to extend the Swell 16' Waldhorn (a time-honored tradition) to become the 32' Pedal reed. Organist Brian-Paul Thomas was very clear in his vision for this voice: he did not want a jackhammer or clatter, but smooth dark tone. Using this thought as a guideline, we scaled this stop moderately, and consequently, the 12 full-length resonators fit nicely in the space occupied by the former Quintaton, located in a split arrangement on either side of the Great chest.

The other two voices added to the organ were a set of Deagan Class A chimes, and a vintage Austin Harp. These two percussions also work very nicely in this space.

Conclusion

We find the new instrument is exciting, rich, and versatile. It has a delicious, smooth crescendo from pianissimo to fortissimo, never missing a step! These changes were made possible because of the amazing flexibility of the Austin Universal Airchest design. Having been at the helm of Austin since 2005, I am still constantly in awe of the versatility of the Austin system.

In a future article, we would like to discuss the transformation of a few Austin

organs. These instruments were built in the same time period (the mid-1960s). The tonal disposition of each organ was very similar, and they were stereotypical of the period, and desperate for change! The study of the resulting specifications will serve as empirical evidence for any church with an organ, especially an Austin, thinking that there is no hope for a rather bland tonal ensemble. The transformation of each organ was completed with remarkable success—each one unique. We are also embarking on a plan to make a collective recording of these instruments.

While history furnishes a wealth of motivation, we are confident that new avenues and designs are only just around the corner that may enhance earlier efforts. As surely as we are inspired by the triumphs of the past, we face the challenges of today by building organs that will continue to inspire interest beyond today, beyond tomorrow, and into the next generation. Art is only art when it represents the best efforts of the Creator, with both eyes open to even greater possibilities. We aim to create something significant for worship and the performance of great music, and in the greater sphere, to offer our own illumination of how music might be made.

—Michael B. Fazio  
Austin Organs, Inc.  
President and Tonal Director

All photos by Michael B. Fazio



Dyer organ at Trinity Evangelical Lutheran Church, Sanford, North Carolina

Randall Dyer & Associates,  
Jefferson City, Tennessee  
Trinity Evangelical Lutheran  
Church, Sanford, North Carolina

"Multum in parvo" seems, once again, to be the catchphrase in design of small organs. The instrument at Trinity Evangelical Lutheran Church in Sanford, North Carolina, probably fits the category, since it has only eight carefully chosen ranks of pipes, half of which are at 8' pitch. While we have always considered a solid ensemble the most important part of any organ, this instrument does not weave flutes, gemshorns, and mutations in and out at different pitches on different manuals for "added flexibility" as we might have done in unit organs of the past; it simply does not need it.

After seeing an instrument we had built for a sister congregation, John Southern, chairman of the organ committee at Trinity, approached us for ideas about replacing their small one-manual tracker organ, which, though it had served well for many years, was extremely limited.

As we contemplated their situation and budget over a period of months, we were made aware of a mechanically complete, but "pipeless" 1986 Schlicker organ in Pittsburgh. It was in excellent condition, and was attractive to us as organbuilders, because we could select, scale, and voice the pipes we wanted, to create the sound we wanted in the room.

We used all the available notes on the existing chest and added more chest space. Case skirting, which already matched the woodwork in the church, was extended to enclose the additions, and a swell box was constructed. The wood pipes of the new 16' Bourdon were stained to match.

New pipes were provided by Stinkens, Matters, Oyster, and Meusick, and the electro-mechanical switchgear of the console was gutted and replaced with a modern solid-state system.

Though actually on "unit" chests, the stoplist is conceived as that of a straight organ and is provided with regular couplers. With only minor alteration, it could have been built as a new slider-chest organ. The fact that no rank plays at multiple pitches on the manuals allows the organ to develop a clean, full ensemble sound, providing excellent registrations for congregational and choral accompaniment, and for playing the literature, the latter amply demonstrated during the inaugural concert by Dr. Florence Jowers of Lenoir-Rhyne University.

The congregation was open to our idea of moving the altar and communion rail forward to place the organ front and center, where it looks good and projects well into the room.

We regard this as a new organ, because the resulting instrument plays and sounds like one of our organs. The concept, whether using existing or all-new equipment, is viable for many small churches desiring a good service-playing instrument, capable of years of reliable service far exceeding that of non-pipe substitutes.

We cannot say enough about the pleasant dealings we had with this congregation, who allowed us the freedom to practice our craft. The result is an organ of which we are extremely proud, and we think it is important for churches and musicians everywhere to know that small, affordable organs are still being built.

Tamara Lewis is organist and director of music.

### Randall Dyer & Associates

Trinity Evangelical Lutheran Church, Sanford, North Carolina

<b>GREAT</b>		4' Gemshorn (1-7 Viola)	54 pipes
8' Principal (en façade)	61 pipes	8' Trumpet	61 pipes
8' Bourdon (Sw)		Tremulant	
4' Octave	61 pipes	MIDI	
2' Octave (ext)	12 pipes	Swell 4	
III Mixture (includes 2')	96 pipes		
8' Trumpet (Sw)		<b>PEDAL</b>	
Southern Star (cymbelstern)		16' Bourdon (Sw)	12 pipes
MIDI		8' Principal (Gt)	
Swell to Great 16		8' Bourdon (Sw)	
Swell to Great 8		4' Principal (Gt)	
Swell to Great 4		16' Trumpet (Sw)	12 pipes
<b>SWELL</b>		MIDI	
8' Bourdon	61 pipes	Great to Pedal 8	
8' Viola (1-7 Bourdon)	54 pipes	Swell to Pedal 8	
		Swell to Pedal 4	



## 2015 Summer Carillon Concert Calendar

By Brian Swager

### Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm

August 2, Olesya Rostovskaya  
August 9, Francis Crepin  
August 16, Jonathan Hebert  
August 23, Julianne Vanden Wyngaard

### Bloomfield Hills, Michigan

Christ Church Cranbrook, Sundays at 4 pm  
August 9, John Gouwens

### Centralia, Illinois

Centralia Carillon, Fridays at 6:30 pm  
September 4, Wylie Crawford  
September 5, Jim Fackenthal & Tim Sleep  
September 6, Sue Bergren & Carlo van Uff

### Chicago, Illinois

University of Chicago, Rockefeller Chapel  
Sundays at 5 pm  
August 2, Francis Crépín  
August 9, Jonathan Hebert  
August 16, Tim Sleep  
August 23, Wylie Crawford

### Cohasset, Massachusetts

St. Stephen's Episcopal Church  
Sundays at 6 pm  
August 2, Margaret Angelini  
August 16, Tatiana Lukyanova

### Denver, Colorado

University of Denver, Williams Carillon  
Sundays at 7 pm  
August 2, John Gouwens  
August 16, David Hunsberger

### East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm  
August 5, Sally Harwood

### Fort Washington, Pennsylvania

St. Thomas Church, Whitemarsh  
Tuesdays at 7 pm  
August 4, Lisa Lonie

### Frederick, Maryland

Baker Park  
First & Third Sundays at 12:30 pm  
John Widmann, City Carillonneur

### Glencoe, Illinois

Chicago Botanic Garden, Mondays at 7 pm  
August 3, Francis Crépín  
August 10, Jonathan Hebert  
August 17, Tim Sleep  
August 24, Wylie Crawford  
August 31, Jim Fackenthal  
September 7, Mark Lee

### Mariemont, Ohio

Mary M. Emery Memorial Carillon  
Sundays at 7 pm  
August 2, Richard D. Gegner  
August 9, Richard M. Watson  
August 16, Richard D. Gegner

August 23, Richard D. Gegner & Richard M. Watson

August 30, Richard M. Watson  
September 6, Richard D. Gegner  
September 7, Richard M. Watson (2 pm)

### Middlebury, Vermont

Middlebury College, Fridays at 5 pm  
August 7, Tatiana Lukyanova  
August 14, George Matthew Jr. (4 pm)

### Minneapolis, Minnesota

Central Lutheran Church  
Sundays at 11:15 am  
August 2, Julianne Vanden Wyngaard

### Montréal, Québec

Oratoire Saint-Joseph, Sundays at 2:30 pm  
August 9, Andrée-Anne Doane, David Doane, & Gabriel Doane-Picard

### Naperville, Illinois

Naperville Millennium Carillon  
Tuesdays at 7 pm  
August 4, Francis Crépín  
August 11, Jonathan Hebert  
August 18, Tim Sleep

### Northfield, Vermont

Norwich University, Saturdays at 1 pm  
August 1, Elena Sadina

### Norwood, Massachusetts

Norwood Memorial Municipal Building  
Mondays at 7 pm  
August 3, Margaret Angelini  
August 10, Lee B. Leach  
August 17, Tatiana Lukyanova

### Ottawa, Ontario

Peace Tower Carillon  
Weekdays in August at 11 am  
Andrea McCrady, Carillonneur

### Princeton, New Jersey

Princeton University, Grover Cleveland Tower, Sundays at 1 pm  
August 2, Margaret Pan  
August 9, Lisa Lonie  
August 16, Buck Lyon-Vaiden  
August 23, Ellen Dickinson  
August 30, Tebbel/Lonie Duo

### St. Paul, Minnesota

House of Hope Presbyterian Church  
Sundays at 4 pm  
August 2, Julianne Vanden Wyngaard  
August 9, Dave Johnson

### Storrs, Connecticut

Storrs Congregational Church  
Thursdays at 6 pm  
August 6, Gerald Martindale  
August 13, Andrée-Anne Doane  
August 20, David Maker

### Valley Forge, Pennsylvania

Washington Memorial Chapel  
Wednesdays at 7:30 pm  
August 5, Margaret Pan  
August 12, Doug Gefvert & Irish Thunder Pipes & Drums  
August 19, Jesse Ratcliffe  
August 26, Ellen Dickinson

### Bert Adams, FAGO

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Park Ridge, IL  
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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.

16 AUGUST

**Josh Boyd**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Don Fellows**; St. Paul Cathedral, Pittsburgh, PA 4 pm  
**Colin Lynch**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
**Karen Beaumont**; St. Hedwig Catholic Church, Milwaukee, WI 2 pm  
**Donald VerKuilen**; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

18 AUGUST

**Walter Strony**; Merrill Auditorium, Portland, ME 7:30 pm  
**Robert Barney**; Old West Church, Boston, MA 8 pm

19 AUGUST

**Anne Laver**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Ann Dobie**; Christ Church, Michigan City, IN 12:10 pm  
**Mario Buchanan**; First English Lutheran, Appleton, WI 12:15 pm  
**Ahreum Han**; Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI 7 pm

20 AUGUST

**Donald VerKuilen**; Cathedral of St. Paul, St. Paul, MN 7:30 pm

23 AUGUST

**John Paul Farahat**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Anthony Williams**; St. Paul Cathedral, Pittsburgh, PA 4 pm

25 AUGUST

**Ray Cornils**, with Kotzschmar Festival Brass; Merrill Auditorium, Portland, ME 7:30 pm  
**Khristian Erich Bauer-Rowe & Jerome Fung**; Old West Church, Boston, MA 8 pm

26 AUGUST

**Carl Klein**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Marilyn & Ralph Freeman**; St. Paul Lutheran, Neenah, WI 12:15 pm  
**Matt Haider**; Queen of the Rosary Chapel, Sinsinawa Mound, Sinsinawa, WI 7 pm

30 AUGUST

**Charles Hicks**; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm  
**Alistair Stout**; St. Paul Cathedral, Pittsburgh, PA 4 pm

4 SEPTEMBER

**Andrew Peters**; Christ Lutheran, Kokomo, IN 7 pm  
**Karen Beaumont**; Grace Lutheran, Milwaukee, WI 5 pm

8 SEPTEMBER

**Jeff VerKuilen**; Church of the Gesu, Milwaukee, WI 7:30 pm

11 SEPTEMBER

**Diane Meredith Belcher, Peter Conte & John Walker**; Center Church, Hartford, CT 7:30 pm  
Choir of Trinity College, Cambridge, UK; St. Ignatius Loyola, New York, NY 7 pm  
**John Cannon**; National City Christian Church, Washington, DC 12:15 pm  
**Nicholas Schmelter**; First Presbyterian, Caro, MI 7 pm

13 SEPTEMBER

**Christopher Houlihan**; Church of Christ at Dartmouth, Hanover, NH 4 pm  
**Nathan Laube**; First Presbyterian, Lancaster, PA 4 pm

Evensong, Choir of Trinity College, Cambridge, UK; St. Andrew Episcopal, Pittsburgh, PA 4:30 pm

**Brenda Portman**; Hyde Park Community UMC, Cincinnati, OH 4 pm

**Stephen Schnurr**; Chapel of the Resurrection, Valparaiso University, Valparaiso, IN 3 pm

14 SEPTEMBER

Choir of Trinity College, Cambridge, UK; Calvary Episcopal, Pittsburgh, PA 7:30 pm

15 SEPTEMBER

**Kent Tritle**; Stetson University, Deland, FL 7:30 pm  
**Ken Cowan**; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
**Yun Kyong Kim**; Alumni Hall, Indiana University, Bloomington, IN 8 pm  
**Zach Klobnak**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm

16 SEPTEMBER

Choir of Trinity College, Cambridge, UK; St. George Episcopal, Nashville, TN 7 pm

17 SEPTEMBER

**Chelsea Chen**; Rollins College, Winter Park, FL composition class 12:30 pm, recital 7:30 pm

18 SEPTEMBER

**David Carrier**; Methuen Memorial Music Hall, Methuen, MA 8 pm  
**Jeannine Jordan**, with media artist; First Baptist Church of America, Providence, RI 7:30 pm  
**Randall Sheets**; National City Christian Church, Washington, DC 12:15 pm  
Choir of Trinity College, Cambridge, UK; St. Philip Episcopal Cathedral, Atlanta, GA 8 pm  
**Todd Wilson**; St. Paul Episcopal, Indianapolis, IN 7:30 pm

19 SEPTEMBER

**Andrew Scanlon**; St. Paul's Episcopal, Greenville, NC 7:30 pm

20 SEPTEMBER

**+Christopher Houlihan**; Co-Cathedral of St. Joseph, Brooklyn, NY 3 pm  
**Annie Laver**; St. Paul Cathedral, Pittsburgh, PA 4 pm  
**Alan Morrison**; Camp Hill Presbyterian, Camp Hill, PA 4 pm  
**Jonathan Rudy**; Forrest Burdette Memorial United Methodist, Hurricane, WV 3 pm  
**Todd Wilson**; St. John United Methodist, Augusta, GA 3 pm  
**Nathan Laube**; Vineville United Methodist, Macon, GA 4 pm  
**Isabelle Demers**; Stambaugh Auditorium, Youngstown, OH 4 pm  
**Ken Cowan**; Christ Lutheran, Athens, OH 4 pm  
Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm  
**Stan Jones**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

21 SEPTEMBER

**Marilyn Keiser**; Church Street United Methodist, Knoxville, TN 7:30 pm

22 SEPTEMBER

**Karen Beaumont**; King's Chapel, Boston, MA 12:15 pm  
**Gail Archer**; St. Paul Chapel, Columbia University, New York, NY 6 pm

25 SEPTEMBER

**Joanne Peterson**; National City Christian Church, Washington, DC 12:15 pm  
**Bradley Hunter Welch**; U.S. Naval Academy, Annapolis, MD 7:30 pm  
**Nathan Laube**; Auer Hall, Indiana University, Bloomington, IN 8 pm

26 SEPTEMBER

**Ken Cowan**; Merrill Auditorium, Portland, ME 7:30 pm  
**Craig Cramer**; First Congregational, Hudson, OH 8 pm  
**Nathan Laube**, masterclass; Auer Hall, Indiana University, Bloomington, IN 11 am

27 SEPTEMBER

**Robert Bates**; Vassar College Chapel, Poughkeepsie, NY 3 pm  
**Katherine Meloan**, with trumpet; Fordham United Methodist, New York, NY 4 pm  
**Jonathan Ryan**; Austin Auditorium, Wingate University, Wingate, NC 4 pm



## Calendar

**Stefan Engels;** Spring Valley Presbyterian, Columbia, SC 3 pm  
**Bruce Neswick;** Wesley Memorial United Methodist, Savannah, GA 5 pm  
**Jeremy Filsell;** Emory University, Atlanta, GA 4 pm

28 SEPTEMBER

**David Fienen;** Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 SEPTEMBER

**Christopher Houlihan;** Mount St. Mary's Seminary, Emmitsburg, MD 7 pm

**Kent Tritle;** First United Methodist, Newnan, GA 7 pm

UNITED STATES  
 West of the Mississippi

15 AUGUST

**Gail Archer;** Legion of Honor, San Francisco, CA 4 pm

16 AUGUST

**Gail Archer;** Legion of Honor, San Francisco, CA 4 pm

**Katya Gotsdiner;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm  
 Choral festival; Segerstrom Concert Hall, Costa Mesa, CA 5 pm

**Tom Mueller;** Westwood United Methodist, Los Angeles, CA 3 pm

17 AUGUST

**Tim Frank;** Trinity Lutheran, Rochester, MN 12:15 pm

**Paul Jacobs;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

21 AUGUST

**Isaac Drewes;** Christ Episcopal, Tacoma, WA 12:10 pm

24 AUGUST

**Alcée Chriss;** St. Paul Lutheran, Albuquerque, NM 7 pm

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

25 AUGUST

**Christopher Ganza;** Trinity Lutheran, Rochester, MN 12:15 pm

28 AUGUST

**David Pickering;** Kansas State University, Manhattan, KS 7:30 pm

30 AUGUST

**Ken Cowan;** Our Lady of Fatima Catholic Church, Lafayette, LA 2 pm

**Bradley Hunter Welch;** Canyon Creek Presbyterian, Richardson, TX 5 pm

**Christoph Tietze;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

31 AUGUST

**James Hammann & Amy Christensen;** St. Matthew's by-the-Bridge Episcopal, Iowa Falls, IA 4 pm

**Clark Sterling & Carol Williams;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

6 SEPTEMBER

**Christoph Tietze;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

11 SEPTEMBER

**Jung-A Lee;** St. Andrew's Presbyterian, Newport Beach, CA 12 noon

13 SEPTEMBER

**Kola Owolabi;** Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

**Zoltan Varga;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

18 SEPTEMBER

**Susanna Valleau;** Christ Episcopal, Tacoma, WA 12:10 pm

19 SEPTEMBER

**James Welch;** Bethania Lutheran, Solvang, CA 1 pm

20 SEPTEMBER

Choir of Trinity College, Cambridge, UK; Incarnation Episcopal, Dallas, TX, 11 am  
 Choral Eucharist, 4 pm concert

**Paul Jacobs;** Broadway Baptist, Fort Worth, TX 7 pm

**Andrzej Szadejko;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

22 SEPTEMBER

Choir of Trinity College, Cambridge, UK; First-Plymouth Congregational, Lincoln, NE 7:30 pm

25 SEPTEMBER

**Andrew Peters;** Third Baptist, St. Louis, MO 12:30 pm

**Scott Dettra;** University Park Methodist, Dallas, TX 7:30 pm

26 SEPTEMBER

**George Baker;** Kerr Gothic Hall, University of Oklahoma, Norman, OK 8 pm

27 SEPTEMBER

**Stephen Hamilton;** Christ United Methodist, Rochester, MN 4 pm

**Isabelle Demers;** Christ United Methodist, Plano, TX 7 pm

**Elna Johnson;** Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

28 SEPTEMBER

**James Welch;** Christ Episcopal, Eureka, CA 7:30 pm

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# Calendar

## INTERNATIONAL

15 AUGUST

**James Hicks;** Cathedral, Oslo, Norway 12 pm

16 AUGUST

**James Hicks;** Cathedral, Bergen, Norway 7:30 pm  
**David Enlow;** Église St-Michel, Chamonix-Mont-Blanc, France 5 pm  
**Philip Crozier;** Domkyrka, Växjö, Sweden 6 pm

18 AUGUST

**David Enlow;** Cathedral, Salzburg, Austria 12 noon  
**Jonathan Vromet;** St. James United Church, Montreal, QC, Canada 12:30 pm

19 AUGUST

**Stefan Kagl;** Hauptkirche St. Michaelis, Hamburg, Germany 7 pm  
**Michael Diercks;** Kreuzkirche, Dresden, Germany 8 pm

21 AUGUST

**Jürgen Geiger;** Hauptkirche St. Petri, Hamburg, Germany 6:30 pm  
**Philip Crozier;** Pfarrkirche St. Gudula, Rheda, Germany 7 pm

23 AUGUST

**Philip Crozier;** Stadtkirche, St. Dionysius zu Krefeld, Germany 4:30 pm  
**Robert Bates;** Cathedrale, Sarlat, France 4 pm

25 AUGUST

**Vincent Boucher;** St. James United Church, Montreal, QC, Canada 12:30 pm

26 AUGUST

**Kristian Krogsøe;** Hauptkirche St. Michaelis, Hamburg, Germany 7 pm  
**Richard Elliott;** Frauenkirche, Dresden, Germany 8 pm

**Philip Crozier;** Dom, Essen, Germany 7:30 pm

28 AUGUST

**John Scott;** Hauptkirche St. Petri, Hamburg, Germany 6:30 pm  
**Philip Crozier;** Münster, Konstanz, Germany 8 pm  
**Christophe Mantoux;** Jacobikirche, Lübeck, Germany 7 pm

29 AUGUST

**Bernhard Haas & Pierre Pincemaille;** Église St. Martin, Dudelange, Luxembourg 8 pm

30 AUGUST

**Harald Vogel;** St. Laurentiuskirche, Langwarden, Germany 5 pm

1 SEPTEMBER

**Heejin Kim;** Zionskirche, Worpswede, Germany 8 pm  
**Frédéric Deschamps;** St. James United, Montreal, Quebec, Canada 12:30 pm

2 SEPTEMBER

**Wolfgang Zerer;** St. Johanniskirche, Wiefelstede, Germany 8 pm  
**Daniel Chappuis;** Hofkirche, Dresden, Germany 8 pm  
**Christian Wilson;** Westminster Cathedral, London, UK 7:30 pm

3 SEPTEMBER

**Christoph Schoener;** Hauptkirche St. Michaelis, Hamburg, Germany 7 pm  
**Bernhard Haas;** Dom St. Marien, Freiberg, Germany 8 pm  
**Christian Smitt;** Der Aa-Kerk, Groningen, Netherlands 8 pm  
**Pieter van Dijk;** St. Paul's Cathedral, London, UK 6:30 pm

4 SEPTEMBER

**Thomas Dahl;** Hauptkirche St. Petri, Hamburg, Germany 6:30 pm

**Jan Katschke;** St. Jakobikirche, Freiberg, Germany 12 noon  
**Frédéric Champion;** St. Nikolaikirche, Freiburg, Germany 7:30 pm  
**Hans-Ola Ericsson;** Kirche Ss. Peter & Paul, Cappel, Germany 7 pm

5 SEPTEMBER

**Carsten Hohl;** Dom, Limburg, Germany 4 pm  
**David Jonies;** Notre Dame Cathedral, Paris, France 8 pm

6 SEPTEMBER

**Luca Guglielmi;** with La Compagnia del Madrigale, St. Cyprian- und Corneliuskirche, Ganderkesee, Germany 5 pm  
 Bach, *Magnificat*, cantatas 10, 182; Stadtkirche, Thun, Switzerland 5 pm  
**Richard Moore;** St. Paul's Cathedral, London, UK 4:45 pm

7 SEPTEMBER

**David Higgs;** Hofkirche, Dresden, Germany 8 pm  
 Solistes de la Maîtrise Notre-Dame de Paris; Notre-Dame, Paris, France 8:30 pm

9 SEPTEMBER

**Andres Uiibo;** Kreuzkirche, Dresden, Germany 8 pm  
**Stefano Pellini;** Chiesa di S. Antonio, Borgosesia, Italy 9 pm

10 SEPTEMBER

**Bine Katrine Bryndorf;** Dom St. Marien, Freiberg, Germany 8 pm

11 SEPTEMBER

**James Johnstone;** St. Jakobikirche, Freiberg, Germany 12 noon  
**Przemyslaw Kapitula;** Chiesa di S. Maria, Valduggia, Italy 9 pm

16 SEPTEMBER

**Thiemo Janssen;** Frauenkirche, Dresden, Germany 8 pm

19 SEPTEMBER

**Christophe Mantoux;** St. Albans Cathedral, St. Albans, UK 5:30 pm

23 SEPTEMBER

**Hartmut Siebmans;** Hofkirche, Dresden, Germany 8 pm  
**Simon Johnson;** Westminster Cathedral, London, UK 7:30 pm

24 SEPTEMBER

**Margaret Phillips,** complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

25 SEPTEMBER

**Christophe Mantoux;** North Cathedral of Beijing, Beijing, China 7:30 pm  
**Margaret Phillips,** complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

26 SEPTEMBER

**Margaret Phillips,** complete Bach organ works series; St. George's Church, Hannover Square, London, UK 6 pm

27 SEPTEMBER

**Andreas Rothkopf;** Saint-Sulpice, Paris, France 4 pm

30 SEPTEMBER

**Holger Gehring;** Kreuzkirche, Dresden, Germany 8 pm

F. ALLEN ARTZ, Grace Lutheran Church, Lancaster, PA, April 26: *Praeludium in E*, Lübeck; *Allein Gott in der Höh sei Ehr*, BWV 662, Bach; *Wer nur den lieben Gott läßt walten*, Böhm; Prière (*Quatre Pièces*), Jongen; *Prelude and Fugue in d*, op. 37, no. 3, Mendelssohn; *Fugue in E-flat*, BWV 552, Bach; *Fugue No. 1 in B-flat (Six Fugues on the Name BACH for Organ or Pianoforte*, op. 60), Schumann; *Suite on the Second Tone*, Clérambault; *Paraphrase on Judas Macabaeus*, Guilmant; *Partita on O Morning Star, How Fair and Bright*, Burkhardt.

STEPHANIE BURGOYNE, St. Jude's Anglican Church, Brantford, ON, Canada, May 16: *Prélude en forme de Marche*, Bédard; Allegro (*Concerto in g*), Graun; *Pasticcio*, Langlais; *Concerto Grosso*, Corelli; Dialogue (*Sonata No. 1*), Becker; *Bugler's Holiday*, Anderson.

CHELSEA CHEN, St. Raphael Catholic Church, Naperville, IL, May 8: *Sinfonietta*, Gjeilo; *Toccata, Adagio, and Fugue in C*, BWV 564, Bach; *Dolly Suite*, Fauré, transcr. Clerc; *Taiwanese Suite*, Chen; *Miroir*, Wammes; *Prelude and Fugue in B*, Dupré.

JOHN COLLINS, St. Nicholas Church, Brighton, UK, April 8: *Toccata Quarta*, Frescobaldi; *Ricercar in c*, Pachelbel; *Meio Registo 2 Tom*, de Conceição; *Sonatas 24 in F and 16 in G*, anon. 18th cen. Croatia; *Voluntary no. 7*, S. Goodwin; *Voluntary 5 in F*, W. Goodwin; *Voluntary 6 in D*, J. Alcock, Sr.; *Fantaisie in C*, Handel.

PAUL DERRETT, Holy Trinity & St. Saviour Church, Sloane Square, London, UK, March 28: *Prelude and Fugue in C*, BWV 545, Bach; *Voluntary in e*, op. 7, no. 7, Stanley; *An Old German Tune*, Skidmore; *On Hearing the First Cuckoo in Spring*, Delius; *Symphony No. 2*, Weitz.

JONATHAN DIMMOCK, Mosteiro de São Bento de São Paulo, Brazil, April 7: *Sarabande for the morning of Easter*, Howells; *Prelude and Fugue in C*, BWV 547, Bach; *Miriam's Dance*, Martinson; *Resurrection Suite*, King; *Choral-Improvisation on 'Victimae paschali'*, Tournemire.

MATTHEW DIRST, St. Mark's Episcopal Cathedral, Seattle, WA, May 1: *The Art of Fugue* (complete), BWV 1080, Bach.

DELBERT DISSELHORST, St. Mark's Lutheran Church, Marion, IA, March 22: *King David's Dance*, Paulus; *Ah, Holy Jesus*, Brahms; *Ah, Holy Jesus*, Walcha; *Fugue in E-flat*, BWV 542, Bach; Walther's Prelied (*Meistersinger*), Wagner; *Elfes*, op. 7, Bonnet; *Lotus Blossom*, Strayhorn, arr. Wyton; *Prelude à 5 (Grave) in E-flat major*, Lemmens; *Tu es petra (Byzantine Sketches)*, Mulet.

JOHN FENSTERMAKER, Bethesda-by-the-Sea Episcopal Church, Palm Beach, FL, May 3: *Fantasia on Ein Feste Burg ist unser Gott*, Praetorius; *Offertory for Easter Day (O Filii et Filiae)*, Dandrieu; *Variations on Kum Ba Yah*, Behnke; *All Through the Night*, arr. Lemare; *Finale (Symphonie I)*, Vierende.

STEPHEN HAMILTON, Grace Cathedral, San Francisco, CA, March 1: *Le Chemin de la Croix*, op. 29, Dupré.

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SIMON THOMAS JACOBS, St. Albans Cathedral, St. Albans, UK, May 16: *Grand Dialogue du 5e Ton*, Marchand; *Allein Gott in der Höh sei Ehr*, BWV 663, Bach; *Toccata and Fugue in E*, Krebs; *Cathédrales*, op. 55, Vierne; *Prélude sur l'introit de l'Épiphanie*, *Fugue sur le thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, Duruflé; *Nocturne*, Sanger; *Sinfonietta*, Moore.

KYLE JOHNSON, Bethany College, Lindsborg, KS, April 24: *Comes Autumn Time*, Sowerby; *Lyric Rhapsody*, Wright; *Dearest Jesus, at Your Word, If God Himself Be for Me, Soul, Adorn Yourself with Gladness*, Frahm; *Prelude and Fugue in d*, BWV 539, Bach; *Sonata in f*, op. 65, no. 1, Mendelssohn; *St. Louis Blues*, Handy.

DAVID C. JONIES, Presbyterian Homes, Elliott Chapel, Evanston, IL, April 27: *Sonata No. 4 in a*, op. 98, Rheinberger; *Organ Concerto in B-flat*, op. 4, no. 2, Handel, arr. Dupré; *Sonata No. 2*, Hindemith; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns.

ANTHONY JURICH, Loyola University, Madonna della Strada Chapel, Chicago, IL, April 19: *Prelude and Fugue in E*, BWV 566, Bach; Middlebury, Distress, Happy Land (*Sacred Sounds*), Shearing; *Prelude and Fugue in d*, op. 37, no. 3, Mendelssohn; *Contemplation de la Vierge Marie*, Corbett; *Adagio (Organ Symphony No. 3 in f-sharp)*, op. 28), Vierne; *Choral in a*, Franck.

YUN KYONG KIM, St. Ita Catholic Church, Chicago, IL, April 26: Les Cloches de Hinckley (*Pièces de Fantaisie, Suite IV*, op. 55), Vierne; *Elfes*, Bonnet; *Fantasmagorie*, JA 63, Alain; *Evocation à la Chapelle Sixtine*, Liszt; *Toccata in d*, op. 11, Prokofiev, transcr. Guillou; *Freu dich sehr, o meine Seele*, Macht hoch die Tür (*Chorale Improvisations*, op. 65), Karg-Elert; *Mad Rush*, Glass; *Variations on a Theme by Handel*, op. 29, Landmann.

SARAH KRAAZ, Parish Church of St. Helena, Beaufort, SC, March 20: *Toccata avanti la messa*, Canzon dopo la pistola (*Messa della domenica*), Frescobaldi; *Fantasia in b*, BWV 563, *Prelude and Fugue in C*, BWV 545, Bach; *Was Gott tut, das ist wohlgetan*,

Pachelbel; *Elevazione, Postcommunio and Ite missa est*, Anonymous; *Voluntary in A*, Selby; *Variations on the Sicilian Hymn*, Carr; *Pastorale on Italian Hymn*, Proulx; Pastorella, Fauxbourdon, Musette, Caccia (*Variations on I Come with Joy*), Dahl; *Toccata on Nettleton*, Biery.

OLIVIER LATRY, Walt Disney Concert Hall, Los Angeles, CA, April 19: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Prière*, op. 20, Franck; *Final (Sonata No. 1)*, op. 42), Guilmant; *Berceuse à la mémoire de Louis Vierne*, Boléro, Cocheau; *Symphony No. 2*, Vierne.

GABRIELLA MAKUC and SAMUEL BUSE, Memorial Chapel, Lawrence University, Appleton, WI, May 27: *Pasticcio (Organ Book)*, Langlais; *Arabesque (24 Pièces en style libre)*, op. 31), Vierne; *Herzlich tut mich verlangen* (op. 122, no. 10), Brahms; *Wo soll ich fliehen hin*, BWV 646, *Wachet auf, ruft uns die Stimme*, BWV 645, *Prelude and Fugue in G*, BWV 541, Bach.

WILLIAM MCVICKER, Town Hall, Reading, UK, May 9: *Choral-Improvisation, Nun danket alle Gott*, Karg-Elert; *Overture to 'The Pirates of Penzance'*, Sullivan; *In Springtime*, Hollins; *Fantasia on Old Welsh Airs*, Faulkes; *March: Halley's Comet*, Moore; *Jubilant March*, Dawre; *Overture to 'Zampa'*, Hérold; *Five Portraits*, Webber; *Sortie in E-flat*, Lefebure-Wely.

AARON DAVID MILLER, St. Mark Episcopal Cathedral, Minneapolis, MN, April 26: *Jump, Rain Descends, Chorale Fantasy on LOBE DEN HERREN*, Miller; *Liberatango*, Piazolla, arr. Miller; *Par Una Cabeza*, Gardel, arr. Miller; *Habanera, To the Walker*, Miller; improvised sonatina.

ROSALIND MOHNSEN, Adolphus Busch Hall, Harvard University, Cambridge, MA, March 12: *Maestoso (Sonata III)*, op. 4), Thayer; *Herzlich tut mich verlangen*, Kirnberger; *Herzlich tut mich verlangen*, Brahms; *Fugue in g*, BWV 542, Bach; *Fugue on BACH*, op. 60, no. 5, Schumann; *Tokkata (Orgelkonzerte on Es sungen Drei Engel)*, op. 34), Micheelsen.

MARTIN NEARY, with Alice Neary, cello, St. Peter's Church, St. Albans, UK, April 18: *Sonata in D for cello and organ, Toccata and Fugue in d*, BWV 538, Bach; *Prière*, Saint-Saëns; *Kol Nidrei*, Bruch.

WILLIAM NESS, First Baptist Church, Worcester, MA, May 15: *Pageant*, Sowerby; *Von Gott will ich nicht lassen*, BWV 658, Herr Jesu Christ, *dich zu uns wend*, BWV 655, *Prelude and Fugue in c*, BWV 546, Bach; *Scherzo*, op. 2, Duruflé; *Deuxième Fantaisie*, JA 117, Alain; *Hymne aux Mémoires Héroïques*, Grunenwald; *Tableaux d'une Exposition/Pictures at an Exhibition*, Mussorgsky, transcr. Guillou.

DAVID RHODES, Chapel of the Holy Spirit, Techny Towers, Techny, IL, May 3: *Fanfare*, Lemmens; *Largo in G*, Handel; *The Cuckoo*, d'Aquin; *Prelude on 'Rhosymedre'*, Vaughan Williams; *Come, Sweet Death*, BWV 478, *Wer nur den lieben Gott lässt walten*, BWV 642, *Ich ruf zu dir, Herr Jesu Christ*, BWV 639, *In dir ist Freude*, BWV 615, Bach; *Grand Choeur*, Dubois; *Berceuse*, Carillon, *Meditation (24 Pièces en style libre)*, Vierne; *Final (Sonata I)*, Guilmant.

DOROTHY YOUNG RIESS, Resurrection Catholic Church, Santa Rosa, CA, March 22: *Prelude, Fugue, and Chaconne in C*, Buxtehude; *Prelude and Fugue in b*, BWV 544, Bach; *Adagio Cantabile (Piano Sonata No. 8)*, Beethoven, arr. Riess; *Poco Adagio (Seven Improvisations)*, op. 150), Saint-Saëns; *Pilgrim's Chorus (Tannhauser)*, Wagner, arr. Liszt; *Acclamations (Suite Médiévale)*, Langlais; *Le Jardin Suspendu*, Alain; *Valse Mignonne (Three Pieces for Organ)*, op. 142, no. 2), Karg-Elert; *Chorale Preludes on Familiar Hymn Tunes, Fantasy and Passacaglia on Ein feste Burg*, Riess.

HAROLD STOVER, Cathedral of St. John the Divine, New York, NY, April 19: *Fanfare*, Very Slowly (*Sonatina*), Sowerby; *Five Preludes on American Folk Hymns*, Stover; *Manhattan Serenade*, Alter, arr. Rio; *Tambourine*, Stover.

JEREMY DAVID TARRANT and JOE BALISTRERI, Cathedral of the Most Blessed Sacrament, Detroit, MI, April 18: *Grand*

*Choeur Dialogué*, Gigout; *Toccata and Fugue in d*, BWV 565, *Jesu, Joy of Man's Desiring*, Bach; *Maundy Thursday (Holy Week)*, Hancock; *Rigaudon*, Campra; *Adagio (Symphonie III)*, Vierne; *Cantabile, Pièce héroïque*, Franck; *Paraphrase sur Salve Regina*, Langlais; *Choral Varié sur Veni, creator*, Duruflé.

TIMOTHY TIKKER, St. Augustine Cathedral, Kalamazoo, MI, March 29: *Seven Chorale-Poems for Organ on the Last Seven Words of Christ*, Tournemire.

DAVID TROIANO, National Shrine of St. Francis Xavier Cabrini, Chicago, IL, April 19: *Toccata Secunda*, Merula; *Recercar Terzo*, Cavazzoni; *Tocata per l'Elevatione*, Frescobaldi; *Sonata Fuga Vivace*, Pasquini; *Suonata del Pergolesi*, Pergolesi; *Suonate di stile Fugato*, Santucci; *Scherzo*, Bossi; *Adagio in Sol minore* (Tomaso Albinoni), Giazotto; *Toccata*, Ginastera; *Tiento de Falso*, Bruna; *Fugue in b*, BWV 579, *Allegro (Concerto in a)*, BWV 593i), Bach; *Cantilena*, Foote; *Toccata on Hyfrydol*, Pardini.

CHRISTOPHER URBAN, First Presbyterian Church, Arlington Heights, IL, April 1: *March, based on a theme by Handel*, Guilmant; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Variations on 'Wondrous Love'*, Lau; *Sarabande*, Tartini; *Choral*, Jongen; *Land of Rest*, arr. Hamlin; *Adagio for Strings*, Barber; *Toccata (Symphony No. 5)*, Widor.

JONATHAN WESSLER, First Unitarian Church, Worcester, MA, April 24: *Overture 'Leonore' No. 3*, op. 72b, Beethoven, transcr. Wessler; *Choral (Symphonie Romane)*, op. 73), Widor; *Fantaisie et Fugue*, op. 18, no. 6, Boëly; *Innig—Etwas bewegter, Nicht zu schnell (Sechs Studien in kanonischer Form)*, op. 56), Schumann; *Alla sarabanda (Phantasy Quintet)*, Vaughan Williams, transcr. Ley; *Rhosymedre (Three Preludes for Organ Founded on Welsh Hymn Tunes)*, Vaughan Williams; *Sonata no. 1 in d*, op. 42, Guilmant.

JAY ZOLLER, First Baptist Church, Waterville, ME, March 29: *Sei gegrüßet, Jesu gütig*, Bach; *Three Short Pieces*, Cooman; *Toccata (Second Suite)*, Vierne.

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## PUBLICATIONS / RECORDINGS

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