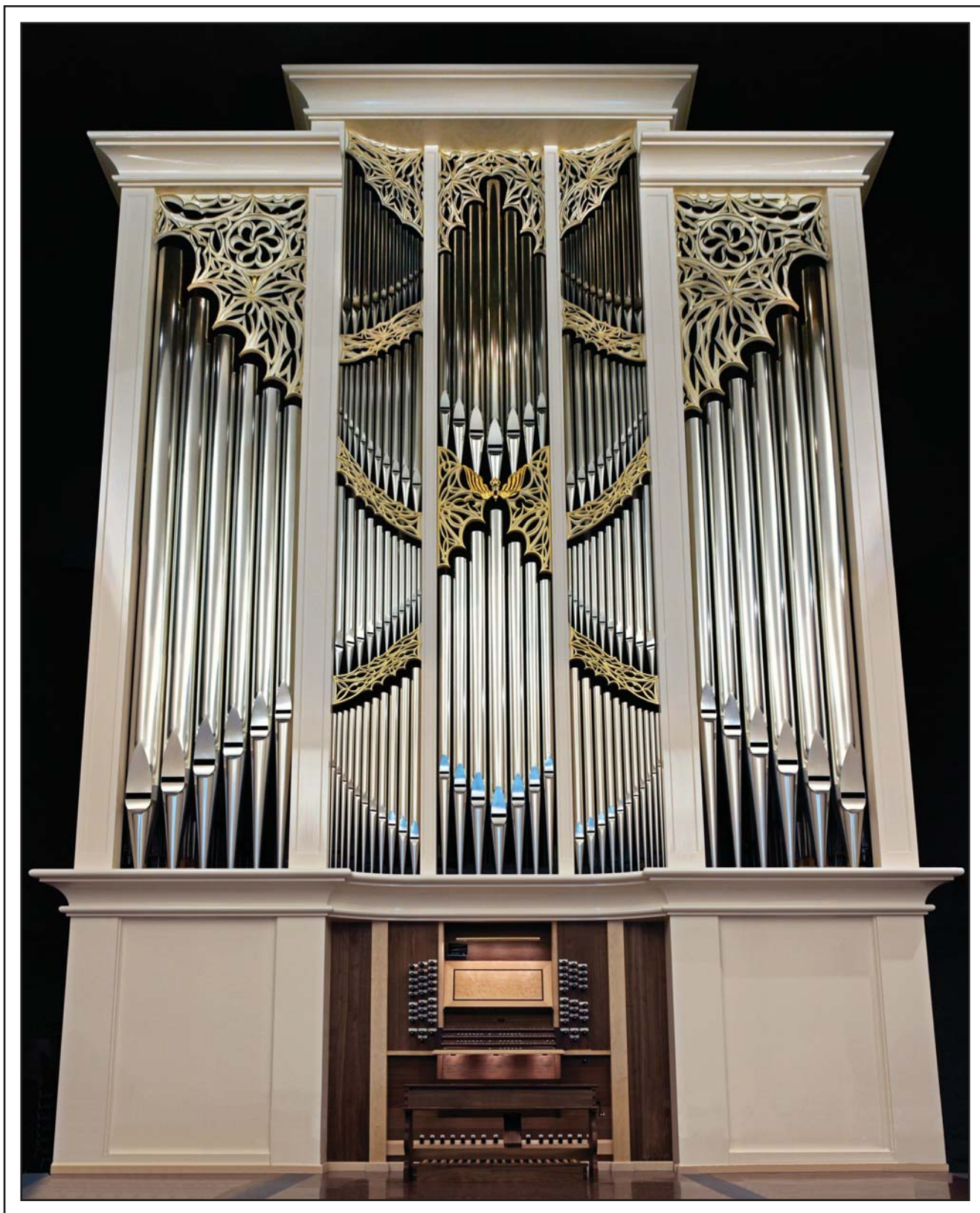


THE DIAPASON

AUGUST, 2011



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Houston, Texas
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THE DIAPASON

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Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON is part two of Fabrizio Scolaro's detailed discussion of the many unusual sound effects found on historical Italian organs: birds, bells, drums, and more. H. Joseph Butler considers Bach's transcriptions from Vivaldi's *L'estro armonico*, and their role in Bach's stylistic development: learning exercises or mature essays?

John Bishop devotes his column "In the wind . . ." to answering recent responses from readers, and Gavin Black finishes up his discussion of the process and place of memorization in learning and performing. All this is in addition to our regular departments of news, reviews, new organs, international calendar, organ recital programs, and classified advertising.

Audio and video files

As I write this column, we are setting up a location on THE DIAPASON website for audio and video files. The first postings feature recordings from the Seewen Museum in Switzerland, illustrations from David Rumsey's article, "Welte's Philharmonie roll recordings 1910-1928: My afternoons with Eugene Gigout" (THE DIAPASON, March 2011,

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pp. 25-33). The second posting features audio and video clips for Fabrizio Scolaro's "Birds, Bells, Drums, and More," from this issue and July's. We will be expanding this section of our website, offering performances and demonstrations, including the opportunity for readers to upload their own videos.

Website and newsletters

A reminder: our website contains a wealth of information beyond our printed journal. As I write this, the calendar on our website contains nearly 300 listings, ranging from the present date through several months ahead. To access the web calendar, visit our website <www.TheDiapason.com> and at the top of the page, click on "Events Calendar." Then you can click on any individual listing for more detailed information.

We continue with two e-mail newsletters each month: classified ads on the second Tuesday of the month, and general news on the fourth Tuesday of the month. If you are not receiving these free newsletters, please sign up at <www.TheDiapason.com>, and click on "Newsletter" at the top of the page.

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Letters to the Editor

In the wind . . .

In his column in the June issue of THE DIAPASON, John Bishop reminds us of the effect of releasing chords on organs with 'flexible' wind. It may not just apply to big chords, although the effect will be subtler. GOArt in Sweden and the Eastman School of Music did some measurements a few years ago showing transients in the wind trunks at the attack and release of a note.

I have followed this up as part of my project on mechanical actions at Edinburgh University (funded by the Arts and Humanities Research Council). I had a masters student (Jia Min Tan) measure the pressure in the pallet box during the attack and release of a note with a single pipe, using my experimental model organ. The pressure in the pallet box varied by around 10% and clearly varied the sound envelope. She removed a pipe from the chest so that just the second pipe could be recorded. Simple listening tests demonstrated that depressing the key of the second note as consistently as possible produced differing sounds depending on when it was pressed relative to the release of the first note. This can be in the relatively stable air before the first note is released, in the increased pressure as the first note is released, in the reduced pressure as the pressure oscillates or in turbulent air if many notes are being played.

The main part of my work to date (*Proceedings of the International Symposium on Musical Acoustics*, Sydney 2010) showed that rhythm and timing variations are more important than variations in key movement in organ playing. Players are not always aware that they are making these variations. Combined with the results from the pressure measurements, there is a clear mechanism for transient variation during organ playing, but this does not necessarily mean transient control and it is [in] addition to the change in the sound

due simply to the timing differences between the two notes. The evidence suggests that the basic design of the bar and slider chest actually makes it difficult for the player to vary the movement of the pallet even with different key movements in typical organs.

It is, therefore, of course, possible to get transient variation with an electric action.

There is much work still to be done, requiring the active involvement of organ builders and musicians. Organ playing is essentially an art, but by understanding more of the science, we can concentrate more on the important elements.

Alan Woolley
Post Doctoral Research Fellow
University of Edinburgh
Musical Acoustics
School of Physics and Astronomy

Insta-Temperament

I am always delighted to find, lurking amongst the classified advertising, one of your bold-print items that brings me up to date on leading-edge organ technology. As inventor of the Ultra-high-tech black-box technology that makes the Insta-Temperament system possible (March 2011), I am prepared to reveal the secret of its workings. A bottle of helium is kept in the organ chamber and the gas is metered into each pipe through needle valves controlled by stepper motors. The computer-monitored stepper motor adjusts the flow to raise the pitch of the pipe by just the right amount to attain the temperament desired. Of course this doesn't work for reeds, but who notices? Where the choir sits directly in front of the organ, the music director will find that a choir that tends to sing flat will now sing miraculously on pitch. Interested readers should contact the undersigned at Temperament.com for price lists or a quote.

John Coenraads
Victoria BC

Here & There

Spreckels Organ Society, Balboa Park, San Diego, continues its summer organ festival, Mondays at 7:30 pm: August 1, Christopher Houlihan; 8/8, Robert Plimpton; 8/15, David Arcus; 8/22, Dennis James, with silent movie; 8/29, Carol Williams. For information: <sosorgan.org>.

St. James United Church, Montreal, Quebec, Canada, continues its summer recital series, Tuesdays at 12:30 pm: August 2, Kurt-Ludwig Forg; and 8/9, Vincent Thévenaz. For further information: <www.stjamesunitedchurchmontreal.com>.

Methuen Memorial Music Hall, Methuen, Massachusetts, continues its 2011 concert series: August 3, Hans Hielscher; 8/10, Rosalind Mohnsen; 8/17, Mark Steinbach; 8/24, Andrew Sheranian; 8/31, Luca Massaglia, with saxophone. For information: <www.mmmh.org>.

St. James Anglican Church, Orillia, Ontario, Canada, continues its summer organ recitals: August 3, Richard Hansen; 8/10, Wilhelmina Tiemersma; 8/17, David Rosevear; 8/24, William Maddox; and 8/31, John McElhiney. For information: 705/325-2742; <www.stjamesorillia.com>.

Lunchtime Organ Recital Series 2011 continues in Appleton, Kaukauna, Menasha, and Neenah, Wisconsin, organized by Frank Rippl, Wednesdays from 12:15-12:45 pm: August 3, Jeff Verkuilen, Holy Cross Catholic, Kaukauna; 8/10, John Skidmore, St. Joseph Catholic, Appleton; 8/17, Blake Doss, First English Lutheran, Appleton; 8/24, Derek Nickels, St. Joseph's Catholic, Appleton; 8/25, Don Verkuilen, First Presbyterian, Neenah; 8/31, Ralph & Marilyn Freeman, St. Paul Lutheran, Neenah; September 1 (Thursday), Daniel Schwandt, Zion Lutheran, Appleton. For information: 920/734-3762.



Hutchings-Plaisted organ

First Parish Church, Brunswick, Maine, continues its 26th annual summer concert series, Tuesdays at 12:10 pm, featuring the church's 1883 Hutchings-Plaisted organ restored in 2003 by the Andover Organ Company. The series began on July 12, and continues: August 2, Katelyn Emerson; 8/9, Harold Stover. A tour of the historic church, established in 1707, is available after each concert. For information: 207/729-7331.

Old West Organ Society continues its summer organ recital series on Tuesdays at 8 pm on the C. B. Fisk organ at Old West Church, Boston, Massachusetts: August 2, Louise Mundinger; 8/9, Lee Ridgway; 8/16, Jen McPhereson; 8/23, Brandon Santini. For information: 617/739-1340; <www.oldwestorgansociety.org>.

St. Paul R.C. Cathedral, Pittsburgh, Pennsylvania, continues the summer recital series on its restored Beckerath organ: August 7, Stephen Schnurr; 8/14, Donald Fellows; 8/21, Kathy Sacco; 8/28, Daniel Sañez. For information: 412/621-6082; <<http://www.catholic-church.org/st.paulcathedralpgh/index.html>>.

The Basilica of the National Shrine of the Immaculate Conception, Washington, D.C., continues its summer organ recital series: August 7, Gerhard Weinberger; 8/14, Paul Murray; 8/21, Leo Abbott; 8/28, Federico Andreoni. For information: <www.nationalshrine.com>.

St. Mary's Cathedral, San Francisco, continues its concert series on Sundays at 3:30 pm: August 7, Alan Montgomery; 8/14, Weston Jennings; 8/21, Anthony Rispo; 8/28, Christoph Tietze; September 11, Angela Kraft Cross; 9/18, Robert Gurney; 9/25, Christoph Tietze. For information: 415/567-2020 x 213; <www.stmaryscathedralsf.org>.

The Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin, continues its summer recital series: August 14, Patrick Burkhart; 8/28, Dean Whiteway. The programs feature the shrine's 2008 three-manual, 54-rank Noack organ. For information: <www.guadalupe Shrine.org>.



Farrand & Votey organ

Campbellsville University, Campbellsville, Kentucky, presents its fourth annual organ recital series, featuring the Farrand & Votey pipe organ in



E. Ray Peebles and Frederick Swann

First United Methodist Church, Shreveport, Louisiana, celebrated the 25th anniversary of its five-manual, 110-rank M.P. Möller pipe organ with a return recital engagement by Frederick Swann. The celebration also included recognition of director of music Will K. Andress for his 40 years of service, and organist E. Ray Peebles, who is approaching 15 years as organist/artist in residence. Five octaves of English handbells were added in 1990, playable from

Ransdell Chapel. [See the article, "Farrand & Votey Organ Installed in Ransdell Chapel," by Wesley Roberts, *THE DIAPASON*, September 2009.] August 30, Maria LeRose; September 6, Nevalyn Moore; October 4, Rodney Barbour; and November 8, Robert Bozeman. For information: Dr. Wesley Roberts, 270/789-5287; <mwroberts@campbellsville.edu>; <www.campbellsville.edu>.

The International Symposium "Organ 2011," on the importance and future of the organ, takes place September 8–11 in Zurich, Switzerland. Topics include the organ and society, organ in the ecclesiastical and secular context, up-and-coming organists, trends and advances in organbuilding, preservation and restoration of historical instruments, tonal and technical encounters; the schedule includes lectures, workshops, concerts, church services, and networking. For information: <www.orgel2011.ch>.

St. Mary's Episcopal Cathedral in Memphis presents its concert series, "Music at St. Mary's: Resounding Art in a Sacred Space." September 9 (7 pm), The Fairfield Four (a cappella black gospel ensemble); October 29 (5:30 pm), Halloween Pipes Spooktacular; December 4 (7 pm), Rhodes College Music Department; February 10 (7 pm), soprano Rhea Olivaccé; March 30 (7 pm), Scott Elsholz; July 6 (7 pm), Choir of Trinity College Cambridge (UK). For information: 901/527-6123; <www.stmarysmemphis.org>.

The 16th Festival International Toulouse Les Orgues will take place October 5–16. This year's festival will honor the centenary of the birth of Jehan Alain, and the bicentenary of the birth of Aristide Cavaillé-Coll, whose instruments have a presence in Toulouse, including the Saint-Sernin Basilica. The festival will encompass concerts and lectures, and feature organ improvisations along with works for organ and instruments, from trumpet to nyckelharpa. Performers include Michel Bouvard, David Briggs, Jan Willem Jansen, Mai-ko Kato, Louis Robilliard, and Olivier Vermet, along with many other musicians and artists. Programs for children will also be presented. For information: <www.toulouse-les-orgues.org>.

Young Organ Virtuosi, which Ronald Ebrecht founded at Wesleyan University in 1990, is a biennial festival that

sponsors promising artists in concert. It is not a contest, but rather consists of high-profile engagements for those who have already won competitions. Next winter, Wesleyan University, University of Washington and Plymouth Congregational Church, Seattle, will combine to sponsor the same two performers in both locations—in Middletown, Connecticut on the weekend of February 10, and a few weeks later in Seattle.

Those who wish to be considered should submit an unedited CD or file of three works (Bach, Romantic, and contemporary), and a letter of reference by October 1, 2011 to Ronald Ebrecht, Artist in Residence and University Organist, Wesleyan University, Middletown, Connecticut, 06459-7065; or <rebrecht@wesleyan.edu>. Applicants must be born after September 1, 1986. Ronald Ebrecht, Douglas Cleveland, and Carole Terry will review submissions and make the selection.

The second **Canadian International Organ Competition (CIOC)** takes place October 5–16 in Montreal. The competition attracted 60 applications from 17 countries. A preliminary jury selected 16 competitors: David Baskeyfield (UK), Christian Lane (USA), Balthasar Baumgartner (Germany), Brian Mathias (USA), Nicholas Bideler (USA), Maria Mokhova (Russia), Sheung Chi Chan (China – Hong Kong), Jared Ostermann (USA), Ryan Enright (Canada), Anna Pinter (Hungary), Andreas Jud (Switzerland), Leydi Katherine Ramirez Lopez (Colombia), Jens Korndörfer (Germany), Joao Segurado (Portugal), Jean-Willy Kunz (France), and Yulia Yufereva (Russia).

A jury of nine organists from seven countries will determine who will win \$72,000 in prizes and other special awards, which include recital engagements in Montreal (Bach Festival), Quebec, Kansas, and Lachine. The jury is made up of John Grew (Canada), who will also preside over the jury, Martin Haselböck (Austria), James Higdon (USA), Mireille Lagacé (Canada), Susan Landale (France), Jon Lauvik (Germany), Carole Terry (USA), Thomas Trotter (United Kingdom), and Daniel Zaretsky (Russia).

The competition will take place in three rounds, between October 5 and 14, and will close with a winners' concert at Notre-Dame Basilica on October 16. The first round will be held at Immaculate Conception Church on October 5, 6, and 7; the second at Saint-Jean-Baptiste Church on October 10 and 11; and the final round at Notre-Dame Basilica on October 14. Concerts and educational activities will be held conjointly. For information: <www.ciocm.org>.

The Berlin Hook Organ Festival 2011, "America and Europe—Partnership in Organbuilding," takes place October 20–23, at the Kirche zum Heiligen Kreuz in Berlin-Kreuzberg, Germany. The schedule includes recitals by Kevin Birch, George Bozeman, Christa Rakich, Matthias Schmelmer, Matthias Schneider, lectures by John Bishop, John Brombaugh, Frits Elshout, Martin Kares, Barbara Owen, Martin Pasi, Paul Peeters, and David Wallace. For information: <www.hook-orgel.de>; <www.hook-orgel-2011.de>.

The Westfield Center for Early Keyboard Studies, in cooperation with the University of Houston, announces a competition for papers written by graduate students and those who have recently completed master's or doctoral degrees (within the last five years) in organ and related fields, for the conference "Historical Eclecticism: Organ Building and Playing in the 21st Century," to be held in Houston, Texas, April 13–15, 2012. The best proposals will receive complimentary conference registration, accommodations, and travel to the conference, and will be featured on a special conference session. Proposals may be made on any subject that addresses the general conference theme. These may include, but are not limited to, papers on historically informed organ building in recent times and/or investigations into the performance practice of particular repertoires or works. Send a one-page abstract as a PDF (250 words) to <mdirst@uh.edu> by November 1 for consideration by the conference organizing committee. Winning proposals will be notified by November 15.

The University of Alabama 2012 Organ Scholarship Competition application and recorded round deadline is November 14, 2011. There are no age restrictions. The required works for the recorded round include a major Bach work and a work in the Romantic idiom by a composer born between 1800 and 1904. The final round, to be held on January 26, 2012, must include the two works listed above plus a contemporary work by a composer born no earlier than 1905.

The winner of the competition will be a featured artist on January 27, 2012 at the eighth annual University of Alabama Church Music Conference. Joby Bell, assistant professor of music, Appalachian State University, will be an adjudicator as well as featured artist for the conference.

For information: <<http://music.ua.edu/departments/organ/>> or contact Dr. Faythe Freese, <faythefreese@earthlink.net> or 205/348-3329.



Organ Music in the Garage performers: Rachel Matthew, Anna Jeter, Phillip Wahlbeck, and Shirley Wiebe

The tenth annual **Organ Music At the Garage (OMAG)** was held on May 12. The organ is in the garage of Phillip and Donna Wahlbeck, Wichita, Kansas—an Austin Chorophone, Opus 994, built in 1921. A Trumpet stop was added to the original Chorophone. The garage door was opened, and the audience brought lawn chairs. Organists for the program were Anna Jeter, professor of organ at Friends University and organ-

ist at Eastminster Presbyterian Church; Rachel Matthew, a student of Jeter; Shirley Wiebe, organist at the Church of the Magdalen; and Phillip Wahlbeck. In addition, Rachel Matthew played violin, and Michaelie Wiebe played flute. OMAG was originally suggested by Kay Buskirk, a violist with the Wichita Symphony Orchestra, as an enjoyable venue for the public to hear a pipe organ followed by dessert.



Colin Andrews
Adjunct Organ Professor
Indiana University



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Organist/Conductor/Lecturer
Montevideo, Uruguay



Adam J. Brakel
Organist
St. Petersburg, Florida



Emanuele Cardi
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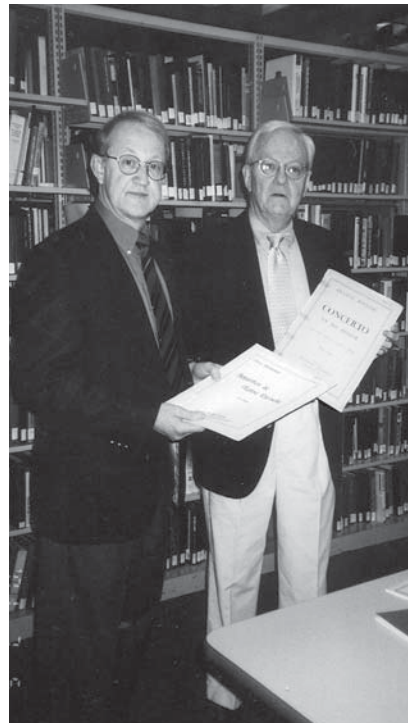
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Early Music America announces the winners of its 2011 summer workshop scholarships. Among this year's winners are Gabriel Benton, harpsichord, an undergraduate student at York College of Pennsylvania, who will attend the Oberlin Baroque Performance Institute, and Shin Hwang, fortepiano, a graduate student at the University of Michigan, who will attend the Westfield Center Summer Academy at Cornell University. For information: 206/720-6270; <www.earlymusic.org>.



Robert Dial and William Partridge, Webster University

The Webster-Eden Library of Webster University in St. Louis is the recipient of a large gift of organ music. The collection was donated by Robert Dial of Springfield, Illinois. Long respected as both an organist and organ-builder, he has built new organs and has restored old instruments. The Dial Collection consists of over 2,100 titles (in some 2,200 volumes); several hundred are anthologies. The repertoire ranges from early music through the 20th century, and many of the publications are no longer in print. Fully catalogued, the scores can be searched on the library's website (<http://library.webster.edu/>) by composer, compiler/arranger, title, subject, or keywords. Inquiries are welcome: 314/246-7821; <a.hoffman@webster.edu>.

Musica Sacra San Antonio, the Schola in residence at Our Lady of the Atonement Parish in San Antonio, Texas, has completed its inaugural season. In its first season the choir presented five Evensongs, the last on June 5, which have included works by Byrd, Gibbons, Vaughan Williams, Rachmaninov, and recent compositions of Gerald Near and David Ashley White. The twelve-member Schola is led by music director Robert M. Finster, who conceived the project, organized the choir and the board, and recruited the singers, all within about ten months. The group's new website is <musicasacrasa.org>.



The Riverside Church

The Riverside Church, New York City, presented its annual summer series of organ recitals July 5–August 2. Featured artists included Christopher Johnson, John Cantrell, Marvin Mills, Brian Harlow, and Edward Alan Moore. Each program was preceded by a recital on the Laura Spelman Rockefeller Memorial Carillon at Riverside. For information: 212/870-6721; <www.riversidechurchny.org>.

The Riverland AGO chapter (La Crosse, Wisconsin) has awarded four scholarships to Pipe Organ Encounters this summer. The recipients include Effi Sutherland, a Viroqua middle schooler and piano student of Sue Walby, to the Pipe Organ Encounter in Colorado Springs, Colorado; James Smyth, a Stevens Point high school student and organ student of Patrick Burkhart, to the Pipe Organ Encounter Advanced in Boston; Amy Gleason (director of music at St. Elizabeth Ann Seton Parish in Holmen) and Shelley Baldrige (from Hillsboro, where she is both the daughter and piano student of Riverland chapter member Jane Baldrige) attended the Pipe Organ Encounter Plus in Rockford, Illinois. These scholarships were funded with the donations received from Riverland chapter's annual Lenten organ concerts.

The Syracuse AGO chapter sponsored a repertoire demonstration May 7 at Park Central Presbyterian Church in Syracuse, New York. Performers included Susan Sady, Glenn Armstrong, Gail Ferat, Kola Owolabi, Wayne Skinner, Allison Garwood, Stephen Medicis, and Jonathan Embry.

On June 10, the annual banquet was held at Holy Cross Catholic Church in Dewitt, New York, followed by a festival of hymns. Performers included Ernest Camerota, Joseph Downing, and Kola Owolabi, along with a brass quartet.

The Southwest Florida AGO chapter presented its 15th annual Festival of Great Organ Music on June 4 at the Naples Philharmonic Hall on its 1980 four-manual Casavant; 650 people attended. Eleven local organists performed music by Buxtehude, Bach, Fasch, Franck, Widor, Vierne, Dupré, Langlais, Rutter, and Behnke. James Cochran, organist of the Naples Philharmonic, hosted and coordinated the recital.

Appointments



Steven L. Egler (photo: Robert L. Barker)

Steven L. Egler has been appointed Artist in Residence at First Congregational Church, Saginaw, Michigan. His one-year term begins September 1. As the congregation's first resident musician, Dr. Egler will make use of the church's facilities for practice, teaching, and recording purposes, take part in the congregation's Friends of Music series of recitals, be active in the commissioning and premiering of new music for organ and choir, serve as a consultative resource to the church's music program and organ committee, and take part in Sunday worship and special services as determined by his professional schedule.

Egler, professor of organ at Central Michigan University, holds the bachelor of music, master of music, and doctor of musical arts degrees in organ performance from the University of Michigan, where he studied organ with Robert Glasgow and harpsichord with Edward Parmentier. Additional study has been with Lillian McCord, Catharine Crozier, Charles W. Ore, Quentin Faulkner, and George Ritchie. He has appeared as a soloist, collaborative musician, and clinician throughout the United States, as well as in Canada, Norway, and France, and he has performed as a member of the Shelly-Egler Flute and Organ Duo for over 35 years. His performances have been featured on *Pipedreams*, and he has performed and given workshops for eight regional and national conventions of the American Guild of Organists and the National Flute Association. He has also taught in six AGO Pipe Organ Encounters and he has adjudicated various organ competitions, including the National Organ Competition in Ft. Wayne, Indiana. Egler has been honored by his colleagues five times with the Professor Merit Award for his teaching, creative endeavors, and scholarly work.

The Shelly-Egler Duo's CD, *The Dove Descending*, is available from Summit Records, and Dr. Egler's first solo CD, *When in Our Music God Is Glorified*, recorded in 1999 by Prestant Records on the 1997 Casavant organ, Opus 3756, at Central Michigan University, is available from the Organ Historical Society. Egler's collaboration with the late Paul Willwerth, professor of trumpet emeritus at Central Michigan University, resulted in two CDs: *Musica for Trumpet and Organ* (a remastering of an earlier LP recording) and *Ecclesiastical Music for Trumpet and Organ* (compositions by Dr. Willwerth). His most recent CD, *The Organ Works of Gerald Near*, was recorded by White Pine Music and is available from MorningStar Music.

First Congregational Church houses a three-manual, 70-rank organ containing historic pipes from Skinner Op. 751 that is presently under renovation. The chapel houses an unaltered two-manual, nine-rank pipe organ, built by the Aeolian-Skinner Organ Company, Inc. (Opus

1327). Nicholas E. Schmelter, a former student of Dr. Egler, is director of music ministries at First Congregational Church, and was appointed to that position in February 2011.



Timothy E. Guenther

Timothy E. Guenther, DMA, AAGO, ChM, has been appointed director of music ministries at Gethsemane Lutheran Church, Columbus, Ohio. At Gethsemane he will direct the adult and handbell choirs, serve as principal organist, and supervise the details of the music program. He leaves a similar position of 21 years at First English Lutheran Church, Mansfield, Ohio. He continues in his responsibilities as university organist and adjunct instructor in music at Ashland University, Ashland, Ohio.



Didier Grassin

The Noack Organ Company, Inc. of Georgetown, Massachusetts, announces that **Didier Grassin** has joined their staff. Didier discovered his interest in organbuilding in the shadow of the famous Clicquot organ of Poitiers, France, where he was born and raised. His professional path led him through several European workshops. Ultimately, he was appointed head of the drawing office at Mander Organs, one of the leading British firms. From 1996 he spent several years as a freelance designer, working for a number of major European and North American organbuilders.

During the past recent eight years, he has been the Director of the Mechanical Organ Department of Casavant Frères in St. Hyacinthe, Quebec, Canada. His designs of primarily tracker organs can be seen in England, France, Japan, China, Canada, and the United States. He has also been an active member of professional organizations, serving on the editorial boards of the International Society of Organbuilders (ISO) and the Institute of British Organbuilding (IBO). In 2002, Fritz Noack, then president of the ISO, appointed Grassin to the board of the ISO, where he now serves as recently elected vice-president.

Didier Grassin holds a Master of Science (M.Sc.) in Sound and Vibration from Southampton University in England and a Diplôme d'Ingénieur in Mechanical Engineering from the Universi-

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The dedication concert series on this instrument featured major concert artists such as Peter Latona (Basilica of the National Shrine of the Immaculate Conception), Sophie-Véronique Cauchefér-Choplin (St. Sulpice) and Diane Bish.



This new organ was built to replace a 12-rank Zimmer pipe organ that had served the congregation since the early 1970s. Due to a sizable gift in memory of Jennie Laurie, the church was able to consider several options. Mr. Kelly J. Wheelbarger, Director of Music and Organist for St. Andrew's Church and the donor ultimately decided that a custom Elite instrument built by Allen Organ Company would best serve the needs of the church.

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té de Compiègne in France. Grassin was invited to join Noack after meeting with all members of the team and receiving their enthusiastic endorsement. He will participate in many aspects of the firm's work, from the shop floor to technical and architectural design as well as project development.

Fritz Noack, who started the firm over fifty years ago, remains fully engaged in the daily operation of the company and looks forward to being able to focus even more on tonal design and voicing. For information: <www.noackorgan.com>.



Andrew Henderson

Andrew Henderson has been appointed assistant organist at Congregation Emanu-El, New York City. He will assist organist and choirmaster K. Scott Warren with Shabbat, Holy Day, and festival services, working with the professional Temple Emanu-El choir in what is the largest Jewish house of worship in the world. Henderson continues as Director of Music and Organist at New York's Madison Avenue Presbyterian Church, as organ instructor at Teacher's College, Columbia University, and as an adjunct professor at Westminster Choir College, where he teaches graduate-level courses in organ literature. A native of Thorold, Ontario, Canada, Dr. Henderson holds degrees from Cambridge and Yale universities, and the Juilliard School; he is a Fellow of the Royal Canadian College of Organists. His first solo CD, *Andrew Henderson at St. John's, Elora*, was released last year. His website is: <www.andrewhenderson.net>

The First Presbyterian Church of Dallas announces the appointment of **Joshua Taylor** as their new director of worship and music. Taylor has a bachelor's degree in conducting from the University of North Texas, where he also studied church music with Mark Scott. He is about to complete his master's degree in conducting at Kansas State University.

He succeeds G. Kenneth Cooper who, over his 32-year tenure, developed a comprehensive program. Taylor will oversee four choirs, a handbell choir,



Joshua Taylor

various instrumental groups, and will work with Thomas F. Froehlich, who has been the organist of the church for 35 years. A member of the AGO and the ACDA, Taylor is the youngest person ever to serve on the national board of the Presbyterian Association of Musicians.

Here & There

Christopher Ahlman, a student of Gerre Hancock, presented a recital on May 4 at Bates Recital Hall on the campus of the University of Texas at Austin. The program included works by Dupré, Correa, Buxtehude, Bach, Hindemith, and Reger, and was given in partial fulfillment of the Doctor of Musical Arts degree at the University of Texas at Austin.



Gail Archer

Gail Archer played an extensive European tour in July. Seven of her eleven recitals took place in Poland (in churches in Krasnobrod, Rabka, Kolobrzeg, Koscalin, and Mielec, in the cultural center in Krakow, and in St. Mary Basilica, Gdansk); the remainder were as part of

two festivals—in Avignon in Vaucluse, France; and Le Voci della Città in Milan, Italy. The concluding recital on July 23 took place in the Basilica of the Sacred Heart in Torino. For information: <www.gailarcher.com>.

Karen Beaumont made a live recording of a selection of Austrian organ music dating from 1550–1800 on the 1885 Schulke organ at St. Francis Roman Catholic Church in Milwaukee, Wisconsin. Copies of this recording will be available from the Organ Historical Society (www.ohscatalog.org) and from The Order of Julian of Norwich's Julian Shop (www.orderofjulian.org—click Julian Shop).



Lynne Davis CD cover

Lynne Davis has released a new CD on the Marcussen organ at Wichita State University, Wichita, Kansas. The CD project was sponsored by Dr. and Mrs. Dennis Ross of Wichita. Proceeds of its sales will go to the organ scholarship fund at Wichita State University.

The Danish Marcussen organ and Wiedemann Hall are intimately connected—built in 1986, they were designed for each other: the organ was built for the hall and the hall for the organ. The organ works recorded are a mixture of well-known and not so well-known pieces; all demonstrate the range of the Marcussen. The CD is available for \$15; for information: <www.lynnedavis.net>.



Peter King

Peter King is featured on a new recording, *Liszt: The Essential Organ Works*, on the Regent label (REGCD278). The three-CD set, containing all of Liszt's major original organ works, along with selected transcriptions of Liszt's orchestral and piano works (by Saint-Saëns, Reger, Lemare, Nicolas Kynaston, and Peter King), was recorded on the Klais organ of Bath Abbey. Each CD is arranged as a self-contained recital. For information: <www.regentrecords.com>.



Philip Brunelle and Ana Luisa Fajer (photo credit: Katryn Conlin)

On May 16, Ana Luisa Fajer, the Consul of Mexico in St. Paul, presented VocalEssence artistic director **Philip Brunelle** with the Ohtli Recognition Award. Once a year, the government of Mexico presents this award to a civilian living outside the country for contributions made to the empowerment of Mexican and Mexican-American communities in the United States.

On behalf of President Felipe Calderón, Fajer presented the award to Brunelle, honoring him for the innovative ¡Cantaré! community engagement program. Previous winners of the Ohtli Award include Hilda Solís, United States Secretary of Labor; Bill Richardson, former Governor of New Mexico; and Janet

Murguía, President and CEO of the National Council of La Raza.

¡Cantaré! is a program designed to bring the talents of composers from Mexico directly into Minnesota classrooms. Through ¡Cantaré!, selected composers from Mexico participate as artists-in-residence with elementary schools, high schools, colleges, and community organizations. The composers work directly with student choirs and community choruses throughout the year. The program culminates in a concert presenting the world premieres of music written especially for each chorus by Mexican composers. For information: <vocalessence.org>.

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Dan Locklair

The world premiere of composer **Dan Locklair's Concerto for Organ and Orchestra** was performed by the Eastern Music Festival Orchestra, Gerard Schwarz, conductor, and soloist Susan Bates on June 29 at Christ United Methodist Church, Greensboro, North Carolina. This was a commission from the American Guild of Organists, Greensboro Chapter, for the 2011 Region IV AGO convention in Greensboro June 26-29. The composer has written the following about the new work,

My *Concerto for Organ and Orchestra* is cast in three movements. Approximately twenty minutes in length, the composition is cyclic in nature, with all movements being linked by that most basic of harmonic materials, the triad. Further, the 11th-century plainsong melody, *Divinum mysterium*, is at the heart and soul of the serene middle movement. Even as the opening movement begins and ends with music of grandeur, the concerto concludes with the highly rhythmic and driving third movement, the *Toccata*.

For information: <www.locklair.com>.



Larry Palmer

Larry Palmer presented a harpsichord recital on May 22 at Resurrection Parish in Santa Rosa, California. The program included works by Bach, Buxtehude, Couperin, J.K.F. Fischer, Rudy Davenport, and Glenn Spring, on an instrument by Roberts and Brazier of Los Angeles.

A faculty member since 1970 at the Meadows School of the Arts, Southern Methodist University, Dallas, Palmer is currently Professor and Head of Organ and Harpsichord, and University Organist. Educated at Oberlin College Conservatory and the Eastman School of Music, Dr. Palmer's publications include *Hugo Distler and his Church Music* (1967), and *Harpsichord in America—a 20th-Century Revival* (1988/1993), and over 150 articles, many of them for THE DIAPASON, which he serves as harpsichord editor. His discography includes recordings for the Musical Heritage Society, Encore Performance/Limited Editions Records, and SoundBoard. Palmer's most recent book, *Letters from Salzburg: A Music Student in Europe 1958-59* (Eau Claire, Wisconsin: Skyline Publications, 2006), tells of his first encounters with the harpsichord and with noted teacher Isolde Ahlgrimm.

www.TheDiapason.com



Kent Tritle (photo: Jennifer Taylor)

Kent Tritle is featured on two new recordings. On the solo disc, he plays the Noack organ at the Old Dutch Church of Sleepy Hollow; and in *A Treasury of German Baroque Music*, he plays the 2002 Paul Fritts organ at Vassar College.

The Old Dutch Church CD includes works by Bach, Buxtehude, Sweelinck, and Walther; available through <www.rctodc.org>.

The *Treasury* CD also features the Hanoverian Ensemble in works by Quantz, Buxtehude, Telemann, Pachelbel, Fasch, Lübeck, and Bach; MSR Classics 1380.



Joe Utterback

Joe Utterback recently traveled to Scotland, where he performed at the Lynnfield Hotel in Kirkwall, and the Busta House Hotel in Shetland. He was interviewed by Dave Gray for BBC Ra-

dio Orkney prior to his performances. Utterback was also interviewed in June for several airings of the *Jerry Laird Show* on cable TV channel 12 in Norwalk, Connecticut. At the AGO regional convention this past July in Morristown, New Jersey, Joe Utterback presented a workshop, "Hymn Improvs with a Jazz Perspective". For information, and to hear the interview with Dave Gray, visit <www.joeutterback.com>.



Carol Williams

Carol Williams and Melcot Music announce the release of *TourBus 6* in the DVD series of great organs of the world. In this DVD, Williams tours the Ocean

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Grove Auditorium in New Jersey; Gordon Turk, organist of the Great Meeting Hall Auditorium, demonstrates the five-manual, 176-rank organ. Organ curator John Shaw shows the massive case, with some of the special designs by organ-builder Robert Hope-Jones. The Ocean Grove Victorian community is shown, and Carol Williams performs in concert. For information: <www.melcot.com>.

Nunc Dimittis



Oswald Gleason Ragatz

Oswald Gleason Ragatz, formerly of Bloomington, Indiana, and recently residing in Burnsville, Minnesota, died May 20, of natural causes. Dr. Ragatz was Professor Emeritus of Music at Indiana University. Born October 30, 1917, he grew up in Sterling, Colorado, where he graduated as valedictorian from high school in 1935. He received the Bachelor of Arts degree from Denver University, the Master of Arts from the Eastman School of Music, and the Doctor of Musical Arts degree from the University of Southern California. Additional graduate study was done in New York City at the Juilliard School of Music and the Union Theological Seminary School of Sacred Music. While in Denver, he played oboe in the Denver Civic Symphony and was organist at Broadway Baptist Church.

Dr. Ragatz came to Indiana University in 1942 as instructor of organ and theory. Over the ensuing years, the organ department, with a faculty of four, grew to include as many as 55 organ majors, both undergraduate and graduate. When he retired after 41 years as chairman of the organ department at Indiana University, over 70 of his graduates held teaching posts in institutions of higher learning.

Many former students also hold prominent positions in churches in the United States and abroad. He also held teaching posts at Wilson College, Chambersburg, Pennsylvania, and at the University of Southern California, Los Angeles.

As a concert artist, Oswald Ragatz was heard in nearly every state, as well as in Europe and the Far East. In addition to teaching and concertizing, Dr. Ragatz held posts as organist-choirmaster in Rochester and Scarsdale, New York, and in Indiana, including ten years at First Methodist Church and 25 years at First Presbyterian Church, both in Bloomington. He was consultant for new organs in numerous churches throughout the Midwest. He authored *Organ Technique: A Basic Course of Study*, a widely used text/anthology published by the Indiana University Press and republished by T.I.S. Music.

After his retirement in 1983, Dr. Ragatz continued his interest in musical pursuits, and he wrote two mystery novels, published by Authorhouse. He was active in the First Christian Church in Bloomington and served on the board of directors at the Center for University Ministries for a number of years. He was preceded in death by his wife, Mary Louise (Christena), by a daughter, Kathryn Anne, and grandsons, Michael and Brooke. His living descendants include his daughter Elizabeth Christena Ragatz (and husband, Jack Van Der Wege) of Burnsville, MN, Gary Allen Ragatz (and wife, Paula) of Danville, IN, Gail Annette Ragatz (and partner, Mary Duncan), of McConnelsville, OH, Gina Alice DUBYAK (and husband, Bruce), of Stuart, FL, Steven Andrew Ragatz (and wife, Lisa), of Bloomington, eight grandchildren, and nine great-grandchildren.

Memorials may be made to the Oswald and Mary Ragatz Scholarship Fund, Jacobs School of Music, Indiana University, Bloomington, IN 47403, or to PlanUSA (www.planusa.org).

Here & There

Breitkopf & Härtel announces a new Urtext complete edition of Vincent Lübeck's organ works. Edited by Harald Vogel, the volume (EB 8824, €28) is a practical, source-based edition that seeks to remain as close as possible to the original notation, while making the content accessible to present-day players. Editorial comment includes information on the organs used by Lübeck in Flensburg, Stade, and Hamburg, and their tunings. For information: <www.breitkopf.com>.

Carl Fischer Music announces new choral releases from BriLee Music, the middle school and developing choir mu-

sic publisher, featuring such composers as Vicki Tucker Courtney, Sandra Howard, Greg Gilpin, Earlene Rentz, Patrick M. Liebergen, and more. This new collection contains a wide assortment of folk songs, spirituals, and arrangements of masterworks, focusing mainly on unison/two-part chorals. BriLee also offers selections for treble chorus, male chorus, or mixed ensemble. BriLee continues to provide free part-by-part tracks: part-dominant MP3s for each voice part as well as accompaniment and performance recordings are available at <www.carlfischer.com>.

Michael's Music Service announces new sheet music releases. Richard Wagner's *Liebestod*, transcribed by S. Archer Gibson, is effective on both orchestral and theatre organs. Gibson, who taught at Peabody and served as organist of Brick Presbyterian in New York City, was best known as organist to financial luminaries such as Schwab, Frick, and Rockefeller, who had house organs. *Blue Danube*, by Johann Strauss II, was transcribed by Edwin H. Lemare, with a pedal part not as demanding as a typical Lemare transcription. *Festal March*, by S. Tudor Strang (who studied with Guilman, served many churches in Philadelphia, was a founder of the AGO, and earned his Bachelor of Music degree at age 48) published in 1879, has a catchy melody and a great marching pedal part. For information: <<http://michaelsmusicservice.com>>.

The National Association of Pastoral Musicians is providing a new resource for pastoral musicians by posting

a directory of published settings of the new Order of Mass, at <http://www.npm.org/roman_missal/settings.html>. NPM member Michael Silhavy from the Archdiocese of St. Paul and Minneapolis has compiled this directory, which provides a listing by title and composer, along with information on which Mass parts are included, voicing, and instrumentation. The site will continue to expand, with additional recordings of chant settings that are included in the Missal and a listing of catechetical and background resources.

Oxford University Press announces new choral publications. *Carols for Choirs 5* (978-0-19-337356-3, \$19.95; spiral-bound edition, 978-0-19-337712-7, \$26.95) is a collection of 50 carols, for Advent through Epiphany. Edited and arranged by Bob Chilcott and David Blackwell, the collection features arrangements by such composers as Adam Bullard, Bob Chilcott, Philip Ledger, Francis Pott, John Rutter, David Willcocks, and others. The volume includes the order of service for a Festival of Nine Lessons and Carols. Oxford's *Book of Flexible Anthems* (978-0-19-335895-9, \$19.95, also available spiral bound) and *Book of Flexible Carols* (978-0-19-336462-2, \$19.95, also available spiral bound) provide dozens of flexibly scored works, suitable for mixed, unison, or small choirs, or other groups. The collections include brand-new pieces written specially for these volumes and new arrangements of old favorites, in styles ranging from Medieval and Renaissance to the present day, with accessible keyboard accompaniments. For information: <www.editionpeters.com>.



Parkey Opus 11

Adam Ward of Greensboro, North Carolina, has released a new recording, entitled *For the Beauty of the Earth: A Celebration of American Church Music*, featuring **Parkey OrganBuilders'** Opus 11 at First Presbyterian Church in Gainesville, Georgia. Most of this recording is dedicated to American hymn tunes arranged for organ, and other hymn/chorale tunes arranged by Ameri-

can composers. Dr. Ward's *Improvisation* on this CD then explores the entire tonal palette of the organ and ends with the hymn tune most commonly associated with "For the Beauty of the Earth," thus giving this recording its title. The final tracks on this recording offer Maurice Duruflé's *Variations on Veni Creator*. To request a copy of this CD, visit: <www.parkeyorgans.com>.

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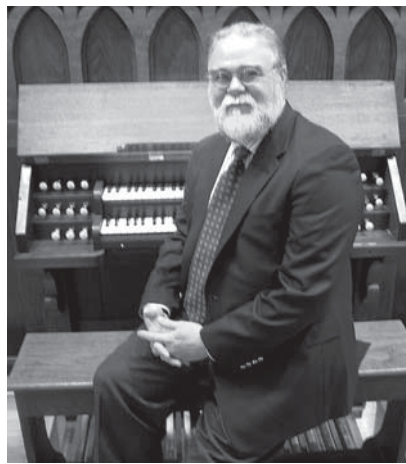
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In the wind . . .

by John Bishop



Did you say millions?

It's like making sausages. You might enjoy the finished product but you don't want to know what went into it. Each month I sit to write, often after the official deadline has passed. If I'm lucky, I start with an idea that I've been chewing on for the past couple days. I've written a few notes on the index cards I keep in my briefcase and car, maybe I've even recorded a couple audio notes on my cell phone as I walk the trails in the park next door. The paragraphs are flowing before I get to my desk.

More usually, I sit down and stare at a blank screen waiting for inspiration. I play a recording of organ music, trusting that I'll agree or disagree with something I hear or that the music will bring up a thought that I can spin into an essay. I type the usual heading, and there I sit. It's like staring at your closet wondering what to wear to dinner. *If only that shirt was clean I'd be all set.* I fidget. I clean my glasses, I clean the screen of my laptop, I organize the piles of paper on the desk, allowing myself to be distracted by details I'd better get done first. I change the recording and try again. (Some of you have gotten e-mails from me commenting on your recordings—e-mails written as I get traction on my subject *du jour* (I don't know the French word for month!))

When I have finished writing a column, re-read it several times, and shared it with my editor-wife for her observations and input, I attach the Word.doc to an e-mail addressed to my friend Jerome Butera, tireless editor of this journal, and press <send>. Often I hear from Jerome within minutes—there's never any waiting before I know his reaction.

E.B. White was a celebrated writer for *The New Yorker* magazine and award-winning writer of children's books (*Stuart Little*, *Charlotte's Web*). Shortly after his second marriage to Katherine Sergeant Angell in 1929 (an editor at *The New Yorker*) he moved his family from Manhattan to a farmstead in rural Maine and continued his weekly writing for the magazine. Let me be quick to say I draw no personal comparisons to Mr. White,

whose writing I admire and enjoy enough to justify periodic re-reading. But I can imagine the anguish and insecurity he felt waiting the days and weeks it took for the 1929-style U.S. postal service to get his manuscripts to New York and his editor's responses back to Brooklin, Maine. (I know he had those feelings because he wrote about them—thank you, Jerome, for your dependable quick responses.)

Once a piece is in the hands of the editor, a new set of anxieties crops up. You know the thing about a tree falling in the forest—if there's no one around to hear it, does it make a sound? Of course, we know it does—a sound wave is a physical thing that results from a transmission of energy, whether it's a tree falling or air blowing through an organ pipe. You can't stop physics. But it works as a rhetorical question: if no one reads what I've written, there's no exchange of information. So once I've pressed <send> I wonder where my thoughts will wind up.

§

In mid-April this year when I wrote for the June issue of *THE DIAPASON*, Wendy and I were fresh from Easter services at St. Thomas' Church in New York. I was the one in the congregation scribbling notes on the bulletin and I knew exactly what I wanted to write. I could hardly wait to get home—but wait I did, because after a Midtown lunch we had matinee tickets for a play at the Manhattan Theater Club on East 55th Street in which the son of good friends was a cast member.

It wasn't until the next morning that I wrote about the majesty and beauty of festival worship in that great church, about the brilliance of John Scott, St. Thomas' organist and director of music, and about the public appeal from rector and organist for funding to support the commissioning of a (very costly) new organ. I wrote about how organs are likely to be replaced as styles change, even as organists succeed one another, and how the other artwork (reredos, windows, etc.) in places like St. Thomas' Church is seldom changed.

This is one time that the tree made noise when it fell. Even before I received my mailed copy of the June issue, I had received e-mails and phone calls from friends commenting on what I had written, and in the next weeks Jerome forwarded two thoughtful letters he received from readers of *THE DIAPASON*. Several important points were raised, and I thought it would be worthwhile to respond directly by way of continuing the conversation.

First, your assignment: re-read this column in the June 2011 issue of *THE DIAPASON*.

Arthur LaMirande, concert organist from New York City, wrote:

It is with interest that I have read "In the wind . . ." by John Bishop (*THE DIAPASON*, June 2011). In particular: his remarks with regard to the Arents Memorial organ at St. Thomas Church, New York City.

Opines he: "We scarcely bat an eye before proposing the replacement of a pipe organ."

Is he serious? He goes on to say: "Across

the country, thousands of churches originally equipped with perfectly good pipe organs have discarded and replaced them with instruments more in tune with current trends, more in sync with the style and preferences [italics mine] of current musicians..."

He continues: "Over the decades of service that is the *life of a great organ* . . ." [italics mine].

Now, Mr. Bishop surely must be aware that there are hundreds of organs in Europe that are fully functioning and that have been in existence and in use for *centuries!* (Never mind mere decades!) Even the organ at Notre Dame, Paris, which has been rebuilt several times, contains pipes that go back to the 18th century.

I don't think I was *opining*, rather simply reporting. Plenty of perfectly good pipe organs have been replaced at the urging of a newly hired organist or because the church across the green got a new and larger instrument. It's true, Europe is rich with hundreds of venerable instruments, and we can celebrate that their artistic content and historic value is recognized, allowing them to stay *in situ* and in service. And there are many wonderful historic instruments in this country that have survived the ravages of innovation and fad. Equally, I know many churches where early organs by E. & G.G. Hook were replaced by new-fangled Skinners in the 1920s that were in turn replaced by "revivalist" tracker-action organs in the 1970s—a new organ every fifty years whether you need it or not. When I was starting my career, an older colleague gave me this sage advice: never build an organ for a wealthy church. You'll put your heart into your magnum opus and they'll replace it during your lifetime.

States Mr. LaMirande:

On May 1st this year, I gave a recital on the Arents Memorial organ at St. Thomas Church. The major work on that program was the rarely performed *Chaconne* by Franz Schmidt . . . For an organ that "is on the verge of catastrophic collapse" [from the brochure passed out at St. Thomas Church to which Mr. Bishop makes allusion], it seemed to work extraordinarily well for me. With the exception of one cipher on a (non-essential) stop during rehearsal, I had no problems whatever with this organ. It succeeded in doing everything that I demanded of it. And that for a massive work calling for numerous changes of registration!

We might take exception to the phrase *catastrophic collapse* as used by St. Thomas' Church. After all, assuming the organ hasn't collapsed physically into the chancel wiping out the altos in the choir, what's the big deal if an organ ciphers? (Organists: sorry to say, but there is no such thing as an organ that will never cipher.) Mr. LaMirande experienced a cipher while practicing for his recital, usual enough for any instrument. And if an organ ciphers during worship in a suburban parish church, we might shrug and chuckle, climb the ladder to pull the pipe, and go on with the show.

Keep your pants on.

I've found a delightful video on YouTube showing a significant wedding

faux pas in which the best man's pants fall down just as the couple starts to exchange their vows. As you might expect, the groom found that to be pretty funny—hilarious, in fact. The bride joined in, and the church was full of real, honest laughter for quite a while. The minister was a trooper, acknowledging the humor of the situation. You can find the video at <<http://www.youtube.com/watch?v=26a8JITwImQ>>. You'll love it. It's easy to say "things happen" and enjoy the moment. There's a nice-looking pipe organ in the church. If any of you recognize it, let me know.

But we have a fresh international example of worship and religious festival in which one would not chuckle at the slightest glitch. On April 29 many (most?) of us watched Will and Kate's wedding. Lovely couple, weren't they? Her dress and hair were just right. He had a nice twinkle in his eye, and I enjoyed his little quips to his brother and his new father-in-law. Good thing Prince Harry's pants didn't fall down. The television coverage allowed us glimpses into the personal level of the occasion. But this was a big occasion. Heads of state were omitted from the guest list because of ongoing political and military circumstances. The dignity of the nation's royal family was on display at a time when many Brits are wondering about its future. Heaven only knows how much money was spent. If you include all that was spent by the news media in the weeks leading up to the wedding, the total certainly surpassed the gross national product of many countries. As far as we can tell, it went without a hitch. And the pressure on the staff and officials of Westminster Abbey was made obvious in another wonderful moment immortalized on YouTube when a vergier expressed his relief by turning cartwheels across the nave when the whole thing was over. I know I'm giving you a lot of research to do, but don't miss this one either: <http://www.youtube.com/watch?v=81Obpxf_p8>.

Off with his head.

The four-manual Harrison & Harrison organ in Westminster Abbey has 84 stops and was installed in 1937 for the coronation of King George VI. How's that for pressure on the organbuilder—miss that deadline and you're in the dungeon. Had that organ ciphered during Will and Kate's wedding, it would have been reported all over the world. Imagine that service grinding to a halt while some technician raced to the chamber. Seventy-five chefs at Buckingham Palace would have panicked. Think of the soufflés. The Queen's lunch would be in ruins. I wonder what Katie Couric and Barbara Walters would have said. The pipe organ universal would have a big black eye. And it would not have been a non-essential stop. There can be no doubt that it would have been the 32-foot Double Ophicleide or the Tuba Mirabilis. Vox Angelicas don't cipher when the pressure is on, and if it had during all that hoopla no one would have noticed. There's an apocryphal story about a team of voicers (I think they worked for Skinner) finishing an organ. The man at the console shouted, "Is the

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Vox Angelica on?" From the chamber, "Yes!" "Make it softer."

While it may be okay for an organ to cipher or a participant's pants to fall down somewhere else, it is not okay at Westminster Abbey. And St. Thomas' Church shoulders a similar responsibility for dignity, grandeur, eloquence, and perfection, inasmuch as perfection is humanly possible. The much-altered Aeolian-Skinner organ there is not the artistic equal of the famed and fabled St. Thomas' Choir, and while the brilliant musicians who play on it don't miss a beat, we can only imagine what it will be like to experience worship there when the new organ is complete. The musicians there can almost taste it. And the responsibility born by the leadership and membership of that church is heightened by the simple fact that in an age when a pipe organ of average size installed in a "usual" church can cost more than a million dollars, an instrument for such a place as St. Thomas' absolutely costs many millions.

Samuel Baker of Alexandria, Virginia wrote:

In the June issue, John Bishop suggests that perfectly good pipe organs are discarded and replaced with instruments more in tune with current trends and more in sync with the style and preferences of current musicians because pipe organs are in motion, whereas windows and statues are not replaced because they are static; physically they stay still.

Despite Bishop's claim that seldom if ever are original design elements integral to the style of the building itself subject to change because they are considered old fashioned, many examples are easily found in my neck of the woods of Federal-style churches being "Victorian-ized" or Victorian-style churches receiving neo-whatever treatments.

And certainly organs are replaced because styles of organbuilding and preferences of musicians change but, rather than ascribe the reason that windows and statues are safe but organs are not to the premise that one is in motion and the other isn't, I would propose that many more pipe organs are replaced because they were poorly designed, built with sub-standard materials, received little or no voicing, and

were wholly unsatisfactory installations in the first place. The same fate awaits stationary items of poor quality and artistic merit with equity.

I agree fully with everything Mr. Baker says here. I appreciate his interest in including these thoughts in this debate. I've been in and out of hundreds of church buildings (actually probably thousands, but that sounds specious) and I've seen countless examples of beautiful liturgical and architectural appointments that have been discarded in favor of newer, lesser "looks," and I've seen less-than-thrilling original equipment replaced to great benefit. However, what I wrote (page 12, fourth column, second paragraph) is, "But seldom, if ever, do we hear of a place like St. Thomas' Church replacing their windows or reredos." The key word is "like."

I wrote, "Just imagine the stunned silence in the vestry meeting when the rector proposes the replacement of the reredos." The allusion is to the vestry and rector at St. Thomas' Church, not the Second Congregational Church in Newcastle, Maine. On Easter Monday I was writing with tongue in cheek—but it's fun to revisit the image. I don't know any of them personally, and I haven't been in their meeting rooms, but I imagine it would be an august group of accomplished, insightful, and influential people sitting at an elegant table in a grand room. And they would be stunned. Images of that reredos have been published on calendars, record jackets (remember those old black LPs?), CD jewel-cases, postcards, and publicity photos for generations. The choir, resplendent in scarlet and white, stands in the chancel with that heap of saints in the background. Replace the reredos? No, Father. It's staying.

The Aeolian-Skinner organ was famously revised by G. Donald Harrison in 1956, converting the 1913 four-manual E. M. Skinner instrument (91 stops) from symphonic to neo-classical in style. Harrison was personally working on the project, hurrying toward completion in time for the AGO national convention

that year. Taxi drivers were on strike and Harrison had to walk many blocks in city heat to get home. He died of a heart attack on the evening of June 14 (93 days after I was born) while watching Victor Borge on television. The organ has subsequently been revised several times. It's 98 years since Ernest Skinner finished the organ, which has now been altered just about every generation with diminishing degrees of success.

When there's so much need in the world . . .

Mr. LaMirande's letter ends:

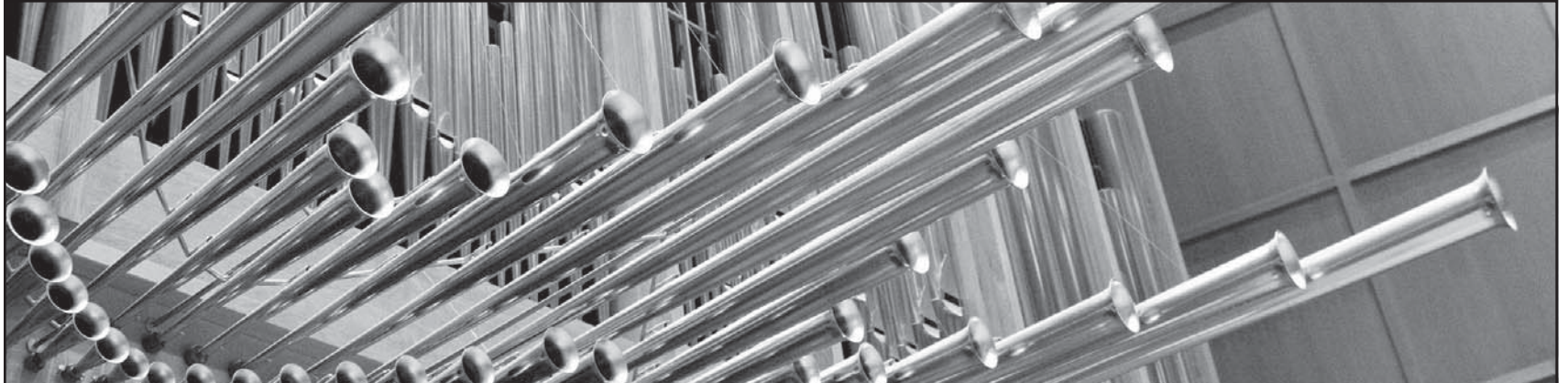
Incidentally, I can't resist pointing out that while St. Thomas Church is prepared to spend the extraordinary sum of \$8 million the homeless and destitute are ensconced on the front steps of this church every night of the week! . . . How many homeless and destitute could be fed, clothed, and housed for that \$8 million?

This is one of the most difficult questions we face as we propose, plan, and create pipe organs for our churches. Of course, it's the mission of the church to care for homeless, destitute people—to comfort the afflicted and afflict the comfortable. It's also the mission of the church to provide and present worship experiences at every level. The Royal Wedding was cause for national and international celebration, but Oliver Twist and his cronies still haunt the back streets of London. Without the church's need for illustration of religious texts, tenets, and principles, we would not have the sculpture or painting of Michelangelo, the organ music of Bach, the choral music of Mozart and Haydn, or the Gothic cathedrals. If it had developed at all, without the influence and resources of the church, the pipe organ would be a wholly different entity. And the majesty of our great churches as they serve as figureheads and examples for all worshipful expression supports and inspires the work of the church at all levels and in all places. Those who toil in suburban and rural vineyards travel to the big city to experience "big city" worship in "big

city" buildings, just as we marvel in the great museums, theaters, orchestras, and other institutions that can only be supported in a city like New York. I care a lot about the homeless and I try to do all I can to support them, but I don't go to St. Thomas' Church to hear a sub-standard organ any more than I want to see plastic flowers on the altar in front of that reredos.

All this talk about expensive art leads us to the world of philanthropy. Any church that plans to acquire a new pipe organ will rely on the availability of a few large gifts to make it happen. I've long assumed and often witnessed that those individuals who are capable of making a major gift in support of an organ project do so because of their personal interests. But I've been privileged to witness another level of philanthropy that has informed and affected me deeply. Wendy served on the board of a major university for nearly twenty years. During that tenure we became friends with a lovely couple of immense wealth. They are dedicated to philanthropy—she focuses on social and humanitarian projects and he supports the arts. Their names are at the top of donor lists for every show in town. Several years ago during dinner at our house, the husband told us how a repertory theater company had approached him asking for a significant grant to support the production of a controversial play that tackled some of our thorniest social issues. He disagreed with a lot of the content and was uncomfortable with most of it, but he thought it was his responsibility to make the gift anyway. He said something to the effect of, "I knew if I gave them the money I'd have to go see the play."

I was impressed and moved by this story, and in the years since I've often reflected on the nature of philanthropy and how much we all benefit from it. Whether it's a church organ, a statue in the park honoring a public servant, an academic building, or a shelter for the homeless, the world relies on philanthropy. The trick is to be sure that all the bases are covered. ■



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Memorization II

Last month I staked out a position about memorization that went something like this: that asking students to perform from memory is not in any way a necessary part of asking those students to perform well, or to become fully competent or indeed great players; that in many or most cases, a focus on memorization is damaging to the student's work because it is disproportionately time-consuming and it leads to increased anxiety—*anxiety that is often justified, since the attempt to play from memory does indeed often lead to reduced security and thus less command of the music; and that any meaningful advantages that are sometimes ascribed to memorization—which can be summed up as “knowing the music really well, inside and out”—can actually be achieved better by studying the music extremely thoroughly in a way that is governed by the idea of studying the music thoroughly, not by the goal of then being able to play it from memory.* A substantial amount of what I have written in this column in the last few years has been geared towards helping students and their teachers develop ways of studying music very thoroughly, in a focused and efficient way. Further aspects of this study will of course occupy future columns as well.

In this month's column I will write about a few more aspects of the memorization issue, including a (very) little bit about the history of memorization, the relationship between memorization and sight-reading, and some of what I think that we and our students can learn from thinking about the concept of memorization, even without taking the step of deciding to perform pieces from memory. I will also focus more on the other two aspects of playing—or learning to play—that I have mentioned as being related to memorization, that is, sight-reading and looking or not looking at the hands and feet.

It is commonly said that Clara Schumann and Franz Liszt were the first keyboard players to play in public from

memory. As far as I know, this is indeed true, although it is often the case that before the first famous person did any particular thing, there were less famous—or more-or-less unknown—people doing that same thing. In any case, when Schumann and, soon after her, Liszt began to play public piano recitals from memory, it was greeted as something new. It was also not greeted universally favorably. Both of these great performers were criticized for showing off, for putting their own displays of virtuosity ahead of the musical integrity of what the composers had written. (Apparently Clara Schumann came in for more of this criticism than Liszt, perhaps because she was the first, but, unfortunately, also because she was a woman.) It was probably largely the extraordinary popular success that Liszt enjoyed as a virtuoso performer—success that put him easily in the “rock star” category—that led to the spread of the practice of playing piano music from memory.

It is interesting to speculate for a moment about the relationship of memorization to the notion of authenticity to the composer. Of course, the most basic way to apply that type of “authenticity” to the memorization question would be to suggest that music should be memorized if the composer expected or wanted it to be memorized, and not memorized if the composer did not. It seems extremely unlikely that very many performers approach it this way. I have never myself noticed a pianist playing Liszt or other late nineteenth- or twentieth-century composers from memory, but not Beethoven, Brahms, or Schubert. Memorization seems as a normal matter to be associated with the identity of the performer rather than the identity of the composer. However, it is quite common for players who do regularly memorize their repertoire to report, as a matter of their experience, that older music is harder or in some way less natural to memorize than later music. On the whole, composers are probably more interested in having performers play their music promptly than in having them memorize it. It would make sense for composers to want good performers to be available routinely to learn new music rather than to spend their time on memorization. This, rather than any particular difficulty in memorizing the type of music, may explain why in the twentieth century there was an informal tradition against memorizing modern or avant-garde music.

Memorized works vs. improvisations

After the growth of Lisztian memorized performance in the world of concert piano playing, the historical situation in the organ world was mixed. It is well known that Marcel Dupré played from memory and expected his students to do so; Maurice Duruflé did not. Surviving photographs of Alexandre Guilmant playing all show him with scores on the music desk. Pictures of Joseph Bonnet playing are always devoid of music, as are those of Günther Ramin. Of course Helmut Walcha, Jean Langlais,

André Marchal, and other blind organists played from memory. Judging from photographs, Charles Tournemire played from music.

That is, Walcha, Langlais, and many others played from memory, or Tournemire played from music, *when they were not improvising*. The place of memorization in the history of organ playing must be seen, in part, in relation to the importance of improvisation in the work of organists over the centuries. If much of what is being done at the organ is improvisation, then the relative importance of playing music that other people have already written is reduced. Perhaps the sense of whether or not it is worth the time to memorize that music is affected by this.

At the same time, in a different way, I believe that the phenomenon of improvisation has shaped our perception of the meaning or importance of memorization in the opposite direction. Improvisation is a directly creative art, more directly creative than playing music that others have written, though not necessarily more important to the listening public or to the world of music as a whole. Improvisation is done without music on the music desk. I think that there is a chance that when some people react to performance from memory—without music on the music desk—as being on a higher artistic level than performance from printed music, they are being influenced in that judgment by the image of improvisation. At least, I think that this may be true—probably subconsciously—for some people, and it may shape the nature of the discussion about the supposed advantages or merits of playing from memory.

Related musical skills

There are also other ways in which playing from memory shares outward forms with other musical skills that themselves are often admired. For example, playing from memory is clearly easier for those who have perfect pitch, and when an audience sees a performance from memory, some of that audience probably react to that performer as being more professional, more of a musician even, because the memorized performance seems to imply perfect pitch. Or, to put it another way, it looks a lot like “playing by ear”, a skill that is often admired. (In fact, playing by ear is another one of those skills that are sometimes used almost to *define* great musicianship: “When he was only five years old he could hear something once and sit right down and play it,” etc.) Of course, playing by ear is an impressive skill, and it has uses in music-making. Perfect pitch can also be impressive, though its relationship to making music is complicated and not always positive. It is important, however, not to confuse these various issues. The impressiveness of the feat of playing by ear does not address anything about whether playing from memory leads to better performances.

Sight reading

Sight reading is, in a way, the opposite of playing from memory. It by definition requires the printed music, and the better a player is at it, the less he or she has

to have studied the music before playing it. Good sight reading is a useful practical skill, especially for the most practical situations: the moment in church when the minister changes the hymn (to an unfamiliar one!) at the last minute, or the sudden request to participate in a vocal or chamber music recital. Ideally we can all choose our own repertoire in plenty of time to learn it the right way. In real life that does not always happen, and good sight-reading skills can come to the rescue. Good sight reading can also play an important part in the process of learning a piece carefully and well. Of course, learning any piece starts with reading something, whether that is a series of separate contrapuntal voices, or separate hands and feet, or a whole texture in small increments. The more accurate and comfortable that reading is, the more smoothly and, probably, the more quickly the process will go. That process can work perfectly well as long as the player can read music at all, but the earlier the reading is the faster the process will normally be.

However, really great sight reading—the kind that permits a player to sit down and perform a piece without having looked at it previously—can be a trap that leads to artistically unconvincing performances. This is because it allows players to short-circuit the process of really studying the music, discovering what is going on in the music, what the patterns are, what the overall shape is, what the rhetoric of each section or passage is about. Of course, this trap in its full form only lies in wait for a few of us, the most elite sight readers. (It is not a problem for me, for example.) However, it is a reminder of the major caution that I or any of us who do not practice or advocate memorization must give to ourselves. Since we allow ourselves to rely on the printed music in performance, we have a solemn responsibility not to use that music as a crutch propping up an inadequately prepared performance. This is what leads to the claim that un-memorized performance exists at a lower artistic level than memorized performance. I have been arguing that any suggested advantages to memorization in the realm of artistic quality of performance can actually be attributed to thorough study of the music, not to memorization itself. Obviously, in order for a non-memorized performance to express the fruits of thorough study, that study must have taken place. Over-reliance on reading ability is a threat to this, and we who do not memorize must be conscientious and honest with ourselves about this, and teach our students—and then expect them—to do the same.

Pros and cons

Although I have outlined reasons for not expecting our students to memorize or, certainly, requiring them to, I do not believe that memorization and performance from memory should be expunged from the life of the student and teacher. To start with, if a student *wants* to memorize pieces, I have no particular interest in discouraging that, let alone trying to forbid it. Some students, of course, come to their first organ teacher having already learned to memorize repertoire from the experience of studying piano. Some students do indeed find that they memorize fairly easily and naturally. However, just as we who perform from scores have a responsibility to be honest about the pitfalls of that approach, any student who wants to play from memory must realize the pitfalls of that approach. The first of these that can affect even very willing and successful memorizers is the time that it consumes. Is that worth it? The same time could be spent learning more music. Would, for example, learning all three Franck *Chorals* rather than memorizing one of them



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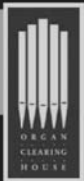
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add to a student's musical understanding of the *Choral* that the student might otherwise have memorized? Would the time spent memorizing the Bach "Dorian" Toccata be better spent learning a couple of Buxtehude *Praeludia* so as to understand better the background to Bach's work? This particular question is less relevant the faster and easier a memorizer a student is, but it is of some relevance to anyone who expresses a preference for memorization.

Here's another pitfall: Is a student memorizing only because he or she feels the need to look steadily at the keyboard? If so, then the time spent memorizing is clearly being misdirected. That student should, as a matter of overall security and reliability, learn to play with much less looking; the occasional glance rather than the eyes glued. After this has been accomplished—or indeed while it is being worked on—the commitment to memorization can be re-evaluated. Perhaps there will be other, better reasons for that student to continue to work on memorization, perhaps not. (Incidentally, learning to play with very little looking at the keyboard will greatly improve a student's relationship to sight reading and to the early stages, at least, of working on a piece.)

Also, a student who chooses to memorize must be honest about whether that memorization work is really—*really*—correlated with thorough study of the music. It is certainly true that the process of memorization involves going over the music a lot in a way that can be short-circuited by those of us who play from score. However, to the extent that that repetition is training the muscle memory to react correctly and carry out the gesture that is supposed to come next, it isn't necessarily about musical understanding at all. Also, if memorization is mostly physical—if the student would not be able to write the piece out from memory, or even to know and be able to describe away from the keyboard most of what comes next as the piece unfolds—then it is notoriously unreliable. In particular, it is subject to falling apart in the face of any distraction and then being very hard indeed to put back together.

Even a student who is not committed to memorization might be intrigued by trying it out as a special project or challenge on an occasional piece. I have no problem with this, as long as it is kept separate from an expectation that memorization will become the norm. It might make sense to start with a short piece—an *Orgelbüchlein* chorale, perhaps, or one of the short Vierne pieces. And this would be a particularly intense and interesting challenge if it were approached—at first—away from the keyboard. If, for example, a student memorizes each separate voice of a short chorale prelude away from the instrument—so that he or she could write it down—then brings each voice over to the console separately at first, and then puts those voices together from memory, that constitutes an intense and challenging mental workout. It is also a version of the kind of separate-voice study that I would recommend in any case.

Looked at this way, memorization has something in common with, for example, learning to read from seventeenth-century tablature, or making one's own organ transcription of a song or a string quartet. It is a mental and musical exercise that might well be interesting and challenging, and that might yield some insights or unexpected results.

This topic of memorization is one about which I would particularly welcome feedback—ideas, anecdotes, reactions to anything that I have said. I will include some of that feedback in a future column. ■

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

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Music for voices and organ

by James McCray

Rally-Day dilemma

They shall not grow old, as we that are left
grow old:
Age shall not weary them, nor the years
condemn.
At the going down of the sun and in the
morning
We will remember them.

For the Fallen
Laurence Binyon (1869–1943)

In most churches, the first Sunday after Labor Day is a return to a myriad of activities. Sunday School, choirs, and other groups resume their weekly meetings, and the church springs to life after a more leisurely summer hiatus. But this year, the first Sunday after Labor Day is September 11, the tenth anniversary of that fateful day when terrorists attacked the Twin Towers in New York City. Many churches will have some type of commemoration on that Sunday and some may postpone their Fall Rally Day to the following week. This can create problems.

If the church determines to retain tradition and begin their fall schedule on September 11, that complicates music choices. Normally, Rally Day is celebrative in nature with an emphasis on fast, uplifting music that fills the sanctuary with joy. But, a commemoration of the tragedy of 2001 also is most appropriate, and that strongly suggests a more meditative approach to the music. Careful planning will be needed to strike the right balance.

A simple solution is to delay Rally Day until September 18, but that creates numerous internal problems for the church. So, in these halcyon summer days it is highly recommended that the church staff address this Rally-Day dilemma early to reduce the many problems that may emerge from this sad, yet important ten-year commemoration.

The music reviewed this month features five works to help create the festive spirit associated with Rally Day, and five to address the seriousness related to the remembrance of "9/11". Good luck with this unusual situation that starts the church choir's year.

Remembering the anniversary (September 11, 2011)

Heal Us Lord, Liam Lawton, arr. Paul Tate. SAB, congregation, and keyboard, with optional guitar, GIA Publications, Inc., G-7564, \$1.85 (M+).

This gentle setting has a congregational part on the back cover and would be most appropriate for a remembrance of the tragedy. The congregation's text is "Heal us, Lord. May your word renew us, may your touch restore us." There are three verses, which are sung by the choir; the refrain has the congregation singing above a sustained choral background. The calm music is easy for both singers and keyboardist.

Wherever You Go, David Lantz III. SATB and keyboard, Beckenhurst Press, BP 1922, \$1.95 (M).

Although this is more rhythmic and less meditative than other reviewed settings, the text ("When the danger is great, we remember God's promise to the end of the age. I am there at your side.") seems to blend the anniversary and Rally Day together. The choral parts are on two staves with some brief use of divisi. The keyboard part is syncopated and usually chordal. The music builds to a loud final statement from the choir.

Light a Candle, Lori True. Two-part, congregation, and keyboard, with optional guitar and C instrument, GIA Publications, Inc., G-7836, \$1.75 (M-).

The composer suggests that the three verses be sung by a soloist, with the choir and congregation joining on the

refrain. With a text that says, "Light a candle in the darkness through the warring madness," this setting will be a gentle, simple commemoration. The music for the C instrument is included and the congregation's part is on the back cover for duplication. The keyboard's music has numerous arpeggios and provides a flowing background.

I Choose You, Deborah Governor. SAB, oboe, and keyboard, Beckenhurst Press, BP 1913, \$1.95 (M).

The text "When I am weak and heavy laden, lean on me" brings a message of hope in this anthem. The lyrical oboe line plays throughout and adds warmth to the music. The keyboard part, on two staves, is busy but not difficult. The choral parts are syllabic and often chordal. This setting is also available for SATB and/or two-part choir.

Comfort, Comfort Now My People, arr. Valerie Shields. SATB, piano, and optional C instrument, GIA Publications, Inc., G-7429, \$1.85 (M).

Using musical material from the Genevan Psalter, 1551, and the well-known text from Isaiah 40, this setting focuses on the remembrance message. The work begins with a long instrumental introduction. The C instrument's music is on the back cover, but is not indicated on the choral score. The text begins, "Comfort, comfort now my people; tell of peace." The choral parts, on two staves, are very traditional in style.

A later Rally Day (September 18, 2011)

Great Day!, arr. Howard Helvey. SATB, soprano or tenor solo, and piano, Beckenhurst Press, BP 1937, \$2.10 (M).

In this setting of the traditional spiritual, the soloist plays a major role, although that music is not difficult. The introduction is for unaccompanied choir; it then connects to a rhythmic piano pattern that is a background for the soloist. The choral parts are somewhat

static and do not dominate the anthem, often providing background for the soloist. The music builds to a dramatic, loud ending that will be a wonderful start to the choir's church year.

How Firm a Foundation, Kenneth Kosche. SATB, brass quartet or organ, MorningStar Music Publications, MSM-59-60071, \$1.70 (M-).

There is a long instrumental introduction, which leads to the opening verse, sung in two parts by the men. Instrumental music connects each of the four verses, but only the last two are for SATB choir, and their music is easy, in a traditional style. The rousing tempo and familiar melody/text will provide a festive opening for Rally Day.

Christ, Whose Glory Fills the Skies, David Barton. SATB and organ, Augsburg Fortress, 978-0-8066-9823-6, \$1.75 (M).

This is not an arrangement of the familiar music, but rather fresh music for the Charles Wesley text. The middle section contrasts with the outer areas (ABA) as the music slows; the men sing in unison above sustained organ chords. The choral parts are on two staves and are syllabic. The anthem closes with a loud, dramatic "Amen" coda.

Joy! Because the Circling Year, Leo Nestor. SATB and organ, E.C. Schirmer and Co., ECS 7607, \$3.40 (D).

Commissioned by the AGO for their national convention, this is a challenging work for both singers and organist; there are several organ solo passages. The opening choral section is in Latin (*Veni, Sancte Spiritus*); after a lengthy and busy organ solo, the main text, in English, is an excerpt from the Latin opening. The organ music is on three staves and will require significant preparation. The work builds to a forceful "Alleluia, Amen" ending. Although this is a traditional Pentecost work, it would make a dramatic opening for the church's Rally Day if there were experi-

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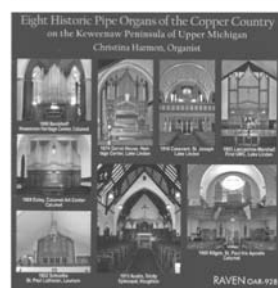
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ORGAN MUSIC OF RENÉ LOUIS BECKER

NEW! RENÉ LOUIS BECKER was born and educated in Strasbourg, France, the son of a prominent organist. Becker moved to the U.S. at the age of 21 in 1904 and taught music, composed prolifically, and worked as an organist in St. Louis, Illinois, and Michigan for 52 years. This is the first recording of his music and the first recording of the restored 1789 Isnard/1890 Cavallé-Coll Organ, Pithiviers, France. **\$14.98**



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Praise, Praise the Lord, Jay Althouse. SATB and piano or optional brass quartet, Hope Publishing Co., C 5649, \$1.95 (M).

Althouse's familiar style of repeated chords combined with syncopation dominates the accompaniment. The choral parts, on two staves, are not difficult and have some unison passages. This will be a fun, spirited setting to open the choral year.

Book Reviews

Music on the Green: The Organists, Choirmasters, and Organs of Trinity Church, New Haven, Connecticut, by Barbara Owen. Richmond, Virginia: OHS Press, 2010. ISBN 978-0-913499-28-3; 98 + xiii pages, paperback, \$26.95; <www.ohscatalog.org>.

Three historic churches adorn the New Haven Green, a central square laid out in the 17th century as a common ground for parades, burials, and grazing by domestic cows and sheep. They were built on the Green between 1812 and 1815 to replace wooden meetinghouse antecedents and represent different architectural styles: Trinity Church, Episcopal, the first Gothic Revival church in the U.S.; Center Church, Congregational ("Old Lights"), is late Georgian; and the United Church, also Congregational ("New Lights"), Federal period.

Across the street to the north stands today the old campus of Yale College, with its Romanesque Battell Chapel (1876) on the corner, housing the Congregational Church of Christ in Yale University, and diagonally opposite to the east, facing the Green, stands the Federal period, red-brick, First Methodist Church (1828). The original Yale Chapel congregation was established in 1757 as America's oldest college church. A block away on Hillhouse Avenue stands St. Mary's Roman Catholic Church, also Gothic Revival in blue-gray granite (1874). Thus, the diverse Christian community of New Haven, originally settled by English Calvinist Puritans, has been well served. The Church of England moved in and founded Trinity Church in 1752 as an alternative to Puritan Congregationalism, the "established" church of Connecticut. But its future clergy supply was threatened by the Revolutionary War and decisive break with England, which removed the bishops, who alone could ordain priests. With the consecration in Aberdeen, Scotland, of the Rev. Samuel Seabury as bishop in 1785, Trinity Church took on new and vigorous life—and installed its first organ.

Barbara Owen vividly tells the story of the role music has played in that great church. In her preface she acknowledges her debt to G. Huntington Byles's earlier account of *The Organs and Music of Trinity Church, 1752–1952*, but

describes her work as "a complimentary study rather than an update." Barbara Owen is the foremost authority on the history of the organ in America, and her excellent books are definitive reference works. For her to write a monograph on the musical history of anyone's local church is the highest compliment. But it is more probable that what she meant to state was that her book on Trinity Church is a "complementary" (with an "e") study to Byles's, in the sense of completing what he had begun.

She makes it easy. The book falls into two parts: a 40-page historical and biographical account of the organists and choirmasters who served Trinity from its founding in 1752 to 2010, and a 25-page account of every organ the historic church possessed through the years, including stoplists, descriptions, contemporary newspaper accounts, cost to the church, and critical evaluations. The first was an English import by Henry Holland (1785) I/6; replaced by William & Thomas Redstone (1816) II/11; then came one by the famous New Yorker Henry Erben (1845) III/20; next by the Hook brothers of Boston (1866) III/37 stops, 43 ranks; then New Haven's own Harry Hall (1907) IV/60; and finally their present instrument, Aeolian-Skinner (1935) IV/70 of Boston, designed and voiced by G. Donald Harrison in his new "American Classic" style. Owen details the subsequent changes made to the organ by the Thompson-Allen firm, curator of organs at Yale.

Who were the organists who played these instruments? The most famous were undoubtedly Daniel, Cleveland, and Rebecca Salter (1794–1832); Henry Pilcher (1839–41), who in 1852 founded an organbuilding firm in St. Louis that flourished until 1939; J. H. Willcox (1844–47), who, with former employees of E. & G. G. Hook, founded the organbuilding firm of G. Hutchings (later Hutchings & Votey); Chas. S. Eliot (1875–79), pupil of Alexandre Guilman in Paris and one of the founders of the American Guild of Organists; Thos. G. Shepard (1879–84), author of a popular reed-organ method; Warren R. Hedden (1885–93), another founding member of the AGO, remembered at Trinity for being first to inaugurate their famous choir of men and boys; Harry J. Read (1896–1933), who started a girls' choir for Trinity's church school and designed the Hall organ in the chancel, permitting a move of the male choir from the rear gallery to the front; and G. Huntington Byles (1935–71), who oversaw the installation of the fine Aeolian-Skinner organ and maintained the glorious musical and liturgical tradition that had been so carefully developed at Trinity. He was succeeded in 1971 by Stephen Loher, who struggled against difficulties until 1981. R. Walden Moore followed Loher and is the incumbent.

The saddest tale in the whole story is on page 33. The year 1970 ushered in an upheaval at Trinity. Rev. Lawson Willard, rector, and assistant organist George Russell retired. Byles announced his retirement for the following year. The new rector, Craig Biddle, "was installed to the

strains of 1960s protest songs, and, during the sermon, produced a guitar and launched into "I can see a new day." A new 9:15 Folk-Rock service was instigated, and the new assistant rector hired a rock band to provide the music. The diminishing congregation feared that the end of their beloved choir of men and boys was at hand. Some applicants for the organist/director position were discouraged when the new rector and his assistant roared up for the interview on motorcycles! But Stephen Loher got the job and confronted it with tact and effective creativity—and prevailed. Craig Biddle retired in 1978 and with him the Folk-Rock service, although like many other churches in similar situations, a vestigial "informal" service remains. But the male choir of tradition survives at Trinity Church-on-the-Green.

Although a slight volume, this little book contains two unexpected and valuable appendices: (1) an account of the tower bells and (2) photocopies of original compositions by Trinity's organists and choirmasters. In 1887 the Meneely bell foundry of Troy, New York cast ten tower bells, augmented in 1951 by two more, one weighing 1,000 pounds. Across Church Street from Trinity is the New Haven City Hall. Its Victorian Gothic stone tower contains five cast bells. In 1976, for the American national Bicentennial, Trinity organist Stephen Loher entered a competition to compose new quarter chimes to be sounded from City Hall during the celebration. Loher's quarters entry won the prize because, he said, he did not make them cumulative but sequential. They are beautiful.

The remaining original compositions Owen prints are two interesting hymns, John H. Willcox's "Jesu, bone Pastor" in F, and M. N. Whitmore's "Bellini" in A-flat. These are followed by William Ludden's setting of the "Gloria Patri," a Christmas anthem by Huntington Byles, much beloved by his choirs of men and boys, "The Storke," taken from the 16th-century Prayer Book of King Edward VI, and a service response by organist Warren Hedden. The section closes with a truly fine descant by R. Walden Moore on Monk's hymn tune EVENTIDE. A good bibliography and index bring the book to a close.

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

Mr. Searles and the Organ, by James Lewis. OHS Monographs in American Organ History, No. 5. Richmond, Virginia: OHS Press, 2010, xi + 85 pp., paperback, \$14.98. ISBN: 978-0-913499-37-5; <www.ohscatalog.org>.

Edward F. Searles (1841–1920), the son of an impoverished Massachusetts farmer, rose to be one of the most successful interior designers of his day and subsequently married one of his clients, the heiress to a considerable railroad fortune. Searles was an accomplished amateur organist and proceeded to spend much of his wealth on furthering the pipe organ. Among other things, he set up his friend, James E. Treat, with a well-equipped organbuilding workshop in Boston and proceeded to send a number of important contracts in Treat's direction. The firm later moved from Boston to Methuen, Massachusetts. For Searles and Treat, money was no object when it came to building organs, and the instruments were equipped with tin pipework and beautifully carved casework. They employed the architect Henry Vaughan, later the architect of the National Cathedral, to design the cases.

The opening chapters deal with the biographies of Searles and Treat, after which the book continues by describing the numerous organs for which Searles was responsible. Following the death of his wife, who had worshipped at Grace Episcopal Church (now the Cathedral) in San Francisco, Searles donated a large three-manual organ to the church in 1893; sadly, it was destroyed in the earthquake and fire of 1906. In 1896 James E. Treat left Methuen, ending up eventually in the employ of Ernest M. Skinner. At this point, James E. Treat & Co. became

the Methuen Organ Co., and Treat's foreman, John Ingraham, took over. It is at this point that we come to Searles' largest and most famous organ project. In 1884 the Boston Music Hall ignominiously threw out their magnificent E. F. Walcker organ. A Mr. Grover purchased it and put it in storage. In 1897, following Mr. Grover's death, Searles purchased the Walcker organ at auction, and between 1899 and 1911 Searles and Vaughan worked on building Serlo Hall in Methuen to house the instrument. The rest, of course, is history.

In a couple of instances—for example, All Saints' Episcopal Church (now St. Andrew's) and St. George's Primitive Methodist Church in Methuen—Searles not only donated an organ, but donated the church to house it as well. For the All Saints' organ, Searles got Jesse Woodberry & Co., the firm of which Treat was then tonal director, to build chests similar to the original Walcker ones in the Boston Music Hall organ. The chests fitted with cone valves proved to have a very heavy touch, so the Methuen Organ Co. fitted both the Walcker in Serlo Hall and the All Saints' organ with electro-pneumatic pull-downs. Both organs happily survive.

Another of Searles' organ projects was to build a new chapel and organ for the Lawrence Home for the Aged in memory of his Aunt Lydia. This involved a rare excursion on the part of Henry Vaughan into the neo-Colonial style. One of Searles' last organ projects was to purchase the 1859 Ferris & Stuart organ from the Broadway Tabernacle in Manhattan and to rebuild it in his residence at Pine Lodge. The Methuen Organ Co. rebuilt the large three-manual instrument as two separate instruments—a two-manual one and a single-manual one. Both instruments remain in the building, now the Roman Catholic Convent of the Presentation of Mary.

There are two appendices, one dealing with the United States Tubular Bell Co., operated in conjunction with the Methuen Organ Co., and the other listing all the organs built by James E. Treat & Co. and by the Methuen Organ Co. The book is lavishly illustrated with black-and-white photographs of Henry Vaughan's organ cases, and reading it should be a "must" for anyone interested in the history of pipe organs of exceptional quality.

—John L. Speller
St. Louis, Missouri

New Recordings

Organ Majestic! Rupert Gough plays the Organ of Wells Cathedral. Priory Records compact disc PRCD 5034, <www.priory.org.uk>.

Mohrentanz, Susato; *Noëls de Provence*: 1. *C'est le bon lever*, 2. *Dans une grange champêtre*, Guy Morençon; *Rondeau from "Abdelazer"*, Purcell; *Concerto in A Minor*, BWV 593, Vivaldi-Bach; *Cornelius March*, Mendelssohn; *Andantino*, Franck; *Grand March from Aïda*, Verdi; *Clair de lune*, Vierne; *Joie et clarté des corps glorieux*, Messiaen; *Chant de mai*, Jongen; *Toccata alla rumba*, Peter Planyavsky; *Happy Birthday*, Herr Bach, Ronald Watson; *Blue Rondo à la Turk*, Dave Brubeck; *Salamanca*, Guy Bovet.

Bath and Wells was my home diocese, so I was familiar with Wells Cathedral as a child. In those days there was an organ that was mostly the work of Henry Willis I (1857 and 1891) and Arthur Harrison (1910). Its sound was amorphous and woolly to the point that it was sometimes difficult to tell what one was listening to, and there was a perfectly hideous Willis case. The only good thing was that it never seemed to have occurred to anyone to remove the instrument from the screen, where it happily remains to this day. When Anthony Crossland became organist in 1971, he brought in Harrison & Harrison to remodel the organ. Then in 1973, just as the work was starting, Patrick Mitchell was appointed Dean of

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Wells. Dean Mitchell was not only very supportive of the organ reconstruction project, but expanded the work to include a lovely new case designed by Alan Rome. The instrument was transformed into one of the outstanding British cathedral organs of the period, a fine example of the British equivalent of the "American Classic" style of instrument. When I first saw and heard the remodeled instrument, I could hardly believe my eyes and ears. How was it possible that such a perfectly dreadful organ could have been transformed into such a magnificent instrument?

Rupert Gough is the assistant organist of Wells Cathedral and the organ tutor at Wells Cathedral School, an independent boarding school that doubles as the cathedral choir school. On this recording he has brought together an eclectic program of organ compositions and transcriptions from various periods, all of which come off extremely well on this instrument, and all of which would be likely to appeal to a general audience as well as specifically to organists. This would be an ideal recording to introduce the general public to the world of organ music and to give them an enjoyable first experience of the pipe organ.

Rolande Falcinelli in concert: Franck, Dupré, Falcinelli, Improvisation. Organs of Dijon Cathedral, France and Basel Minster, Switzerland. Édition Festivo compact disc 6952.062. <www.festivo.nl>; available from the Organ Historical Society, \$14.98, <www.ohscatalog.org>.

Premier Choral en Mi majeur, Franck; *Deux esquisses*, op. 41, Dupré; *Carillon*, op. 27, Dupré; *Sonatina per Scherzare*, op. 73, Falcinelli; *Offertoire pour la Fête du Christ-Roi*, Falcinelli; *Improvisation d'un Poème symphonique*, Falcinelli; *Improvisation de Variations*, Falcinelli.

Rolande Falcinelli Interprète du XXe siècle: Marcel Dupré, César Franck, Louis Vierne. Cavallé-Coll organ, Belley Cathedral, France. Éditions Hortus compact disc 038. <www.editionshortus.com>; available from the Organ Historical Society, \$12.98, <www.ohscatalog.org>.

Évocation, Dupré; *Cantabile*, Franck; *Impromptu*, *Gargouilles et chimères*, Vierne; *Prière*, Franck; *Scherzo en fa mineur*, Dupré.

Rolande Falcinelli (1920–2006) was a student of Marcel Dupré, whom she succeeded as professor of organ and improvisation at the Paris Conservatoire. As well as one of the leading French women organists of the twentieth century, she was also by far the most prolific as a composer. These two compact discs demonstrate the renewed interest in her recordings and compositions that is becoming apparent five years after her death.

The Festivo recording begins with a performance of the Franck *Choral in E* on the splendid Riepp organ in Dijon Cathedral. Her interpretation of this piece combines a technically accomplished yet relaxed technique with rich and thoughtful registrations. It was, of course, for her performance and recordings of the works of her teacher Marcel Dupré that Falcinelli was best known in her lifetime. Three of these are included on this Festivo compact disc. First, there is a boisterous performance of *Study No. 1 in E Minor* from the *Deux esquisses*, op. 41, on the Dijon organ. This is followed by a dramatic and highly virtuosic, though still relaxed, performance of the *Study No. 2 in B-flat Minor*. We then switch organs to the Orgelbau Kuhn instrument in Basel Minster for a most exciting performance of Dupré's *Carillon*, op. 27.

The rest of the compact disc is devoted to Rolande Falcinelli's own music. The *Sonatina per Scherzare*, op. 73, played on the Basel organ, is in four movements: *Tempo di Valse*, *Tempo di Marcia*, *Tempo di Barcarola*, and *Tempo di Rondo*. A late work that is not exactly typical of Falcinelli's compositional style, this sonatina is remarkable for the way that it manages to convert all of the very different tempi of the four movements

into scherzos that fit together to create a coherent whole. This, combined with the freshness and neoclassicism of the piece, makes for an extremely original and interesting composition. By contrast, the *Offertoire pour la Fête du Christ-Roi*, performed on the Dijon organ, is much more mystical and introspective in character. These two compositions taken together represent the opposite poles of a compositional style that ranges from the neoclassical to the impressionistic.

The last two pieces on the recording are two fairly lengthy improvisations. The first, *Improvisation d'un Poème symphonique*, was played on the Basel organ and is a tone poem based on three ideas of Jean-Pierre Vallotton: *Le Munster roman de Basel*, *Les tableaux du Musée de Basel*, and *Le Rhin qui coule à Basel*. The final piece is a set of variations on a theme that was supplied by Maurice Clerc during a concert in Dijon Cathedral. The theme has a certain quizzical character that communicates itself to the improvisation at several points, although it also has some very serious moments. It builds up from a quiet start to a magnificent climax on full organ at the end.

The Hortus compact disc is entirely taken up with compositions of Dupré, Franck, and Vierne, played on the 58-stop, three-manual-and-pedal 1860 Cavallé-Coll organ at the Cathédrale de Saint-Jean-Baptiste at Belley, near Lyon in France. At the instigation of one of her students, Jean-Pierre Millioud, Rolande Falcinelli organized a series of summer schools for her students at Belley over a period of seventeen years. These recordings were made at several of these in the 1970s and 1980s, and they appear on the compact disc in the chronological order of the original recordings. They thus give snapshots of the recitals at the Belley summer organ sessions over a number of years. Jean-Pierre Millioud, together with Rolande Falcinelli's daughter Sylviane, was also responsible for writing the notes in the booklet accompanying the compact disc.

The first piece by Marcel Dupré occupies about a third of the recording. This is the three-movement *Évocation*, op. 37 of 1941, which Dupré composed in memory of his father, organist Albert Dupré, who was for many years *titulaire* of Rouen Cathedral and who had recently died. The first movement, *Moderato*, shows off the very fine *fonds* and the rather weighty *plenum* of the Belley organ, while in the second, *Adagio con tenerezza*, movement we hear some of the rather fine harmonic flutes. Rolande Falcinelli's performance of the final movement, *Allegro deciso*, is breathtakingly exciting and features some very impressive passages on full organ.

Next we hear the second of Franck's *Trois Pièces*, the *Cantabile* from the rededication recital of the Belley organ following restoration in 1979. This is followed by two pieces by Vierne from the same recital: the playful *Impromptu* and the rather darker *Gargouilles et chimères* from the *Pièces de fantaisie*. Moving forward to a recital given in 1980, we return to Franck with the fifth of his *Six Pièces*, the *Prière*, a composition to which the very firm *fonds* of the Belley organ seem to be particularly suited, as does Falcinelli's relaxed and effortless technique.

The final piece on the recording comes from the last recital that Rolande Falcinelli gave at Belley in 1987: Dupré's *Scherzo in F Minor*, op. 16, which provides a suitably exciting conclusion to the recording. After listening to both the Festivo and Hortus compact discs, I have to say that the one thing that disappoints me about the Belley recording is that it does not include any of Rolande Falcinelli's own compositions.

Both compact discs provide excellent examples of Falcinelli's organ playing on fine instruments, and I heartily recommend them. I hope there will be many more such compact discs of Falcinelli's recitals and compositions.

—John L. Speller
St. Louis, Missouri

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New Organ Music

Simple Gifts—Four American Hymn Preludes for Organ, by Kenneth T. Kosche. MorningStar Music Publishers MSM-10-574, \$10.00.

It seems that many composers are writing pieces based on hymn tunes these days. For the church musician, this is a real blessing, which provides an alternative to the constant use of Baroque or Romantic-period compositions. Particularly usable are these compositions, based on American tunes that are well known to church congregations. Dr. Kosche, who currently resides in Wisconsin, has had over 250 compositions published; the majority of them are for use in liturgical settings. A considerable amount of his music is for SATB chorus, handbells, instruments, and organ solo. In addition, he has written a book on conducting.

The volume entitled *Simple Gifts* is just that: simple, and delightful. The

prelude *SIMPLE GIFTS*, from which the volume takes its title, has two repetitions of the melody, each time calling for it to be played on a 4' flute. Each phrase is set apart by a brief fanfare on an 8' flute. The music reminds me of some of Haydn's music for mechanical clock!

The prelude *BEACH SPRING* is also rather soft, 8' and 4' flutes with a soft solo stop coming in with the melody. The interludes also use the tune against changing chords. A gentle crescendo is made by the addition of more stops, before it subsides at the end. *PROSPECT*, the third tune in the volume, was my least favorite. It calls for 4' flutes on both manuals against a Rohrschalmel or 4' Choralbass in the pedal. Meant to sound improvisatory, the two manual parts, which imitate each other and stay very close to each other in pitch, seem to confuse the ear. *DOVE OF PEACE* rounds out the collection. Calling for a small *plenum* against a solo stop, it has, in its 6/8 meter, a nice motion, which carries it through to a satisfying conclusion.

The music is on the easy side, but makes

NEW! Homage

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Carla Edwards plays spectacular concert music on the 3-manual organ containing 2,848 pipes and built in 2002 by Hellmuth Wolff & Associates at DePauw University, Greencastle, Indiana, where Edwards is professor of organ. She dedicates the CD as Homage "to Dr. Larry Smith, with sincere gratitude from Carla Edwards." **Raven OAR-918 \$14.98**

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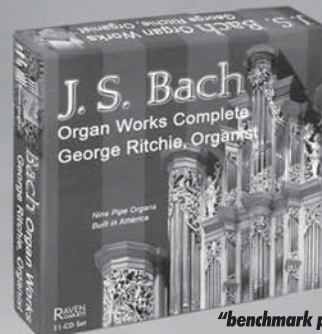
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for satisfying voluntaries. I have used two of the pieces in services. They make good offertories, as they are each around two minutes in length. Although not among the most noble of hymn settings, they are delightful for what they are, and I recommend the set most highly.

10 Choral Preludes (opus 70) for Organ by Johanna Senfter. Edition Schott ED 9603, ISMN 979-0-001-13459-0, €12.95; <www.schott-music.com>.

Johanna Senfter (1879–1961) was an extremely interesting composer of the late Romantic period. She was born and died in Oppenheim. From 1895 she studied composition under Iwan Knorr, violin with Adolf Rebner, piano with Karl Friedberg, and organ with Gelhaar at the Hoch Conservatory in Frankfurt am Main. This gave her a great deal of musical training before she began study in Leipzig with Max Reger in 1908.

Senfter left behind 134 works. Of these, there are nine symphonies, 26 orchestral works and concertos for piano, viola, violin, and cello. She was a masterful writer of fugues. For organ, she wrote a *Fantasie and Fugue* (opus 30a), *7 Choral Preludes* (opus 30b), *Variations on "Morgenglanz der Ewigkeit"* (opus 66), *10 Choral Preludes* (opus 70), and *6 Choral Preludes* (opus 73).

The *10 Choral Preludes*, opus 70, were written in 1930 and would be suitable for concert or liturgical use. The influence of Max Reger is felt throughout. The music takes up the contrapuntal, highly chromatic compositional techniques used by her teacher, and makes the organ works among her most significant pieces.

Many commonly known chorales are in the volume, such as *Vom Himmel hoch, In dulci jubilo*, and *Lobe den Herren*. There are also some chorales unknown to this reviewer, such as *Now all lies beneath Thee* and *Now all the forests are at rest*. The chorale tunes are often found in the pedal or the soprano line, with imitation in the other parts. In *Now all the forests are at rest*, I found it difficult to determine where the melody appeared, and found it necessary to refer to Bach's *Harmonized Chorales* for the tune.

The music is medium to difficult. The often-large chords are a challenge to play legato, and the unexpected turns in the melodic lines, coupled with the frequent accidentals, mean that much practice is required to make the music effective. However, that said, the preludes are effective following in the tradition of Reger, and for those who have the instrument, the music is well worth the effort.

—Jay Zoller
Newcastle, Maine

A. de Cabezón, Selected Works for Keyboard, edited by Gerhard Doderer and Miguel Bernal Ripoll, four volumes. Bärenreiter BA9261–9264, €29.95.

Antonio de Cabezón, ca. 1510–66, is considered to be the greatest Spanish composer for keyboard of the 16th century. His duties as organist to the court of Charles V took him across Europe and into contact with some of the leading musicians, including two visits to England. He lost his eyesight when still a young child, leading to the nickname of *el ciego*, the blind man. One of his major contributions to the Iberian keyboard literature was the development of the variation set, initiated by some of the *vihuela* players in their publications; other works included liturgical hymn settings and the usual sets of *versos* on each of the eight tones, as well as some 30 or so *tientos* or *fugas*, contrapuntal works usually with multiple subjects.

His surviving keyboard music is found in two prints from Spain and two manuscripts now in Coimbra; he is also mentioned in the *Arte de tañer fantasia* published by Tomás de Santa María in 1565 as having approved the contents of this seminal treatise on performance practice, including ornamentation, improvisation of *glosas* or divisions, and fingering. To the *Libro de cifra nueva*, an anthology of 138 works compiled by Venegas de Henestrosa and published in 1557, he contributed a number of pieces, mainly *tientos* and hymn settings transmitted either anonymously or under the name of Antonio. In 1578 his son Hernando published the *Obras de Musica*, a compilation of keyboard works by his father, which included nine pieces for beginners, 11 hymns, 44 highly glossed *canciones* and motets in four to six voices, 10 variation sets, 14 *tientos* and *fugas* and many sets of *versos*. These were described as mere crumbs from his father's table, mainly suitable for his pupils rather than being a celebration of his art. Two manuscripts at Coimbra contain some 10 *tientos* that can be attributed to Cabezón either with certainty or conjecturally, but some pieces assigned to "CA" in the manuscript may well be by the slightly later Portuguese Antonio Carreira.

In these four volumes Gerhard Doderer and Miguel Bernal Ripoll—two renowned authorities on the early Spanish repertoire—present a broad conspectus of the different compositional genres represented in Cabezón's corpus of works drawn from printed and manuscript sources. In total 67 pieces are presented, of which 13 are taken from the *Libro de cifra nueva*, edited by Venegas de Henestrosa and published in

1557, the rest from the *Obras de Musica*, including three of the five pieces attributed to Hernando himself. Volume 1 contains 20 pieces: nos. 1–10 are taken from the Henegas print, including four simple hymn settings, a short sequence *Dic nobis Maria*, and five multi-thematic *tientos* moving predominantly in half and quarter notes, of which no. 6 is based on the chanson *Malheur me bat*. Notable is no. 7 with its isolated alternate-bar treble whole notes in bars 61–67, and the repetition of a phrase in the treble in bars 72–104. Nos. 11–20 include six pieces in just two parts intended "for beginners"—excellent material for learning the incorporation of ornaments and divisions. These are followed by two sets of four four-part *versos* and two sets of four four-part *fabordones*. In each *verso* the cantus firmus is presented in a specific voice; the *fabordones* open with a theme in four-part harmony, which is then glossed in soprano, bass, and middle voices. The final one of no. 20 includes half notes divided into quintuple eighth notes.

Volume 2 offers 14 pieces from the *Obras* of 1578, including two hymn settings and four sets of *versos* (two for the Magnificat with seven verses and two for the Kyrie with four verses each); these show a considerable compositional and technical advance on the settings in volume 1. A further eight *tientos* follow; outstanding in their varied treatment of the subjects are those on the first and the sixth tone, the latter being in two sections, the second opening with a triple-time version of the first (in C time) that leads into a return to C time.

Volumes 3 (nos. 35–51) and 4 (52–67) contain a generous selection of pieces representing Cabezón's art of variation and intabulation/glossing. Nos. 35–37 are from the Henestrosa anthology and are much simpler in style; the Pavana no. 37 (unusually in triple time) in particular with its added *glosa* gives clear hints to beginners on how glossing could be practiced. Nos. 38–59 (with the exception of nos. 47–48, which are two hymn settings) comprise a good choice from the over 40 glossed chansons and motets published in the *Obras*, these settings being closer to contemporary Polish sources than to Italian and French settings of the same songs. Nos. 38–46 and 49 are in four parts, 50–58 in five, and 59 in six; those in five and six parts will need great care in fingering (indeed, Hernando writes that the player will have to cope as best he can since the difficulty of the passagework admits of no system that can be followed) as well as some flexibility in treatment of note values; they also offer much guidance in the art of ornamentation and deserve to

be much better known. Volume 4 concludes with seven sets of variations and the *glosa* on *Dont vient cela*. The variations cover three dances (two settings of *La Pavana Italiana*, and *La Galliarda Milanese*), the ground bass song *Las Vacas*, and three popular songs, including the lovely *La dama le demanda*. All are written in beautifully flowing four-part counterpoint and are probably the most accessible of Cabezón's pieces to today's player and listener.

Each volume contains the general introduction, which includes a brief biography, description of the printed and manuscript tradition and corpus of the works, information on the Spanish number tablature, and Cabezón's tradition. There are comprehensive notes on the complexities of meter and proportional notation, and on fingering as given in the two printed sources. The descriptions of how to play the ornaments, taken from the theorist Tomás de Santa María, as well as from Venegas and Hernando Cabezón's publications, and regarded universally as absolutely essential to add grace and style to the music, is the one area that could have been expanded, perhaps as hints on adding glosses between long value notes—this, along with the application of rhythmic inequality described by Santa María, is a subject of which all too many players still have relatively little knowledge or familiarity. The concepts of the *semitonia subintelecta* and *musica ficta* are discussed, and to conclude there is some most interesting information on contemporary keyboard instruments, with specifications of two organs from the mid-16th century to assist the player of today.

Facsimiles of two pages from prints in Spanish *cifra* notation will enable those who are sufficiently interested to compare the editors' transcription and see the many problems inherent in this type of notation. The print size is very clear, with 4–5 systems per page. A full critical report gives the sources and original headings for each piece, along with editorial interventions, and an extensive bibliography gives much information for further reading and research into specific and general aspects; a list of modern partial and complete editions is included. Full plainchant melodies for the liturgical works, along with the openings of the original vocal models for the glossed works and the variations, are provided after the pieces in question; comparison of these with the keyboard setting will prove instructive.

As with all great composers, it is only by playing and immersing oneself thoroughly in this wonderful music over many years that one becomes more adept at playing Cabezón's pieces with the appropriate *buen ayre*, incorporating the manifold aspects of Spanish performance practice not immediately apparent from the somewhat austere and bare-looking scores, particularly in the *tientos*, but which are essential to bring them to life and remove a notion, held by some, of simplicity and even dullness.

Particularly important is the inclusion of over half of the intabulations, which are very well suited to the clavichord. There are a few impossible stretches for the left hand, where bass notes will have to be taken by the pedals on the organ, but on stringed keyboard instruments they can be moved up an octave in most cases; these volumes offer a wide variety of pieces that can be played on all manner of keyboard instruments.

The editors have made an excellent selection from the large number of pieces available and have probably made the better choice in keeping the intabulations in two volumes separate from the *tientos* and liturgical pieces. This highly recommended edition goes a long way in offering such a representative selection, and will perhaps lead the enthusiast from the selected works to exploring the complete works, and will remain the standard anthology for many years. This review is an expanded version of one that appeared in *Clavichord International* in May 2011.

—John Collins
Sussex, England

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Emulation and Inspiration: J. S. Bach's Transcriptions from Vivaldi's *L'estro armonico*

H. Joseph Butler

It is well known that Bach aggressively studied the music of his contemporaries and predecessors as he developed his own personal and unique style. In particular, his work transcribing Vivaldi's string concertos is often cited as a watershed in Bach's education. However, a closer look at the concerto transcriptions and their genesis will encourage us to re-evaluate their role in Bach's stylistic development.

The transcriptions stem from Bach's Weimar years, probably between 1713 and 1717. It is believed that much of the source material was provided by his patron, Prince Johann Ernst. In 1713, Ernst visited Amsterdam and purchased a large quantity of music, likely including Vivaldi's newly published Opus 3, *L'estro armonico*.¹ The chart to the right shows the extant concerto transcriptions made by Bach; there are 23 transcriptions from 21 originals.² Bach was not alone in making concerto transcriptions; from Johann Gottfried Walther, his colleague in Weimar, we have 14 surviving transcriptions.³

The purpose of Bach's concerto transcriptions has been debated and probed at length. At first, scholars were inclined to believe the words of Johann Nikolaus Forkel, who wrote in 1802 that Bach undertook the transcriptions for the purpose of education.⁴ However, the extent of Bach's activity in this area seems to exceed the needs of self-improvement; one does not need to make dozens of idiomatic keyboard arrangements of concertos to learn how to write one for strings. And of course, if the purpose of the exercise were purely educational, there would have been no need to transcribe the works of the teenage Prince Johann, who was himself a student of Walther and Bach. Therefore, it is now widely believed that the transcriptions were actually commissioned by the prince, a theory first advanced by Hans-Joachim Schulze.⁵

Also difficult to discern is what Bach actually learned from Vivaldi. Forkel wrote that from Vivaldi, Bach learned "musical thinking" and the concepts of "order, continuity, and proportion."⁶ As Christoph Wolff has asserted, this statement may be reliable precisely, and ironically, because Forkel had no knowledge of Vivaldi's music and no way to know what Bach learned from it; therefore, the statement could well originate from Bach's sons who were in contact with Forkel in the late 18th century.⁷ Nevertheless, there were many other Italian models at Bach's disposal, not to mention the works of Telemann, an established master who was close at hand. And it has been observed that Bach was able to create a coherent ritornello form as early as 1708, in the opening movement of Cantata 196.⁸ Taking all that into account, perhaps it is more interesting to observe what Bach did *not* learn from Vivaldi: that is, what musical elements did he alter in Vivaldi and subsequently avoid in his own works?⁹

The concertos Bach transcribed from Vivaldi's Op. 3 provide the best avenue for this study. These works are the most elaborate of Bach's transcriptions, and they were based on outstanding originals available to Bach in an authoritative published edition. His other Vivaldi transcriptions were made from manuscript sources of varying integrity.⁹

The source

Op. 3 was Vivaldi's first publication of orchestral music, an ambitious offering with the brazen title *L'estro armonico*, "harmonic inspiration." Vivaldi chose the Amsterdam publisher Etienne Roger for this collection for two reasons: the superiority of Roger's work and the opportunity to exploit the strong demand for Italian music in Northern Europe. Initial publication in Amsterdam was in

Extant Bach concerto transcriptions

Original	Key	Bach	Key	Comments
J. Ernst, Op. 1, No. 1	Bb	BWV 982	Bb	
J. Ernst, Op. 1, No. 4	d	BWV 987	d	
J. Ernst	G	BWV 592	G	Pedaliter with double pedals
J. Ernst	G	BWV 592a	G	Manualiter, same original as BWV 592
J. Ernst (?)	C?	BWV 984	C	Original is lost.
J. Ernst (?)	C?	BWV 595	C	Pedaliter, same original as BWV 984. 1 st movement only.
A. Marcello	c	BWV 974	d	Original is oboe concerto.
B. Marcello, Op. 1, No. 2	e	BWV 981	c	
G. P. Telemann	g	BWV 985	g	
G. Torelli	d	BWV 979	b	
A. Vivaldi, Op. 3, No. 3	G	BWV 978	F	Original is 1711 Roger print for all Op. 3 concertos
Vivaldi, Op. 3, No. 8	a	BWV 593	a	
Vivaldi, Op. 3, No. 9	D	BWV 972	D	
Vivaldi, Op. 3, No. 10	b	BWV 1065	a	Arranged as concerto for 4 harpsichords and strings
Vivaldi, Op. 3, No. 11	d	BWV 596	d	Bach autograph dated 1714-17 by watermark
Vivaldi, Op. 3, No. 12	E	BWV 976	C	
Vivaldi Op. 7, No. 8	G	BWV 973	G	Original is copy similar to Op. 7 print
Vivaldi Op. 4, No. 6	g	BWV 975	g	Original is early copy, differs from Op. 4 print
Vivaldi Op. 4, No. 1	Bb	BWV 980	G	Original is early copy, differs from Op. 4 print
Vivaldi	D	BWV 594	C	Original is copy; differs from Op. 7 print (Tagliavini)
Unknown attrib. Vivaldi	D?	BWV 977	C	Mey copy (after 1727) attributes original to Vivaldi
Unknown		BWV 986	G	
Unknown		BWV 983	g	Attribution of transcription to Bach "weak" (Schulenberg)

1711; soon thereafter, it was published by Walsh in London (1715 and 1717). Several French editions followed, beginning in the 1730s. Roger reissued the collection no less than twenty times, finally ending production in 1743. Its popularity only rivaled by Corelli's Op. 6, *L'estro armonico* established Vivaldi's reputation throughout Europe.

The publication was exceptional in that it consisted of eight part books: four violin parts, two viola parts, one cello part, and one part for double bass, which included the figures. A more typical concerto publication would be in just five parts, the solo part plus the usual quartet of string parts. In fact, Vivaldi's later concerto publications were generally *à cinque*; none are in eight parts. In all cases, production of a score was left to the purchaser.

The eight-part presentation of Op. 3 allowed for considerable variety in solo groups: there are concertos for one, two, or four soloists. In addition, the cello is often emancipated from the continuo and is able to join the soloists in virtuoso passagework. One player per part is sufficient to perform a concerto; solo and tutti contrasts are provided by the doubling in the part writing, not by the use of a large ensemble. The bass part is fully and carefully figured, even in Vivaldi's frequent unison passages (Illustration 1).

The structure of Op. 3 is ingenious. There are twelve concertos in four groups of three: the first of each three is for solo violin, the second for two violins, and the third for four violins. Superimposed on this scheme is a tonal arrangement in pairs, alternating major and minor keys, with the last pair reversed to end in major. Unfortunately, Vivaldi's elegant concept is violated by most modern editions¹⁰ and obscured by the commonly used Ryom catalogue.¹¹

There is also an intriguing logic to Bach's approach to the source material. From the twelve concertos of Op. 3, he arranged three solo violin concertos for keyboard without pedal, two double violin concertos for organ with two manuals and pedals, and one concerto for four violins is transcribed for four harpsichords and orchestra. Although there may have been more transcriptions made and subsequently lost, these six arrangements seem to comprise an orderly exploration of the original material.

Illustration 1. Vivaldi, Op. 3, No. 8/2, facsimile



Manualiter transcriptions

The *manualiter* concertos are probably the most neglected works in this genre. Robert Marshall makes the case that the classification of these as harpsichord works in the Bach index, and in editions of the keyboard works, is arbitrary, and that they are equally likely to be organ works.¹² Various factors support this theory: One, there was a tradition of composing organ pieces both *pedaliter* and *manualiter*, sometimes in complementary fashion, as we find in *Clavierübung III*. Two, performing

concertos at the keyboard was especially fashionable on the organ; in fact, the practice may have been first popularized by an organist in Amsterdam, Jan Jacob de Graaf, whose proficiency performing concertos at the organ was praised by Mattheson.¹³ Three, Bach's primary role at Weimar was organist, not harpsichordist. Four, the *manualiter* transcriptions were transposed and adapted to fit the range of the organs played by Bach in the Weimar region, which was four octaves, from C to c'''. In general, there is a modern tendency to overlook

Example 1. Vivaldi, Op. 3, No. 3/1, and BWV 978/1, mm. 1–4

Example 2. Op. 3, No. 3/1, and BWV 978, mm. 7–9

the need for 18th-century musicians to play organ music without pedals; such pieces would have been attractive to gentlemen amateurs, ladies, and young people, as well as professional organists in smaller churches. While there is certainly no reason to exclude one instrument or the other, organists should be aware that the manualiter transcriptions contain some excellent material rarely heard on their instrument.

We can study many of the traits of the manualiter transcriptions by looking at BWV 978 (Example 1).¹⁴ The transposition by Bach to F major avoids the note *d*′′, which is prevalent in the original. More interesting is Bach's complete reworking of the bass line; the left hand does not wait for the opening theme to be stated, but enters early with a closely related countermelody. Throughout the manualiter transcriptions, Bach adds passagework in the left hand, leaving the treble mostly unchanged. In mm. 7–11, Vivaldi's homophonic eighth-note accompaniment is replaced by broken-chord sixteenth-note figuration in the left hand (Example 2). Perhaps a better solution to this problem would be found by a later generation with the Alberti bass.

Another trend in the manualiter transcriptions is Bach's avoidance of manual changes and dynamic contrast. Note that the original's echo is gone and the added counterpoint makes a manual change impossible (Example 1, m. 3–4). Throughout the manualiter transcriptions there is no attempt to render solo and tutti contrast with manual changes. There are only occasional dynamic effects requiring two keyboards, and these are for echo gestures within the tutti ritornello, as in Op. 3, No. 12 and BWV 976, m. 2.

Organ transcriptions

The two best-known concerto transcriptions are those for organ with two manuals and pedals, in A minor (BWV 593) and D minor (BWV 596); these are part of the standard concert repertoire for organists and are on a higher level of virtuosity and complexity than the manualiter concertos. In the organ transcriptions, two manuals are consistently and effectively used for dynamics, solo with accompaniment, and solo-tutti contrast. The manual changes are clearly notated and the voice leading and beaming designed to accommodate them. Despite this successful experience adapting Vivaldi's dynamic effects to the organ, Bach almost universally avoided manual changes and dynamics in his own organ works, the exceptions being the *Toccatina in D Minor*, BWV 538, and the *Prelude in E-flat*, BWV 552/1. In other organ works,

even those that are concerto-inspired, no manual changes are indicated and the counterpoint makes changes awkward.¹⁵

Again in the organ transcriptions we see Bach's tendency to fill in the rests and longer note values with continuous 16ths, perhaps with a bit more finesse than in the manualiter transcriptions. In Example 3, he not only filled in the rests in Vivaldi's original but also created a quasi-imitative sequence. The challenging sixteenth-note pedal passages Bach added in BWV 593/3, mm. 59–63, lend further weight to the argument that the transcriptions were intended for virtuoso performance rather than theoretical study.

Mm. 51–54 in the first movement of BWV 593 are peculiar for their use of octaves where Vivaldi's original is fully harmonized, a rare instance where Bach is less full in texture than his model.¹⁶ Another oddity is the indication "Organo pleno" in m. 51; most likely, this is a copyist's error for "Oberwerk." It does not signal a registration change, but simply a return to the main keyboard with its plenum.

Sometimes exceptional means are used to create a solo and accompaniment (Example 4). It is strange, and perhaps disappointing, that Bach never used this kind of multi-layered symphonic texture in his own organ works.

BWV 596 in D minor is the only keyboard concerto that survives in autograph (Illustration 2, on page 21). It was long thought to be a work of Wilhelm Friedemann Bach because of the inscription "di W. F. Bach" followed by "in manu mei Patris descript" ("written in the hand of my father"). However, in this case "di" means "of" or "owned by"; Wilhelm Friedemann was claiming ownership of the manuscript, not authorship of the piece. As a result of this misunderstanding, BWV 596 is missing from the Bach Gesellschaft, Peters, and Widors-Schweitzer editions of the organ works.

The D-minor concerto is perhaps the most interesting of all the Weimar era transcriptions, and if the survival of an autograph is any indication, it may have been Bach's favorite as well. One remarkable characteristic of the original is Vivaldi's rigorous and energetic fugue, which exhibits ingenious invertible counterpoint as well as solo/tutti contrast. Surely, this piece served as inspiration for Bach's concerto movements that synthesize fugue and concerto (e.g., final movements of Brandenburg Concertos Nos. 4 and 5).

The beginning of the concerto has attracted considerable attention for Bach's unusual registration instructions: Oberwerk Octave 4', Brustpositiv Octave 4',

Example 3. Op. 3, No. 8, and BWV 593, mm. 19–20

Example 4. BWV 593/3, 87–89

Example 5. Op. 3, No. 11/3, and BWV 596/3, mm. 67–70

Example 6. Op. 3, No. 11/5, and BWV 596/5, mm. 70–73

and Pedal Principal 8'.¹⁷ This registration was not an aesthetic choice, but was contrived for a purely practical reason, to avoid the *d*′′ prevalent in the original. Since transposition of the concerto to C minor would have made the fugue, with its fast parallel thirds and sixths, very awkward to play, Bach used 4' stops and played the opening section an octave lower. This registration should not be considered a model for registering other concerto movements and playing entire movements on a single principal stop. It is a unique exception to the normal registration for concerto fast movements, which is *organo pleno*.

Bach made an interesting change in this opening passage, rewriting the two solo violin lines to make a strict canon and adding an extra measure where the canon winds down (m. 10).¹⁸ This change is unique in Bach's transcriptions; normally, he maintained the dimensions of the original, neither adding nor subtracting measures. The addition of a canon to this concerto conflicts with the traditional view, stated by Forkel, that Bach used Vivaldi as a guide away from improvised "finger music" toward a more intellectual and organized approach to composition. In this passage, BWV 596 is clearly more cerebral than the model.



At the end of the fugue, Bach made a significant change (Example 5); in order to effect a stronger conclusion, he added more harmonic interest, rhythmic drive, and a Picardy third ending.

Another interesting change is found at the end of the last movement (Example 6). Vivaldi's tremolo string writing is fruitless on the organ, so Bach used sustained chords in conjunction with a newly added tenor line. The added line is sufficiently violinistic that few organists suspect it is not original to Vivaldi. Bach used nearly the same tenor figuration to replace a tremolo passage in another Vivaldi concerto; see Op. 7, Bk. 2, No. 5 and BWV 594/1, mm. 26–27, 32, 34, etc.

Tonal considerations

That these two movements were altered to end with a major chord is revealing. Such a change is unnecessary in the context of a transcription, and thus represents a purely aesthetic choice made by the arranger. Comparing how each composer ends minor key movements leads to some striking differences. In Op. 3, there are 24 minor-mode movements; none ends with a Picardy third. Further, in the Op. 4, 7, and 8 concertos one searches in vain for a Picardy ending. Bach did not publish any large sets of concertos; nevertheless, we can observe that all six Brandenburg concertos are in major keys—which may be significant in and of itself. Of the minor-key slow movements, only one ends on a minor chord. One ends Picardy and another two end with a Phrygian cadence, more in the manner of Corelli than Vivaldi. Looking at some other organized sets of Bach works from Weimar or soon thereafter, we see that in the *Orgelbüchlein* and *Well-Tempered Clavier I* every minor-key piece ends with a major chord, except one (BWV 863/2).

There are other significant tonal differences one could explore; Vivaldi often tends to have all three movements in the same key, and in some cases will have the slow movement of a minor-key concerto in the subdominant, also minor. On the other hand, Bach will more typically use a mediant relationship for the middle movement, exploiting the relative minor or major. Ending a major-key movement, Vivaldi will stay in tonic, without hint of other keys; Bach will usually tonicize the subdominant just before closing. All of this leads to the conclusion that Bach did not emulate Vivaldi in some crucial matters of harmony and tonality.

Orchestral transcription

The last concerto Bach transcribed from Vivaldi's Op. 3 was the *Concerto for Four Harpsichords and Strings* in

A Minor, BWV 1065, based on concerto No. 10 for 4 violins in B minor. This transcription is much later than those for keyboard solo. Stemming from around 1730, it is a Leipzig work destined for performance by Bach's Collegium Musicum. Here we find little trace of Bach the learner, as he takes a fine Vivaldi original and puts his own stamp of genius upon it, enriching the texture and harmony throughout. Of particular interest is the poignant chromaticism added to Vivaldi's diatonic sequence in mm. 82–85, and the 32nd-note keyboard flourish in mm. 90–91, the latter similar to some passages in *Brandenburg Concerto No. 5*.

Conclusion

In conclusion, there can be no doubt that Bach learned certain elements of composition from working with Vivaldi's models; indeed, Op. 3 was a musical landmark that influenced most composers in the early 18th century. However, there is sufficient musical evidence in the transcriptions to suggest that Bach was a mature, confident, and highly original composer in the early Weimar years, before he made the concerto arrangements. ■

Notes

1. Peter Williams, *The Organ Music of J.S. Bach* (New York: Cambridge University Press, 2003), 202.
2. Material in this chart is gleaned from a number of sources, including Richard Douglas Jones, *The Creative Development of Johann Sebastian Bach* (Oxford: Oxford University Press, 2007), 141–152; David Schulenberg, *The Keyboard Music of J.S. Bach* (New York: Schirmer Books, 1992), 90–109; Luigi Tagliavini, "Bach's Organ Transcription of Vivaldi's 'Grosso Mogul' Concerto" in *J.S. Bach as Organist: His Instruments, Music, and Performance Practices*, ed. G. Stauffer and E. May (Bloomington: Indiana University Press, 1986), 240–256; Williams, 201–224.
3. According to Hans-Joachim Schulze, "J. S. Bach's Concerto Arrangements for Organ—Studies or Commissioned Works?" *Organ Yearbook 3* (1972): 6 and note 9, Walther claimed to have made 78 concerto transcriptions; however, the composer actually states that he arranged 78 pieces (*Stücke*) by other composers. See Walther's autobiography in Johann Mattheson, *Grundlage einer Ehren-Pforte* (Hamburg, 1740), ed. Max Schneider (Kassel: Bärenreiter, 1969), 389.
4. Johann Nicolas Forkel, *Johann Sebastian Bach: His Life, Art, and Work* (Leipzig, 1802), 23, and *The Bach Reader*, ed. Hans T. David and Arthur Mendel (New York: W. W. Norton, 1966), 317.
5. Schulze, 4–13.
6. Forkel, 23, and *Bach Reader*, 317.

7. Christoph Wolff, *Bach: Essays on His Life and Music* (Cambridge, MA: Harvard University Press, 1991, 72–83, and *Johann Sebastian Bach: The Learned Musician* (New York: W.W. Norton, 2000), 169–174.

8. Williams, 203.

9. See chart above. For more detail on Bach's sources for the concertos see Tagliavini, 240–256, and Schulenberg, 95–101.

10. An exception is Antonio Vivaldi, *L'estro armonico Op. 3, in Full Score*, ed. E. Selfridge-Field (Mineola, NY: Dover Publications, 1999).

11. Op. 3, Nos. 1–12 are RV 549, 578, 310, 550, 519, 356, 567, 522, 230, 580, 565, 265. The problem will be remedied in a new edition and catalogue by the Istituto Italiano Antonio Vivaldi.

12. Robert Marshall, "Organ or 'Klavier'?" *Instrumental Prescriptions in the Sources of Bach's Keyboard Works*, in *J.S. Bach as Organist: His Instruments, Music, and Performance Practices*, ed. G. Stauffer and E. May (Bloomington: Indiana University Press, 1986), 212–240.

13. Johann Mattheson, *Das beschützte Orchestre* (Hamburg, 1717; reprint Laaber: Laaber-Verlag, 2002), 129f, cited in Schulze, 6.

14. Vivaldi examples will be reduced to two or three staves.

15. See also George Stauffer, "Bach Organ Registration Revisited," in Stauffer and May, 203–207.

16. In this regard, note that Bach did not realize the figured bass in Vivaldi's unison passages, resulting in transcribed passages less harmonically rich than the original; cf. Illustration 1 and BWV 593/2, mm. 1–4.

17. By all accounts, there was no Rückpositiv on the Castle Church organ in Weimar; hence, the indication of Brustpositiv is logical; however, with puzzling inconsistency, Rückpositiv is indicated as a secondary manual in the finale of this concerto. Williams, 221, and Ulrich Dähnert, "Organs Played and Tested by J. S. Bach" in Stauffer and May, 7f.

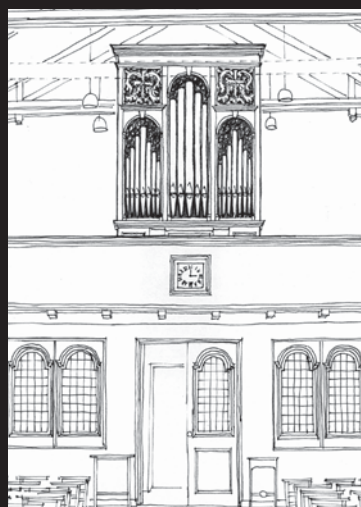
18. Observed by James Welch in "J. S. Bach's Concerto in D Minor, BWV 596, after Vivaldi: Its Origin, Questioned Authorship, and Transcription," *THE DIAPASON* 74 (May 1983): 6–7.

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Dr. Butler has performed widely in the United States, England, and Hong Kong. His latest CD, the first-ever recording of the complete keyboard works of Julius Reubke, in collaboration with John Owings, pianist, is available from Pro Organo Records.

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Photo 7. The 18th-century organ, modified by Quirico Gennari in 1842, in the church of S. Benedetto at Faiano (Salerno). Gennari, while retaining the original windchests and classical stops, introduced a number of “new” effects, among which were the percussions. The instrument was restored by Fratelli Ruffatti in 2007.

Part 1 was published in the July 2011 issue of *THE DIAPASON*.

The “Turkish” Percussions

Between the first and the second decades of the 18th century (available documents do not agree on the exact timing) the Ottoman Sultan Ahmed III sent as a gift to the Polish King a complete Turk-

ish military band. Such type of musical band was already known in Europe, both because the Turkish diplomatic delegations were accompanied by such bands, and also for having been heard during the wars against the Turks. In 1683, the Austrian troops and population, during the siege of Vienna, were psychologically troubled by a Turkish musical band that

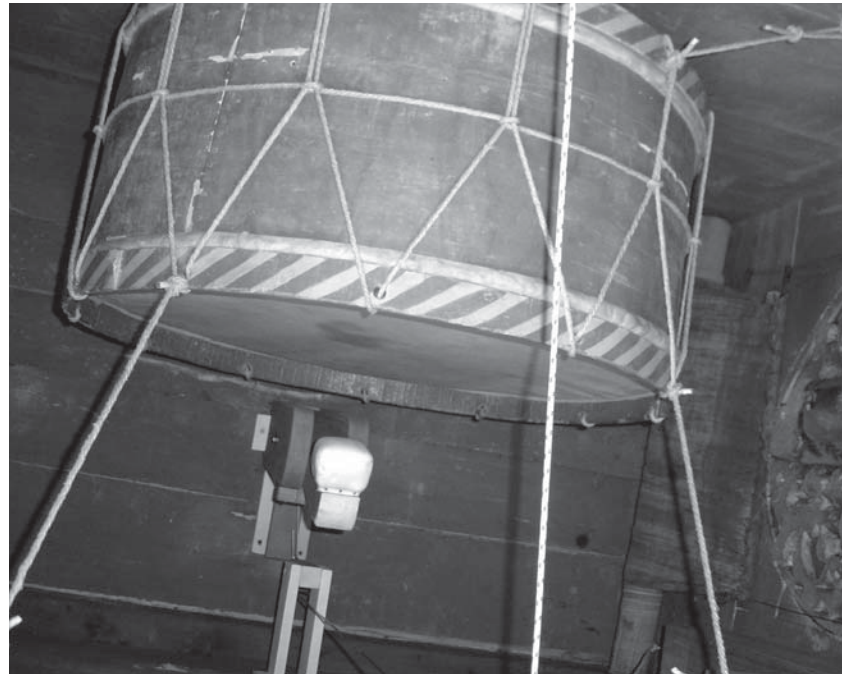


Photo 8. The bass drum of the organ at Faiano (Salerno), dating from 1842.

was playing after prayer times during the day, and at sunrise and sunset.

One of the peculiarities of the “Turkish” music was the great importance (and loudness) of the percussions. The bass drum (Photos 7 and 8), the crash cymbals (Photo 9), the “Sistro” or “Chinese hat” (Turkish crescent or Jangling Johnny⁵⁴) (Photo 10), and the triangle impressed and captivated European musicians, who, starting from the second half of 1700, adopted them in their musical creations. One of the first to utilize them was Gluck (probably on that occasion, but even in prior performances of his works, like the *Cadi Dupé*, in 1761, by hiring Turkish musicians who lived in Vienna at the time) for his opera *La rencontre imprévue ou Les Pèlerins de Mecque* (1764). It was an opera that even Mozart likely heard and appreciated, to the point that he wrote the twelve variations in G major, K. 455, on the theme from an aria of *La rencontre*. Since then, many musicians have adopted both the style and the instrumentation of Turkish music. Mozart, in 1775, wrote a concerto for violin (no. 5 in A major, K. 219) sometimes named “Turkish” for the peculiar structure of the last tempo; in 1778, the piano sonata in A major, K. 331, with the famous rondo “Alla turca” (“in Turkish style”); and, in 1782, the opera *Die Entführung aus dem Serail*. But even Haydn (for example in the symphonies 63, 69, and 100) and then Beethoven (from *Die Ruinen von Athen* in 1812 until the last movement of the Ninth Symphony) and even the musicians of the Strauss dynasty adopted Turkish instrumentations and styles.⁵⁵ In a matter of a very few years, composers and orchestras throughout Europe adopted the exotic Viennese acquisitions.

Manufacturers of fortepianos were also fascinated by the instrumentation “in the Turkish style,” and around the year 1800 they began to manufacture instruments that included a stop called “Turkish music”⁵⁶ or *Janitscharenzung*, consisting of a pedal-activated mechanism hitting the soundboard and also activating a sort of Chinese hat.

After the Congress of Vienna, most of northern Italy (the present regions of Lombardy, Veneto, Trentino, and Friuli-Venezia Giulia) fell under Austrian rule. This undoubtedly facilitated the transferring of ideas and merchandise between Italy and Austria. There are many Viennese-made fortepianos today in public and private collections, and many of them came to Italy during that period.



Photo 10. The “Chinese hat,” one of the elements of the “Turkish band.” This unit was manufactured by Fratelli Ruffatti as a copy in 1988 during the restoration of the Tronci organ, 1778, modified by Agati Tronci in 1898, in the church of S. Pietro at Casalguidi (Pistoia). The original had been removed and eliminated from the instrument during the 20th century.

The popularity of opera in the 18th and 19th centuries and at the beginning of the 20th in Italy is a phenomenon that is being studied from every possible angle. An interesting aspect is the great appreciation, almost a sort of fan-like exaltation, of the music of Verdi, which had a strong political connotation, being linked to a sort of underground rebellion against Austrian rule and against all other oppressors of the Italian people. Often, one could find “W VERDI” graffiti, not referring to composer Giuseppe Verdi, but instead an acronym of the phrase *Viva* (long life to) *Vittorio Emanuele Re* (king) *D’Italia* (of Italy), the Savoy dynasty King of Piedmont, who was being encouraged by many patriots to free Italy from foreign rule and to unite it under one single reign. (Photo 11)

It was also common for the lower social class of people to attend the opera. Many travelers throughout Italy were impressed by the fact that operatic pieces were being played and sung everywhere, even in churches! Hector Berlioz, who was traveling in Italy between 1831 and 1832,

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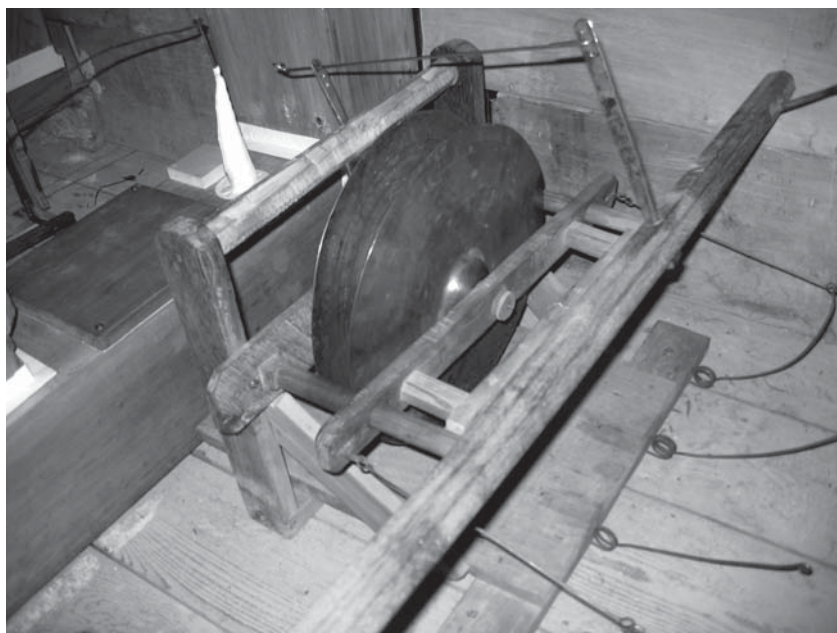


Photo 9. The crash cymbals in the Faiano organ, with their complicated mechanism.



Photo 11. Graffiti found over the balcony rail in the Church of S. Maria Assunta, called "dei Cancelli" in Senigallia. It was most likely made during the historical period of the Italian Insurgence (between the first and the second half of 1800). It was not intended so much to praise the famous composer, but instead to give honor to the Savoy dynasty King of Piedmont. The king was being encouraged by many patriots to free Italy from foreign and Vatican rule and to unite it under a single reign. In fact, W. VERDI is the acronym of the phrase Viva Vittorio Emanuele Re D'Italia (long life to Vittorio Emanuele, King of Italy).

wrote: "I have often heard the overtures of the *Barbiere di Siviglia*, of *Cenerentola* and *Otello* [by Rossini]. Such pieces seemed to form the favorite repertoire of organists, who very pleasantly inserted them in the divine services."⁵⁷ The comment of Gaspare Spontini, as sent in an 1839 letter by Franz Liszt to the director of a magazine in Paris, is however of a very different note. The Italian musician was absolutely

... shocked, scandalized, as are all those who unite the religious sentiment to the artistic one, when listening, during the religious services, and during the celebrations of the holy mysteries, to only ridiculous and indecent theatrical reminiscences, full of anger in seeing the organ, this majestic voice of the cathedrals, making its large pipes resonate only with cabalettas in fashion.⁵⁸

In such a musical climate it is very likely that the Italian organbuilders, in order to adapt operatic transcriptions for the organ in a more realistic way—possibly influenced by the effects introduced by the Austrian pianoforte, which was then in common use—may have begun to propose the introduction of Turkish instruments in their new organs, having been requested to do so by organists or even deciding to do so on their own.

References to such instruments start to appear around the second decade of the 19th century. Padre Davide da Bergamo⁵⁹ (one of the most important figures in Italian organ romanticism), organist at S. Maria di Campagna in Piacenza, wrote in 1822 to the Serassi Brothers about the organ that he wanted them to build for him, for which he requested "... the *tamburo reale*" [the real drum], and in another letter he specified "as *Tamburo reale* I mean properly the drum of natural leather..."⁶⁰

One of the first applications of the entire device subsequently referred to as "Turkish Band"⁶¹ (consisting of bass

drum, rolling drum, Chinese hat, and cymbals) by the Serassi Brothers is found in the organ of the Collegiate Church in Treviglio (Bergamo), built in 1816; however, there is evidence of the introduction of such a device in organs, even though possibly in part, around 1814: in the poem dedicated to the building of the organ of Revere (Mantova), the *Catuba* (bass drum)⁶² is mentioned. Around that time and for about 50 years following, many organs were built throughout Italy equipped with this fantastic effect, which is found almost exclusively in the romantic Italian organ. In fact, it is not at all present in Austria, it sporadically appears in France in a few organs around the end of the 18th century that no longer exist today (in this case, however, limited to the drum only), and in a couple of English organs, but the extensive use during the 19th century is a typically Italian phenomenon.

As mentioned above, opera was very much loved, and piano transcriptions of operas were very common. The treatise by Calvi⁶³ features an entire chapter dedicated to the "Method to register several pieces transcribed for pianoforte," in which he explains in fairly good detail how to use the stops to play an opera's *sinfonia*, arias, or duets. This chapter follows a small paragraph dedicated to the "Method to imitate the arrival of a band," specifying that by following the suggestions in reverse order one can also imitate the departure of the band. It is clear that the use of the Turkish band was adding realism to symphonies or other orchestral pieces. In fact, in the conclu-

Example 1. Padre Davide da Bergamo, *Verset n. 3*,⁶⁴ for the use of the Turkish Band



sion of chapter five, where the stops are described, one can read that this true drum can only be used for the playing of a few marches, and in some chordal inserts of harmony in symphonies and largo movements, "always limiting the hit according to the force [meaning volume] of the parts." Immediately following, Calvi adds: "it is advisable not to use the Band too often and the *Campanelli* [Glockenspiel], particularly during the sacred functions."⁶⁴

The recommendations by Castelli, published thirty years later, are not much different. After stating that this effect is more in use in countryside churches and that the imitation "of the military and dance music is not fitting to the religious dignity of the sanctuary," he suggests "not to make too frequent use of it" and limiting its use either to a final march, or to a finale using the *fortissimo*, or to insert it when the rituals represent "a religious rejoicing."⁶⁵

Castelli again provides a complete description of the mechanism and its use. He first explains that it is composed of the bass drum (or *leather drum*), the crash cymbals, *sistro* [Chinese hat], and a rolling drum [made with organ pipes], which is activated by a pedal similar to the one used for the *tutti*. He then describes a very imaginative use for this device:

By pushing down the pedal "gently and slowly" the sound of the rolling drum alone can be obtained (which can be used in the place of the one that he previously refers to as *Tremolo*, or even in tandem with it);

By hitting the pedal with a "sharp but light hit" the bass drum and the rolling drums can hardly be heard, but it is possible to obtain "the distinct sound of the cymbals and of the Chinese hat, which is useful in adding a special color to some brilliant passages even when *piano*."

As far as this special effect is concerned, in the performance of romantic Italian organ literature, we can find several instances in which composers—unlike those of previous times, who were very restrained in giving suggestions—do write rather precise indications for the registration of their pieces. Normally the Turkish Band is referred to in the music as "*Banda*" or "*B.da*", or even "*Con Banda*," "*B.a*" or simply "*B*".

In 1837, the Pistoia-born composer Luigi Gherardeschi called for the use of the Band in a section of his *Gran Marcia per Organo*, and the points for its use are indicated as "*B*."⁶⁶

Padre Davide da Bergamo uses the device with great rationality and parsimony; here are some examples.⁶⁷

- In the series *15 pezzi di musica pel nuovo e magnifico organo di S. Maria di Campagna in Piacenza* (15 pieces of music for the new and magnificent organ of S. Maria di Campagna in Piacenza), published in 1839, both at bar 153 of the *Polonese*⁶⁸ in D major and at the beginning of the "*Presto*" section, he indicates "*Con banda*."

- In a *Sonata Marziale*⁶⁹ in F major, he indicates first "*Banda*" (measure 3) and then "*B.a*" (measures 7, 11, 15), subsequently indicating "*F con banda*," five times in all within a rather long piece—by analyzing the piece, it seems there are other points at which to use it (for example, measure 87 and the Finale).

- In the third of a series of *Versetti*,⁷⁰ a piece of slightly more than 50 measures, he requests the "*Banda*" to be used ten times! (Example 1)

- In a *Suonata*⁷¹ in B-flat major, he specifically requests "*Con sistro Chinese*" (with Chinese hat), then simply "*Sistro*," three times in all (measures 8, 16, and 27). Evidently he refers to the use with "sharp but light hit" as described by Castelli in his book, which allows the activation of only one part of the *Banda*; the special effect is requested in its totality in a following section of the piece (mm. 45, 102). (Example 2, on page 24)

These few indications in almost 60 organ pieces show us that Padre Davide was convinced of the need to not abuse this effect, as indicated by Castelli. It is very likely, in fact, that Castelli was influenced by the indications of this ingenious composer, given P. Davide's close contacts with the Serassi family, and consequently with Castelli himself.

In spite of the recommendations of various composers and writers to use restraint with such effects as the *Banda*, and to perform pieces in keeping with "the holiness of the site and the religious majesty with which the sacred services are to be accompanied,"⁷² a bit of everything was performed in Italian churches. A clear picture of what Ital-

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Example 2. Padre Davide da Bergamo, *Sonata in B-flat Major*.⁹⁵ Evidently the composer in this case refers to the use of the Band “with sharp but light hit” as specified by Castelli in his treatise, which activates only the Chinese hat.



ian organists played during the second half of the 19th century—besides the testimonials by Berlioz and Liszt as previously described—is offered by a list of “forbidden music,” published by the Catholic Church in 1884, which forbids in a church

even the smallest part or reminiscence of theatrical operas, of dance pieces of any kind such as Polka, Walzer, Mazurkas, Minuets, Rondo, Schottish, Varsoriennes, Quadriglias . . . National hymns, Popular, erotic or comic songs, Romanzas . . .⁷³

This excessive freedom in the choice of repertoire, together with the new organbuilding ideas coming, once again, from across the Alps, produced towards the end of the 19th century a reaction against the shining sonorities of the romantic Italian organ, which led to the modification of many instruments by means of the suppression of reed stops and cornets, the reduction in number of the Ripieno ranks, and the dismantling of the most characteristic effects⁷⁴ in favor of strings. This change produced a modification of the music being performed, which became surely more severe and solemn, but also more boring!

The Campanelli (Bells, Glockenspiel)

The Venetian organbuilder Gaetano Callido, between the 18th and 19th centuries, never failed to include, among the registrations suggested for his instruments, the one “*ad imitazione dei campanelli*” (“to imitate the Campanelli”), which could be obtained by registering the Principale over the entire keyboard compass, the Voce Umana and one Ripieno rank (the Vigesimanona) of $\frac{1}{2}$, and by playing “*spiccato*” or “*arpeggiato nel basso*.”⁷⁵

Giovanni Morandi (1777–1856), a composer of the Marche region whose compositions were entirely written for the type of organ built by Gaetano Callido or, more generally, for the type of organ built in the late 18th-century Ve-



Photo 12. Church of S. Michele Arcangelo, Vignole (Pistoia); organ by Pietro, Giustina and Giosuè Agati, 1979, restored by Fratelli Ruffatti in 1990. Tuscan organs of this period normally incorporated a number of special effects for the performance of opera-style music.

netian style, also wrote a *Rondò con imitazione dei Campanelli*.

In various organs built from the end of 1700, however, the real *Campanelli* appear among the special effects, sometimes also called *Gariglione* (a term that comes from the Italianization of “Carillon”). It is a stop limited to the treble portion of the keyboard, and is made up of a series of tuned bells in the form of small bronze “cups,” featuring a very bright sound. (Photos 12, 13, and 14)

Back in 1589, Emilio de’ Cavalieri had a series of 36 bells made for him, which were likely connected to an organ, even though this is not absolutely certain. In such a case, the stop extension would have been much greater than the one in use between the 18th and 19th centuries: from A1 to A4 or from F#1 to F4, depending upon the keyboard’s compass.⁷⁶

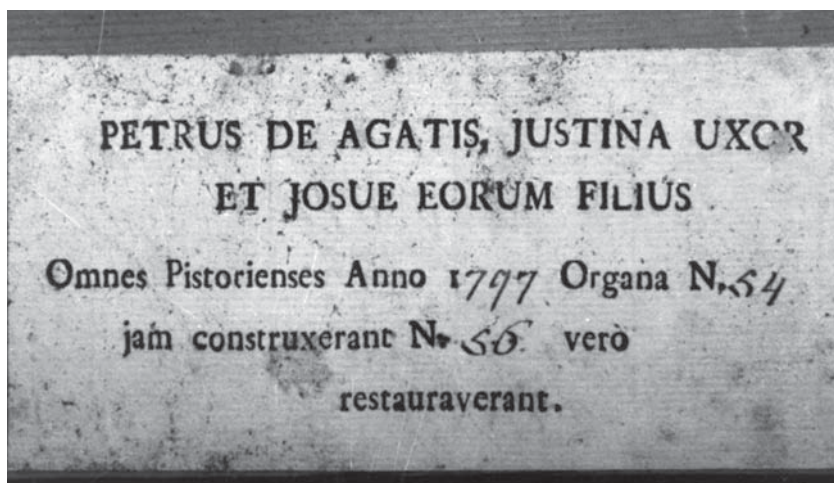


Photo 13. Vignole (Pistoia). The organbuilder’s name chart, glued inside the pallet box of the main windchest. It contains a most unusual citation for the time: the name of a female organbuilder, Pietro’s wife Giustina.

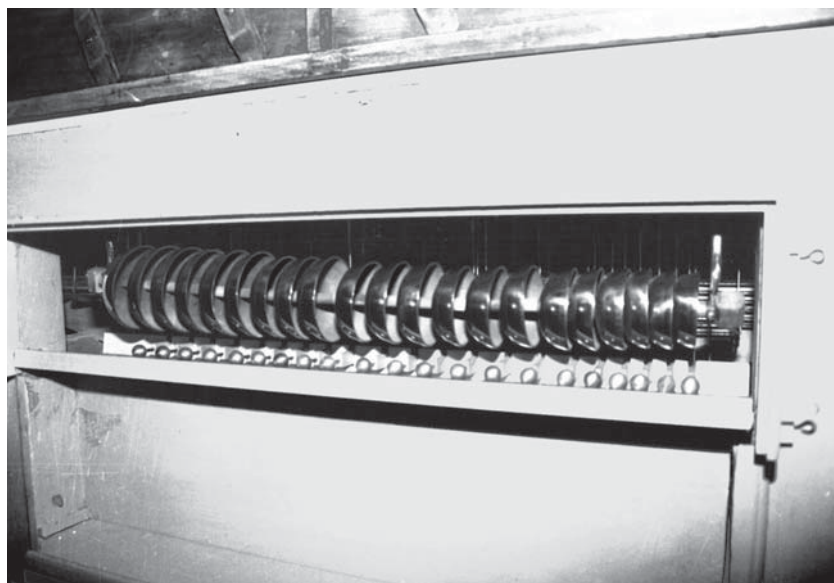


Photo 14. The Campanelli (Glockenspiel) in the Vignole organ. They were reconstructed by Fratelli Ruffatti during restoration. The original set had been removed and eliminated at the beginning of the 20th century.

Between 1591 and 1600, we find another piece of evidence in the *sonaglini* (small bells) by Fulgenzi for the Orvieto organ,⁷⁷ but it is only during the end of the 18th through nearly the entire 19th century that the *Campanelli* were included in new organs or added to existing instruments.

Luigi Gherardeschi from Pistoia used them in a section of the *Gran Marcia per Organo* of 1837, by adding the *Gariglione* (bells) together with the Cornet, to a registration formed of Principale basso, Bordone basso and Bordone soprano, Flauto, Tromba, and Decimino ($\frac{1}{2}$).⁷⁸

In his manual dealing with the *Campanelli*, Calvi states that “a good effect can be

obtained by playing them with the Flauto in Ottava alone, and by accompanying them with Fagotto and Ottavino [2’ flute] with arpeggiato passages in the bass.” He suggests their use even in conjunction with the Cornetto. He also includes the possibility of their use in “*mezzoforte* and *forte*” movements, suggesting not to play chords without accompaniment.⁷⁹

A few years later, Castelli included them in the specifications for his “middle size organ” and the “large size organ” (*Massimo*), among the three versions that he considers possible, but he does not talk about their use, as he had done for other effects or accessories.⁸⁰ However, in the *Prontuario di registrazione* (registration instruction manual), he suggests three registrations that utilize them:

The first (to be used in *staccato* or *puntato* passages) includes the Campanelli, Traverse Flute, Octavin, Octave and Viola in the bass;

The second (for fast and virtuoso passages, to imitate a carillon) consists of Flute in XII, the Second Principal in the treble, and again the Octave and the Viola in the bass;

The third registration (for marches) includes the Tromba, Traverse Flute, Octavin, Fagotto and Octave in the bass.⁸¹

The Terza Mano (“Third Hand” or super coupler)

The “Third Hand” was an accessory that gained a great deal of popularity during the romantic Italian organbuilding period, and consists of a super coupler for the upper part of the keyboard. It was invented around 1816 by Giuseppe II Serassi (1750–1817), an ingenious organbuilder. The *Quarta Mano* (Fourth Hand) (the sub coupler in the first half of the keyboard)⁸² was invented along with it, but will not be dealt with here, since this device was much less common in the Italian organs of that period. (Photo 15) The Third Hand was highly successful, however, and it was adopted in new organs throughout Italy, as well as being added to existing instruments. It can be operated by a pedal, by a stop le-

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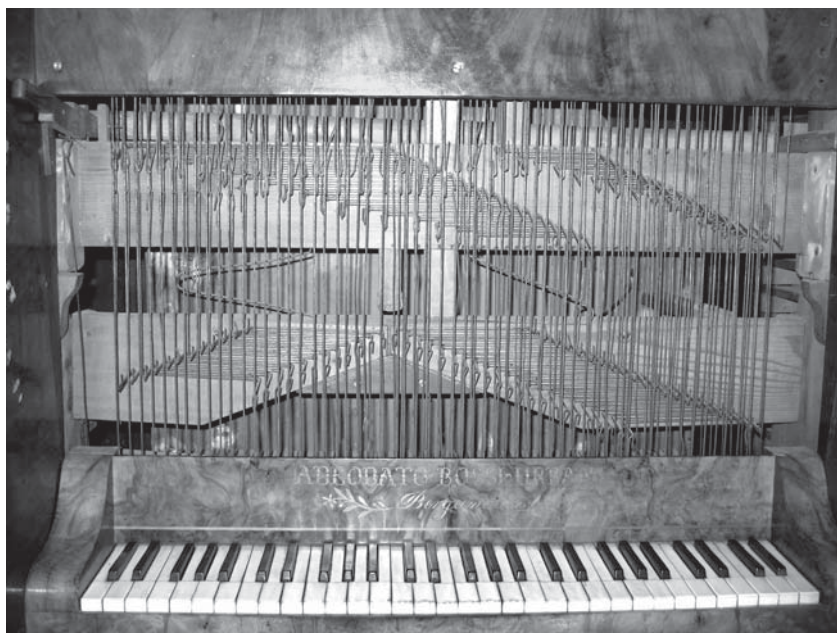


Photo 15. The intricate mechanical connections and mechanisms in the organ by Adeodato Bossi Urbani, 1851, in the Basilica of S. Domenico, Bologna. Immediately above the keyboard, right side: the mechanism for the “third hand” (super coupler). At the left side, the “fourth hand” (sub coupler). Above: the rollerboard for the Campanelli.

ver, or by both controls within the same organ. The most predictable and trivial use is surely that of utilizing it in octave passages, where, rather than going to the trouble of playing two notes at once, one can activate the device and simply play the lower note on the keyboard; it is quite obvious that, by doing so, speed and accuracy of playing increases.

Castelli, however, gives us a very detailed account of the less-obvious use for this device in a special chapter of his treatise.⁸³ He suggests using it to reinforce the soprano line in theme repetitions, in order to create a crescendo effect, but he also states that it is effective even in *piano* passages. It is useful, he assures us, in making “more brilliant and marked” a passage that is written in a low tessitura. Furthermore, in the case of notes or chords held in the central part of the keyboard, it is possible to hit the corresponding pedal in a *staccato* manner, thereby underlining those notes or those chords.

Calvi, in 1833, stated that the Third Hand is very useful “in the ripienos, the crescendos, as well as in syncopated passages.”⁸⁴ He also suggested a specific sequence of stops to imitate the “messa di voce”⁸⁵: starting with the “Principale in the bass, and the Voce Umana alone,” going further by adding “. . . Principale primo and the Crescendo will be obtained, then with the Third Hand more forte will be obtained.”⁸⁶ Calvi again suggested imitating the Clarinet by using the Traverse flute together with the Third Hand.⁸⁷

Padre Davide da Bergamo, as in the case of the Band, limits the use of this device to specific instances:

- For crescendos (example: *Suonata*⁸⁸ in B-flat major, bar 171), in which the section with the Third Hand precedes the forte;

- To slightly increase the volume without making stop changes in a *piano* section (example: *Sinfonia*⁸⁹ in C, bars 110 and 212);

- To highlight a theme in its *ripresa variata* (example: *Pastorale*⁹⁰ in A major, in the last section, Allegro, bar 192);

- To make a theme that is played in the middle section of the keyboard “more brilliant and marked,” as Castelli says (example: *Sinfonia*⁹¹ in D major, bar 234). (Example 3)

As with other effects, it is possible to record a very limited and careful use of the Third Hand by Padre Davide, who suggests its use only in the few examples shown and in an extremely limited number of other instances throughout the sixty pieces that I have analyzed.

The Combinazione Preparabile “Alla Lombarda” (Adjustable Combination in the Lombard Style)

Another invention, introduced by Andrea Luigi Serassi⁹² around 1776, gained great success: a mechanism by which a combination of stops could be prepared

in advance, which Castelli called *Tiratutto preparato* (pre-arranged tutti). It was later adopted by many organbuilders with the name *Combinazione alla Lombarda* (Combination in the Lombard style). This mechanism allows the organist to add a series of previously “prepared” (by the organist) stops to a registration. It is activated by a pedal protruding from the casework located at the right side of the pedalboard.

For this mechanism, Castelli again illustrated an original use, which was later exemplified in one of the Petralli compositions attached to his treatise (number 21). The more common use is that of adding a registration to another one to form a crescendo. Another, more interesting use is by means of small percussive taps of the pedal, for example on the weak beats of the measure, while chords are being held, to imitate the orchestral effect of the introduction of new instruments that start playing while other instruments are already playing *tenuto* harmonies.⁹³

This is also a case where a careful analysis of the piece to be played, and the choice of performing it in orchestral style, can greatly help the player in utilizing the possibilities offered by instruments with the “Combinazione alla Lombarda.”

Conclusion

Through the centuries, the Italian organ, far from being limited in its expressive possibilities, was influenced by changes in musical taste and was in turn effective in influencing them. Even within the context of its rather simple tonal structure, by incorporating effects and accessories it has taken up new sounds and new dimensions. The cooperation between organbuilders and organists has never ceased to be fruitful for both, producing masterpieces of great quality and musical wisdom.

In many instances, for the performance of Italian organ music, performers fail to use simple expressive means that have been a part of the musical palette of Italian musicians since the Renaissance. I believe that an historically informed and philologically coherent performance can give the player, even within rigorous boundaries, many more expressive and varied performance possibilities than a quick and unscrupulous reading of a piece, based on superficial knowledge and arbitrary decisions. ■

Notes

54. This type of percussion was strangely characteristic only of a few bands, and not in the known form, which was adopted in the 19th century by the Ottomans, who became impressed by the European version. See M. Pirker, “Janissary music,” *The New Grove Dictionary of Music and Musicians*, vol. 12 (London, second edition), pp. 801–804.

55. H.G. Farmer, J. Blades, “Janissary music,” *The New Grove Dictionary of Music and Musicians*, vol. 9 (London, 1995), pp. 496–498.

56. E. Badura-Skoda, “Alla Turca,” *The New Grove Dictionary of Music and Musicians*,

Example 3. Padre Davide da Bergamo, Sinfonia in D Major.⁹⁶ The use of the Third Hand is shown here, to make more “brilliant and marked” a theme that is being played in the middle section of the keyboard.



vol. 19 (London, 1995), p. 258.

57. H. Berlioz, *Mémoires* (Paris, 1991, Pierre Citron), chapter XXXIX.

58. F. Liszt, “Lettre d’un bachelier ès-musique à M. le directeur de la Gazette Musicale. De l’état de la musique en Italie,” in *Revue musicale. Journal des artistes, des amateurs et des Théâtres*, n. 13, 28 mars, VI (1839); in *Artiste et société*, by Rémy Stricker (Flammariion, Paris, 1995), p. 153.

59. Felice Moretti, born at Zanica (Bergamo) in 1791, studied music with organist Davide Bianchi; he had contacts with Gaetano Donizetti and Johann Simon Mayr. In 1818 he entered the Franciscan order of the Minori Riformati and took up the name “Davide da Bergamo”; he was ordained in 1819 and died in 1863.

60. Mischiati, *L’organo di Santa Maria*, p. 211.

61. Sometimes the version “Albanian band” can also be found.

62. Information kindly supplied by Maestro Giosuè Berbenni.

63. Calvi, *Istruzioni*, chapter VII, pp. 14–16.

64. *Ibid.*, pp. 12–13.

65. Castelli, *Norme generali*, p. 17.

66. Pineschi, “Luso dei registri,” p. 11 (n. 13).

67. Since a complete edition of his many works does not yet exist, I have limited the examples to pieces that have been recently published and are readily available in the market.

68. Modern edition, Armelin, Padova, 2003, vol. 1, p. 32; from this point on abbreviated as *15 pezzi*.

69. Padre Davide da Bergamo, *Grande Antologia Organistica* (Armelin, Padova, 2001), p. 47; from this point on abbreviated as GAO.

70. *Ibid.*, p. 157.

71. *Ibid.*, p. 194.

72. Castelli, *Norme generali*, p. 32.

73. S.C.R., *Ordinatio quoad sacram musi-*

cam, 25 settembre 1884, art. 11.

74. Under Article 12 of the Order by the Holy Roman Church, the use in churches of too-loud instruments such as the drum, the bass drum, crash cymbals, etc., as well as the instruments used by the jesters, was also forbidden.

75. Parish Church of San Mauro in Izola, built in 1796, San Servolo martire, op. 287, built in 1791, Buje. See G. Radole, “L’arte organaria in Istria,” in *L’Organo VI* (1968), n. 1, pp. 56 and 94. Pieve di S. Maria Assunta, Candida (Belluno), op. 367, built in 1797–1799. See V. Giacobbi, O. Mischiati, “Gli antichi organi del Cadore,” in *L’Organo III* (1962), p. 54 (n. 9).

76. P.P. Donati, “Emilio dei Cavalieri organologo,” in *Informazione Organistica*, New Series, Year XIV (2002), n. 3, pp. 201–202.

77. B. Brumana, G. Ciliberti, *Orvieto, una cattedrale e la sua musica (1450–1610)* (Firenze, 1990, Olschki), p. 81.

78. Pineschi, “Luso dei registri,” p. 11 (n. 13).

79. Calvi, *Istruzioni*, p. 12.

80. Castelli, *Norme generali*, pp. 5–6.

81. *Ibid.*, pp. 22–23.

82. G. Berbenni, “Le officine Serassi. Le maestranze. I miglioramenti e le invenzioni,” in *I Serassi. Nella cultura organaria e musicale dell’Ottocento* (Atti della giornata di studio nel trentennale del restauro dello storico organo Serassi di Santa Maria di Campagna in Piacenza, 7 giugno 2008) (Piacenza, 2009, Tip.Le.Co.), p. 80.

83. Castelli, *Norme generali*, p. 12.

84. Calvi, *Istruzioni*, p. 12.

85. The *messa di voce* is an embellishment, used by instrumentalists but mostly by singers, consisting of a crescendo on a single held note, starting from *pianissimo*.

86. Calvi, *Istruzioni*, p. 11.

87. Calvi, *Istruzioni*, p. 9, nota 1.

88. Padre Davide da Bergamo, *15 pezzi*, p. 20.

89. *Ibid.*, p. 41.

90. Padre Davide da Bergamo, GAO, p. 6.

91. *Ibid.*, p. 88.

92. G. Berbenni, “Tipologia ed evoluzione degli organi Serassi,” in *I Serassi e l’arte organaria fra Sette e Ottocento* (Atti del Convegno internazionale di studi, Bergamo 21–23 aprile 1995) (Bergamo, 1999, Carrara), p. 136.

93. Castelli, *Norme generali*, pp. 14–15.

94. GAO, p. 157.

95. GAO, p. 194.

96. GAO, p. 88.

Hear audio samples of the effects discussed in this article at www.TheDiapason.com.

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Cover feature

Paul Fritts & Co., Tacoma, Washington
St. Philip Presbyterian Church, Houston, Texas

From the organist

Nearly a decade ago, St. Philip Presbyterian Church began planning a major renovation of its facilities. In addition to a new educational building, plans were made to gut the sanctuary and make it a more vibrant and flexible space. By 2004 a new organ was on the horizon as well, thanks to an old electric-action instrument whose shortcomings had become obvious, an enthusiastic committee, and an expert consultant. In 2005 we bid good-bye to the old sanctuary and organ and signed a letter of intent with Paul Fritts for his Opus 29, a three-manual and pedal mechanical-action instrument of 48 stops, which was delivered and installed in the renovated sanctuary in early 2010.

And we couldn't be happier! The new organ and sanctuary are a perfect match, with the instrument speaking directly into the room from its lofty position in a new gallery. Significant changes had to be made to the former choir loft to support the new organ, with the new gallery extending forward into the sanctuary to accommodate both choir and organ. Fortunately, we were blessed with a building whose basic shape—tall, long, and slender—presented a potentially ideal acoustical environment for organ and choral music. The transformation has been stark: a room that formerly had abundant absorptive and soft surfaces now has several seconds of reverberation. It's also become a much more appealing visual space: the modernist light-filled sanctuary now boasts handsome millwork, beautiful stained glass, a tile mosaic front wall, and in the rear gallery, a stunning new organ.

Our selection of Paul Fritts & Co. as builders reflects St. Philip's longstanding commitment to excellence in its music program and the amazing foresight and generosity of its members. Now just a little over a year old, the Fritts organ has generated a great deal of local and even international enthusiasm, and we're delighted to be sharing it with a wide community of music lovers. I'm especially pleased that organ students from the University of Houston are able to use Fritts Opus 29 for weekly practice and degree recitals, since a splendid instrument like this has so much to teach us.

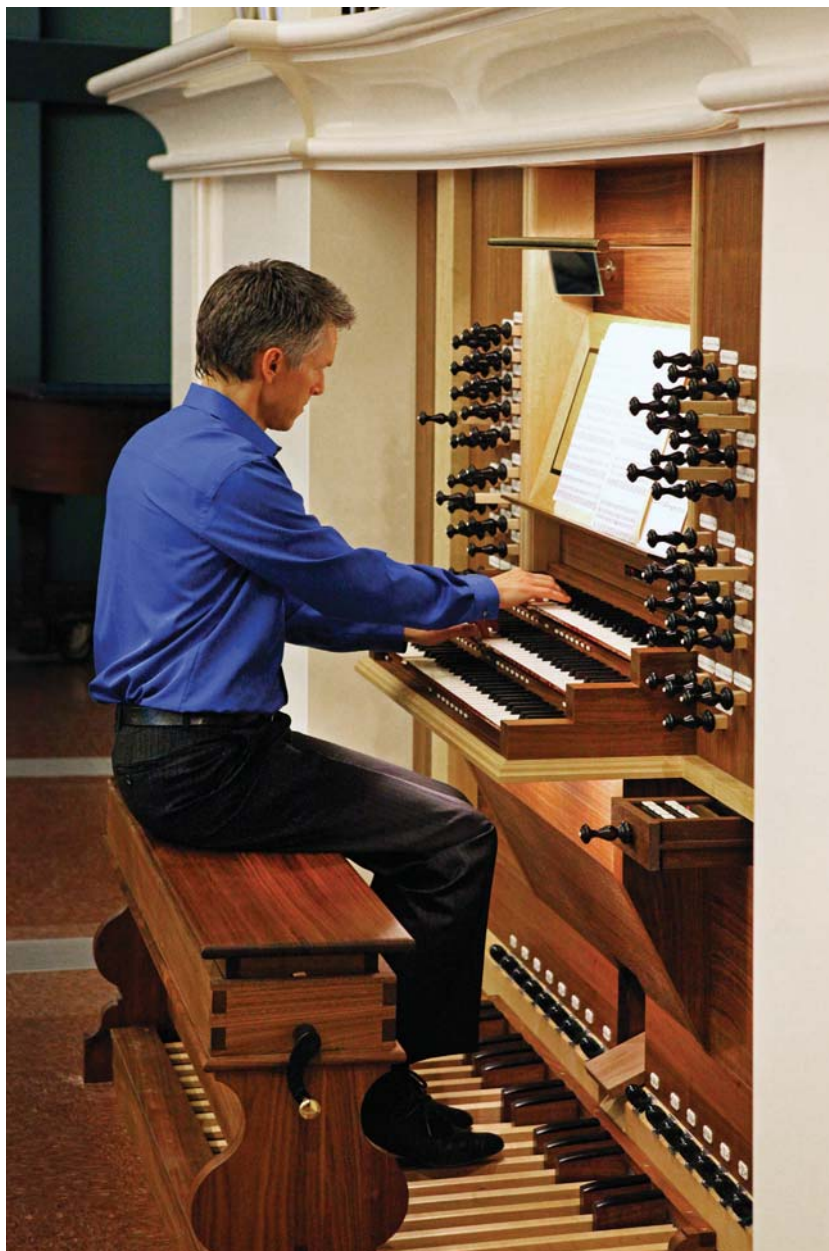
—Matthew Dirst
Organist

St. Philip Presbyterian Church

From the organ consultant

Long before I became the consultant for a new organ at St. Philip Presbyterian Church in 2004, Matthew Dirst set the groundwork for the project. For many years he had developed a solid relationship of trust, goodwill, and mutual respect between himself and the musicians, clergy, and congregants of St. Philip. It is certainly safe to say that without that special relationship, this project would never have happened. Soon before I came on board, an organ committee had been formed and fundraising had begun. I quickly learned that music was very important to the people of St. Philip. The committee made clear that they wanted an instrument that could lead in worship, accompany the choir, and make possible the performance of great organ music—especially music played by their world-famous organist! But something else came through from our initial meetings. The committee wanted an instrument of high quality that would stand the test of time, and of real beauty that would lead people to a fuller spiritual life.

The committee considered several builders. Committee members took their responsibilities seriously, and some of them made trips well outside the state of Texas to hear recent installations. As soon as they heard the Fritts organ at the University of Notre Dame, they knew



Matthew Dirst, organist at St. Philip Presbyterian, prepares for an evening program.



A view from the front of the church. The remodeled gallery provides an ideal place for choir and instrumentalists. The organ speaks freely into the nave, in close proximity to the ceiling, an important reflective surface.



The upper, center portion of the façade. The Swell division is at the top so the center flat is made up of Positive Principal 8' bass pipes.



The treble sections curve forward to the bass side towers, adding an interesting three-dimensional quality to the case. Pipes arranged this way are typical of early Dutch cases.

what builder they wanted for St. Philip. The size of organ was never the driving force, and in fact the church initially contracted for a smaller (and less expensive) two-manual instrument. I know Matthew Dirst would have been content with it. But additional funds became available, and the size and scope of the instrument increased accordingly.

Besides the desire for a quality instrument that could lead in worship and be featured in concerts, the people of St. Philip Church wanted an instrument that could be used for educational purposes. The organ majors of the University of Houston now practice on this instrument almost every day, take weekly lessons at the church, and present degree recitals on it every semester. Last year, the church began an internship program, which lends support to one lucky UH graduate student in organ. In its role as music educator, the instrument will be featured in numerous conferences and workshops in the years to come, including a national conference sponsored by the Westfield Center for Early Keyboard Studies to be held April 12–15, 2012, and the AGO national convention, scheduled for the summer of 2016. We are most grateful!

My congratulations go first to Matthew Dirst, Associate Professor of Musicology at the University of Houston and organist of St. Philip Church, for his many years of strong leadership and impeccable musicianship. He really deserves such an instrument! I also want to thank the St. Philip Organ Committee—espe-



An inside look at the Great pipework, the "C" side of the organ. The tenor and treble sections are in major third arrangements, that is, neighboring pipes are a major third higher or lower, facilitating easier access (the walkboard is to the right, out of frame) and more efficient use of space. Top left is the mounted Cornet V.

cially its remarkable chairperson, Elizabeth Duerr—for years of hard work and unwavering commitment to excellence. And, finally, thanks go to Paul Fritts and his entire team for the construction and installation of an instrument of real quality—one that I know will inspire the congregants of St. Philip and the citizens of Houston for many years to come.

—Robert Bates
Professor of Organ
University of Houston
Organ Consultant
St. Philip Presbyterian Church

From the organbuilder

Many decisions contribute to the building of an organ, and these decisions become more significant when virtually every part is designed and built in the builder's workshop. This distinction, achieved by our firm in 1984 when the pipe shop was established, enables creativity to flourish—we can build anything we want.

Organbuilders have been practicing their art for centuries, often with extravagant support. Today we can visit existing organs from most periods and national styles and still experience them firsthand. These visits become more challenging since we must also account for things outside the original builder's intention. We are experiencing instruments through the veil of rebuilds and restorations over the centuries, some not so sensitive. We must also develop a good understanding of the acoustical environment these organs are speaking in, often a far cry from the typical modern American space. We can both experience how these organs sound and behave today, and also imagine how they once were.

Over the course of many study trips, I have noticed things common to instruments I consider magical. Interestingly, these outstanding instruments are not limited to any national style or time period. When comparing the experiences, I find a substantial convergence in areas of sound. The sounds of the pipes are complex and yet they have an unusual combination of qualities often difficult to achieve but deliberately sought after: their harmonic content is both refined and colorful, and it is balanced with a generous amount of fundamental. The speech is quick and elegant. These qualities are especially challenging, since customary ways of refining speech generally kill the unique harmonic content we hear in the old pipes. Interestingly, we find these sonic qualities in other fine instruments: violins, harpsichords, pianos, and many others. There seems to be a connection to the human voice—richness is present, combined with clarity—and all of this is accomplished, in the case of the organs, without excessive intensity, through the use of relatively low wind pressure. The organs somehow function on a human scale in spite of being grand both in appearance and sound. The pipes have open feet and flueways and relatively high cutups, but are mostly controlled in their sound production by the organ's wind pressure, the main determinant of the organ's overall intensity. These things contribute to what has been aptly called a relaxed intensity—the pipes sing robustly without shouting. Many other aspects fall into place when stops are working this way. The blend between them is enhanced and many more stop combinations work together. The organs carry a space remarkably well without



Stop knobs and preset system drawer

having to be loud. They lead rather than direct a congregation. This rather strict approach surprisingly enables an organ to be more eclectic or universal in its capabilities. And, most importantly, they are supremely musical.

These thoughts were on our minds as we considered the design and construction of the new St. Philip Presbyterian Church organ. Many ideas garnered from the study trips expand the design, construction, and voicing, along with the collective experience of our seven craftsmen. The case appearance, in keeping with the spare nature of the church architecture, is an original design and incorporates ideas found in revered cases to make it more interesting. The treble flats curve inward and alternate direction in ancient Dutch fashion, and the proportions of the bass and tenor flats follow well-established trends. Straight-forward moldings properly adorn the case and each vertical stile is framed with decorative insets. The carvings are contemporary creations inspired by Renaissance-era Italian organ pipe shades. All is painted a glossy white with gold leaf highlights. The result in the church is both a striking appearance and a comfortable feeling that it belongs.

Tonally the organ is more strict and at its core Germanic. Arp Schnitger's work forms the basis of our recipe, and for good reason. The level of sophistication in the pipe-making and voicing is a true inspiration. Congregational support is of paramount importance and was at the forefront of our thinking when envisioning the St. Philip tonal design.

There is an abundance of reed stops, and these pipes follow the same principles as the flue pipes. They are made to produce a strong fundamental tone combined with color and refinement. The resonators are cut long to facilitate this, and a welcome consequence is tuning stability.

Eclecticism within this structure can flourish. For the St. Philip instrument we have included many stops and features that broaden the scope. A Swell is present with shades on three sides, along with the required string stops plus the Hautbois (a strict Cavallé-Coll copy) stop. A string stop is also present on the Great, and there is a wide variety of flutes throughout the organ.

We have also added an electric stop action piggybacked to the mechanical stop action. We do this since there is a vastly different life span between the two systems. Any electric computer system will fail within a relatively short time compared to a well-made mechanical system that can function for centuries. We can avoid this dilemma if the electronic components are included in a non-intrusive way and are easy to replace when it becomes necessary. In the meantime, the organ will not be seriously disabled by failures of these electrical components, since the mechanical system will continue to work. As is usual with modern electrical preset systems, there are the usual features, including hundreds of memory levels and a sequencer.

The wind system is substantial, with four large bellows fitted with all the levers and check valves necessary to foot-pump the organ. When this novelty is utilized and the audience is informed, the performance takes on new meaning. There is a connection to the organ's legacy—the organ is functioning on a human scale.

All of the four divisions speak directly

through the façade—that is, no divisions speak through other divisions, contributing to an easy balance among them. The manual divisions are positioned center case, with Positive at the bottom, Great above, and Swell at the top. The Pedal is divided on each side.

The people of St. Philip Presbyterian are to be much admired for their unyielding support throughout the process leading up to the dedication of the organ in the spring of 2010. I am also humbled by my talented staff who work skillfully and with dedication. We strive to build lasting instruments—instruments that are both durable and very much cherished by those who play them and those who listen. Projects like this have the added benefit of the involvement of a wide group of people, a group too numerous to individually name here. I thank the St. Philip family for their support on many levels throughout the process, and I thank my wonderful crew for their continued excellence and support.

—Paul Fritts
Paul Fritts & Co. Organ Builders

St. Philip Presbyterian Church Paul Fritts & Co. Organ Builders Opus 29, 2009

	GREAT
16'	Principal*
8'	Octave
8'	Rohrflöte
8'	Salicional
4'	Octave
4'	Spitzflöte
2 3/4'	Quint
2'	Octave
1 3/4'	Terz
IV–VI	Mixture
V	Cornet (mounted)
16'	Trompet
8'	Trompet
4'	Trompet
8'	Baarpfeife
	SWELL
8'	Principal
8'	Bourdon
8'	Violdigamba
8'	Voix céleste
4'	Octave
4'	Koppelflöte
2 3/4'	Nasat
2'	Blockflöte
1 3/4'	Tierce
IV–V	Mixture
16'	Fagott
8'	Trompet
8'	Hautbois
	POSITIVE
8'	Principal
8'	Gedackt
8'	Quintadena
4'	Octave
4'	Rohrflöte
2'	Octave
1 3/4'	Larigot
II	Sesquialtera
IV–V	Scharff
8'	Dulcian
	PEDAL
16'	Principal
16'	Subbaß
8'	Octave
8'	Bourdon*
4'	Octave
VI–VIII	Mixture
32'	Posaune*
16'	Posaune
8'	Trompet
4'	Trompet

*Some pipes transmitted from other stops

Couplers

Swell to Great
Positive to Great
Swell to Positive
Great to Pedal
Swell to Pedal
Positive to Pedal

Compass: Manual, 58 notes; Pedal, 30 notes

Other:

Polished tin front pipes
Solid wood casework with carved pipe shades
Suspended, direct mechanical key action
Mechanical stop action with electric pre-set system
Tremulant
Multiple wedge bellows with foot pumping levers
Wind Stabilizer

70 ranks, 48 stops, 3,488 pipes

Photo credit: Paul Fritts

New Organs



Johnson Organ Company, Moorhead, Minnesota Bethlehem Lutheran Church, Fergus Falls, Minnesota

Bethlehem Lutheran Church of Fergus Falls, Minnesota, purchased the first pipe organ for their new church, built in 1922, after the previous building was demolished by an F-5 tornado in 1919 that destroyed two-thirds of the city of 8,000, killing 54. M.P. Möller built the organ, of two manuals and twelve ranks, which was placed to the side of the chancel.

A used 1906 Möller organ of two manuals and sixteen ranks replaced the twelve-rank organ in 1952 when the church was enlarged. The old instrument was sold to a rural church. The organ was moved to the balcony in 1961–62 by Lance E. Johnson, who was then an organ major at Concordia College of

Moorhead, Minnesota. Placed in front of a large stained-glass window, the organ was a tuning nightmare with the resulting sunlight. With the 1962 installation went new supply-house chests, additional principals, and all new reeds, for a new total of 22 ranks.

In 2004, with the deterioration of the chest leather, the church contracted with Johnson Organ Company, Inc. (Lance E. Johnson) to rebuild the organ—all-encased, with new Johnson-made electric-slider chests and three manuals. The unique swell box design, in the form of a horseshoe, allows the window to show through without adversely affecting tuning. The roofs of the box can be lifted for better tuning access.

Since the balcony floor was on five levels, the engineering was very complex and required fourteen pages of drawings, which included plans for the remodeling of the balcony organ space. The new footprint is about half its previous size, allowing more space for the choir.

Gold decorations are of gold-metal foil, which has better color longevity than gold leaf or paint. The case finish is a combination of blond, like the rest of the nave, and a darker shade to reflect the original woodwork still evident in the balcony end of the church. The console is the French type, featuring Johnson-made rosewood with mild tracker-touch keys. The switching system is Peterson. Much of the 1906 Möller pipework was retained, which blended unusually well with the newer principals, for a total now of 28 ranks.

Among employees on this project were Michael Johnson, Skip Johnson, Sonia Carlson, and Estera Favalora, who made the 8' Copula and the 4' Rohrflöte for the Positiv. Tonal finishing was performed by Michael Johnson and Fred Heffner. During the installation, Rev. Paul Nelson was senior pastor, and Carol Andstrom, organist. The rededication concert was performed by Michael Olson of Fargo, North Dakota. Later, a special open house was hosted for the Red River Valley AGO chapter.

—Lance E. Johnson

Photo credit: Mark Anthony of Visionaries Photography

GREAT (unenclosed)

8'	Principal	56 pipes
8'	Lieblich Gedeckt	56 pipes+
4'	Octav	56 pipes++
4'	Flute Harmonique	56 pipes+
2'	Fifteenth	56 pipes++
III	Mixture	168 pipes
16'	Trumpet (Pedal)	
8'	Trumpet	56 pipes++
	Zimbelstern	

SWELL (expressive)

8'	Stopped Diapason	56 pipes+
8'	Salicional	56 pipes+
8'	Vox Celeste	44 pipes+
4'	Gemshorn	56 pipes++
4'	Flute d'Amour	56 pipes+
2'	Flautino	56 pipes+
II	Sesquialtera	112 pipes++
8'	Oboe	56 pipes+
	Tremulant	

POSITIV (unenclosed)

8'	Copula	56 pipes
8'	Dulciane	56 pipes+
4'	Rohrflöte	56 pipes
2'	Lieblich Principal	56 pipes++
1 1/2'	Quinte	56 pipes++
III	Cymbal (prepared)	
8'	Krummhorn	56 pipes++

PEDAL (unenclosed)

16'	Principal	12 pipes++
16'	Bourdon	32 pipes+
8'	Octav	32 pipes++
8'	Gedeckt	12 pipes+
4'	Choralbass	12 pipes++
II	Rauschquint	64 pipes++
16'	Posaune	12 pipes++
8'	Trumpet (Great)	
4'	Klarion (Great)	

Unison couplers only
Full complement of pistons
+ 1906 retained
++ 1962 addition
28 ranks, 31 stops

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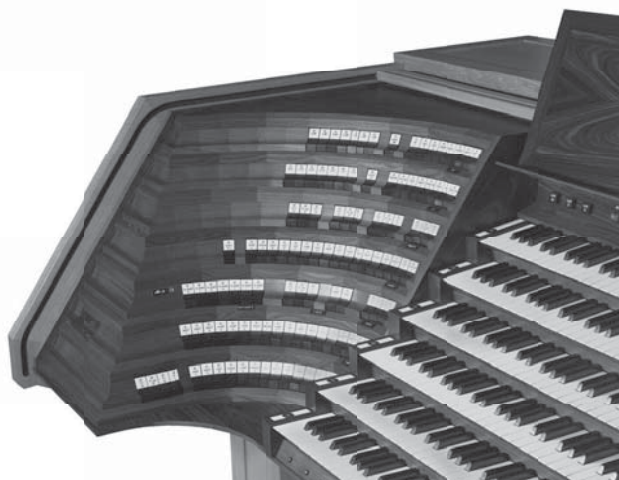
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2011 Summer Carillon Concert Calendar

by Brian Swager

Alfred, New York

Alfred University, Davis Memorial Carillon
August 2, Sharon Hettinger, 7 pm

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
August 7, Open Tower
August 14, Patrick Macoska
August 21, Julianne Vanden Wyngaard

Ames, Iowa

Iowa State University
September 24, Arie Abbenes

Bloomfield Hills, Michigan

Kirk in the Hills Presbyterian Church
Sundays at 10 am and noon
September 4, Dennis Curry

Centralia, Illinois

Centralia Carillon
September 3, Jeff Daehn, 2 pm
September 3, Linda Dzuris, 2:45 pm
September 4, Laura Ellis, 2 pm
September 4, Carlo van Ulft, 2:45 pm
September 9, Carlo van Ulft, 7 pm
September 16, Carlo van Ulft, 7 pm
September 23, Carlo van Ulft, 7 pm

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 6 pm
August 7, Melissa Weidner
August 14, Janet Tebbel
August 21, Andrew Wetzel

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
August 7, Lee Cobb
August 14, Jonathan Lehrer

Culver, Indiana

Culver Academies, Memorial Chapel Carillon
September 3, John Gouwens, 4 pm

Dayton, Ohio

Deeds Carillon
August 7, 21, 3 pm
August 27, 2 pm
September 5, noon
September 11, 3 pm
Larry Weinstein, carillonneur

Denver, Colorado

University of Denver, Williams Carillon
Wednesdays at 7 pm
August 3, Carlo van Ulft
August 17, Janet Tebbel

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon
August 3, Sally Harwood, 6 pm

Erie, Pennsylvania

Penn State University, Smith Chapel
August 4, Sharon Hettinger, 7 pm

Fort Washington, Pennsylvania

St. Thomas Church, Whitmarsh
August 2, Lisa Lonie, 7 pm

Gainesville, Florida

University of Florida
August 14, Jonathan Casady, 3 pm

Glencoe, Illinois

Chicago Botanic Garden
Mondays at 7 pm
August 1, Stefano Colletti
August 8, Melissa Weidner
August 15, Janet Tebbel
August 22, Andrew Wetzel
August 29, Christine Power
September 5, Mark Lee

Hartford, Connecticut

Trinity College Chapel, Wednesdays at 7 pm
August 3, Wesley Arai
August 10, George Matthew, Jr.
August 17, Jon Lehrer

Jackson, Tennessee

First Presbyterian Church
August 28, Jackson Symphony Orchestra and carillon, 6:45 pm

Kennett Square, Pennsylvania

Longwood Gardens, Sundays at 3 pm
August 12, 7:30 & 8:30 pm: Cast In Bronze (mobile carillon)
August 14, Carol Jickling Lens
August 21, Lisa Lonie with the Alexander Brass Quintet

LaPorte, Indiana

The Presbyterian Church of LaPorte
August 28, John Gouwens, 4 pm

Luray, Virginia

Luray Singing Tower
Tuesdays, Thursdays, Saturdays and Sundays in August at 8 pm, David Breneman, carillonneur

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
August 7, August 21, September 5, 2 pm, Richard D. Gegner
August 14, September 4, Richard M. Watson
August 28, Richard D. Gegner & Richard M. Watson

Middlebury, Vermont

Middlebury College, Fridays at 7 pm
August 5, George Matthew, Jr.
August 12, George Matthew, Jr.

Montreal, Quebec

St. Joseph's Oratory
August 7, Jonathan Hebert & Andrée-Anne Doane, 2:30 pm

Naperville, Illinois

Naperville Millennium Carillon
Tuesdays at 7 pm
August 2, Stefano Colletti
August 9, Melissa Weidner
August 16, Janet Tebbel
August 23, Andrew Wetzel

New Haven, Connecticut

Yale University, Yale Memorial Carillon
Fridays at 7 pm
August 5, Wesley Arai
August 12, Jessica Hsieh & Darren Zhu

Northfield, Vermont

Norwich University
August 6, George Matthew, Jr., 1 pm

Norwood, Massachusetts

Norwood Memorial Municipal Building
Mondays at 7 pm
August 1, Gordon Slater
August 8, Lee Cobb
August 15, Jonathan Lehrer

Plainfield, New Jersey

Grace Episcopal Church
August 21, Gerald Martindale, 12:30 pm

Princeton, New Jersey

Princeton University, Grover Cleveland Tower, Sundays at 1 pm
August 7, Carol Jickling Lens
August 14, Lee Cobb
August 21, Ed Nassor
August 28, James Fackenthal
September 4, Doug Gefvert

Rochester, Minnesota

Mayo Clinic
August 7, Laura Ellis, 4 pm

Rochester, New York

University of Rochester, Hopeman Memorial Carillon
August 1, Sharon Hettinger, 7 pm

Springfield, Missouri

Missouri State University, Jane A. Meyer Carillon, Sundays at 7 pm
August 14, Laura Ellis
September 11, Janet Tebbel

Valley Forge, Pennsylvania

Washington Memorial Chapel
Wednesdays at 7:30 pm
August 3, Doug Gefvert
August 10, Carol Jickling Lens
August 17, Lee Cobb
August 24, Doug Gefvert & Irish Thunder Pipes & Drums
August 31, James Fackenthal

Victoria, British Columbia

Netherlands Centennial Carillon
Sundays at 3 pm in August
Rosemary Laing, Carillonneur

Wellesley, Massachusetts

Wellesley College, Saturdays at 6 pm
August 6, Daniel Kehoe
August 13, Jonathan Lehrer

Williamsville, New York

Calvary Episcopal Church
August 3, Sharon Hettinger, 7 pm

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

15 AUGUST

Brett Judson & Lars Gjerde, with saxophone; Ogunquit Baptist Church, Ogunquit, ME 7 pm
Marijim Thoene; St. Francis of Assisi, Ann Arbor, MI 7 pm

16 AUGUST

Dave Wickerham; Merrill Auditorium, Portland, ME 7:30 pm
Jen McPherson; Old West Church, Boston, MA 8 pm

17 AUGUST

Mark Steinbach; Methuen Memorial Music Hall, Methuen, MA 8 pm
Tyler Canonico & Justin Weinau; First United Methodist, Hershey, PA 7 pm
Jiyoung Jeoung; First Congregational, Michigan City, IN 12:15 pm
Blake Doss; First English Lutheran, Appleton, WI 12:15 pm
Derek Nickels; Sinsinawa Mound, Sinsinawa, WI 7 pm

19 AUGUST

Hector Olivera; Christ Church Episcopal, Greenville, SC 7:30 pm

21 AUGUST

Kathy Sacco; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm
Gail Archer; St. Paul's Episcopal, Rock Creek Parish, Washington, DC 5 pm
Leo Abbott; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Nathan Laube; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Andrew Wetzel, carillon; University of Chicago, Chicago, IL 6 pm

23 AUGUST

Chelsea Chen; Merrill Auditorium, Portland, ME 7:30 pm
Peter Kranefoed; King's Chapel, Boston, MA 12:15 pm
Brandon Santini; Old West Church, Boston, MA 8 pm

24 AUGUST

Andrew Sheranian; Methuen Memorial Music Hall, Methuen, MA 8 pm
Peter Richard Conte; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Derek Nickels; St. Joseph's Catholic Church, Appleton, WI 12:15 pm
R. Monty Bennett; Sinsinawa Mound, Sinsinawa, WI 7 pm

25 AUGUST

Donald Verkuilen; First Presbyterian, Neenah, WI 12:15 pm

27 AUGUST

Exsultemus & Newton Baroque, Telemann cantatas; Second Church in Newton, West Newton, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 12 noon

28 AUGUST

Daniel Sañez; St. Paul R.C. Cathedral, Pittsburgh, PA 4 pm
Laura Dilts, Layton Graves, Christina Mitchell, Hannah O'Donnell, Sarah O'Donnell, Adrian Paskey, & Daniel Rothermel; First United Methodist, Hershey, PA 4 pm
Federico Andreoni; Basilica of the National Shrine of the Immaculate Conception, Washington, DC 6 pm
Nathan Laube; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm
Dean Whiteway; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

30 AUGUST

Ray Cornils, with Kotschmar Festival Brass; Merrill Auditorium, Portland, ME 7:30 pm
Lisa Massaglia; King's Chapel, Boston, MA 12:15 pm
Maria LeRose; Ransdell Chapel, Campbellsville University, Campbellsville, KY 8 pm

31 AUGUST

Luca Massaglia, with saxophone; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gordon Turk; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Ralph & Marilyn Freeman; St. Paul Lutheran, Neenah, WI 12:15 pm
Stephen Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

1 SEPTEMBER

Daniel Schwandt; Zion Lutheran, Appleton, WI 12:15 pm

3 SEPTEMBER

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

5 SEPTEMBER

Gordon Turk & Michael Stairs; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm

6 SEPTEMBER

Nevalyn Moore; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm

7 SEPTEMBER

William Tinker; Sinsinawa Mound, Sinsinawa, WI 7 pm

9 SEPTEMBER

The Fairfield Four; St. Mary's Episcopal Cathedral, Memphis, TN 7 pm

11 SEPTEMBER

Bruce Neswick; Cathedral Church of St. John the Divine, New York, NY 5 pm
Ken Cowan; Christ Episcopal, Reading, PA 4 pm
Fauré, Requiem; Trinity Episcopal Cathedral, Miami, FL 6 pm

13 SEPTEMBER

Marilyn Keiser; All Saints Church, Atlanta, GA 8 pm

14 SEPTEMBER

John Weissrock, with violin; Church of the Gesu, Milwaukee, WI 6 pm

16 SEPTEMBER

Leo Abbott, Barbara Bruns, Mark Dwyer, John & Carolyn Skelton, with piano; Methuen Memorial Music Hall, Methuen, MA 8 pm
Peter Richard Conte; U.S. Naval Academy, Annapolis, MD 7:30 pm
Dongho Lee; St. Paul's Episcopal, Indianapolis, IN 7:30 pm
Felix Hell; First Presbyterian, Lexington, KY 8 pm
Janette Fishell; Shryock Auditorium, Southern Illinois University, Carbondale, IL 7:30 pm

17 SEPTEMBER

John Weaver; Bowdoin Chapel, Brunswick, ME 3 pm
David Higgs, masterclass; Stambaugh Auditorium, Youngstown, OH 10 am

18 SEPTEMBER

Renée Anne Louprette; Church of the Resurrection, New York, NY 3 pm
James Wetzel; Cathedral Church of St. John the Divine, New York, NY 5 pm
Jeremy Filsell, piano and Nigel Potts, organ; Cathedral of the Sacred Heart, Newark, NJ 4 pm
Peter Richard Conte; Camp Hill Presbyterian, Camp Hill, PA 4 pm
David Arcus; Duke University Chapel, Durham, NC 2:30 pm, 5 pm
Hector Olivera; St. John's United Methodist, Augusta, GA 3 pm
Christopher Houlihan; Forrest Burdette United Methodist, Hurricane, WV 3 pm
+David Higgs, with Youngstown Symphony (Saint-Saëns *Symphony No. 3*, Poulenc Concerto); Stambaugh Auditorium, Youngstown, OH 4 pm

19 SEPTEMBER

Hector Olivera, workshop; St. John's United Methodist, Augusta, GA 8 pm
Karen Beaumont; Summerfield Methodist, Milwaukee, WI 1 pm

20 SEPTEMBER

Gail Archer; Davidson College Presbyterian, Davidson, NC 7:30 pm
James Metzler; Park Congregational, Grand Rapids, MI 12:15 pm

23 SEPTEMBER

Hector Olivera; First Presbyterian, Lockport, NY 7:30 pm
Diane Meredith Belcher; Downtown United Presbyterian, Rochester, NY 8 pm

24 SEPTEMBER

Isabelle Demers; Abingdon Episcopal, White Marsh, VA 5 pm

25 SEPTEMBER

Chelsea Chen; Chapel of St. Peter & St. Paul, St. Paul's School, Concord, NH 7:30 pm**A four-inch Professional Card**
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Stephen Hamilton; St. James Episcopal, Hendersonville, NC 4 pm
Joan Lippincott; Grace Episcopal, Gainesville, GA 5 pm
Gillian Weir; Trinity Episcopal, Columbus, GA 7 pm
Dongho Lee; First Presbyterian, Athens, OH 4 pm
Paul Jacobs; First Baptist, Nashville, TN 3 pm
Michael Burkhardt; Zion Lutheran, Wausau, WI 3 pm

26 SEPTEMBER
Christopher Houlihan; Capitol Hill United Methodist, Washington, DC 8 pm
Marilyn Keiser, workshop; St. John Presbyterian, New Albany, IN 7 pm
Graham Davies; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

30 SEPTEMBER
Joseph Olefirowicz; Methuen Memorial Music Hall, Methuen, MA 8 pm
David Higgs; All Saints Episcopal, Worcester, MA 8 pm
David Lamb; First Presbyterian, Richmond, KY 7 pm

UNITED STATES
West of the Mississippi

15 AUGUST
David Arcus; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

16 AUGUST
Christine Schulz; Bethlehem Lutheran, Mankato, MN 12:10 pm
William Wilson; Trinity Lutheran, Rochester, MN 12:10 pm

17 AUGUST
Wyatt Smith; First Lutheran Church, Fargo, ND 3 pm

19 AUGUST
Jonathan Wohlers; Christ Episcopal, Tacoma, WA 12 noon

21 AUGUST
Anthony Rispo; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

22 AUGUST
Dennis James, silent film accompaniment; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

23 AUGUST
Matt Lehman; Trinity Lutheran, Rochester, MN 12:10 pm

28 AUGUST
Hector Olivera; Cathedral of the Immaculate Conception, Kansas City, MO 2 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

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

30 AUGUST
Merrill Davis III; Trinity Lutheran, Rochester, MN 12:10 pm

11 SEPTEMBER
Edwin Rieke; Bates Recital Hall, University of Texas, Austin, TX 4 pm
Bálint Karosi; Cathedral of the Madeleine, Salt Lake City, UT 4 pm
Angela Kraft Cross; St. Mary's Cathedral, San Francisco, CA 3:30 pm

12 SEPTEMBER
Larry Palmer; Caruth Auditorium, Southern Methodist University, Dallas, TX 8 pm

13 SEPTEMBER
Los Angeles Master Chorale; Hollywood Bowl, Hollywood, CA 8 pm

14 SEPTEMBER
David Lamb; St. Andrew's Cathedral, Honolulu, HI 12:15 pm

16 SEPTEMBER
Jonathan Ryan; Samuelson Chapel, California Lutheran University, Thousand Oaks, CA 7 pm
Sheila Bristow; Christ Episcopal, Tacoma, WA 12 noon
David Lamb; Central Union Church, Honolulu, HI 7 pm

17 SEPTEMBER
Ken Cowan, masterclass; Chapel of the Incarnate Word, San Antonio, TX 10 am

18 SEPTEMBER
Ken Cowan; Chapel of the Incarnate Word, San Antonio, TX 3 pm
Robert Gurney; St. Mary's Cathedral, San Francisco, CA 3:30 pm

19 SEPTEMBER
Jonathan Ryan; O'Donnell Auditorium, Nebraska Wesleyan University, Lincoln, NE 7 pm

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

23 SEPTEMBER
Matt Lehman; Trinity Lutheran, Rochester, MN 12:10 pm
Christopher Howarter; Spanaway Lutheran, Spanaway, WA 12 noon

24 SEPTEMBER
Janette Fishell, masterclass; Edythe Bates Old Recital Hall, Rice University, Houston, TX 1 pm

25 SEPTEMBER
Ken Cowan; First Presbyterian, Columbia, MO 4 pm
Nigel Potts; Trinity Episcopal, Tulsa, OK 7 pm
Robert Bates; Trinity Lutheran, Spring, TX 4 pm
Janette Fishell; Edythe Bates Old Recital Hall, Rice University, Houston, TX 7 pm
Martin Jean; Highland Park Presbyterian, Dallas, TX 7 pm

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Bradley Hunter Welch; Christ United Methodist, Plano, TX 7 pm
Paul Tegels; Queen Anne Lutheran, Seattle, WA 3 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 3:30 pm

28 SEPTEMBER
Lynne Davis; Wiedemann Hall, Wichita State University, Wichita, KS 7:30 pm

30 SEPTEMBER
Jim Riggs; Wichita Convention Center, Wichita, KS 8 pm

INTERNATIONAL

16 AUGUST
Lynne Davis; Domkirke, Haderslev, Denmark 8 pm
Philip Crozier; St. Johanniskirche, Lüneburg, Germany 8 pm

17 AUGUST
David Rosevear; St. James' Anglican Church, Orillia, ON, Canada 12:15 pm

18 AUGUST
Christian Skobowsky; St. Petri Dom, Bremen, Germany 7 pm
Andrew Sampson; St. Matthew's Westminster, London, UK 1:05 pm
Kurt-Ludwig Forg; Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

19 AUGUST
Philip Crozier; Dorfkirche, Trebus bei Doberlug-Kirchhain, Germany 7:30 pm
Felix Hell; Evangelische Kirche, Fürth i. Odenwald, Germany 8 pm
Stephen Tharp; Stiftskirche, Stuttgart, Germany, 7 pm

20 AUGUST
Felix Hell; St. Maria-Magdalena, Roxheim, Germany 7 pm
Philip Crozier; Dorfkirche, Wittmannsdorf bei Lübben (Spreewald), Germany 7:30 pm
Keith Hearnshaw; Liverpool Cathedral, Liverpool, UK 4 pm

21 AUGUST
Philip Crozier; Stiftskirche, Neuzelle bei Eisenhüttenstadt, Germany 5 pm

Felix Hell; Marienkirche, Trier (Pfalz), Germany 7 pm
Jan Jansen; Maria von Jessekerk, Delft, Netherlands 3 pm
George Baker; Cathedral, Chartres, France 4:30 pm
Vincent Thévenaz; Eglise Chalmers-Wesley, Vieux-Québec, QC, Canada 6 pm

24 AUGUST
Felix Hell; Frauenkirche, Dresden, Germany 8 pm
Stephen Tharp; De Grote of Sint Jacobskerk, Den Haag, Netherlands 8:15 pm
William Maddox; St. James' Anglican Church, Orillia, ON, Canada 12:15 pm

25 AUGUST
Klemens Schnorr; St. Petri Dom, Bremen, Germany 7 pm
Jonathan Oldengarm; Church of St. Andrew and St. Paul, Montreal, QC, Canada 12:15 pm

26 AUGUST
Felix Hell; Ev.-Luth. Kirche "St. Mauritius", Frauenpriessnitz, Germany 7:30 pm
Gustav Leonhardt; Sint-Martinuskerk, Haringe, Belgium 8 pm

27 AUGUST
Gillian Weir; Domkirche, Erfurt, Germany 7 pm
Alex Davies; Liverpool Cathedral, Liverpool, UK 4 pm

28 AUGUST
Felix Hell; St. Georg, Berka (Thüringen), Germany 7 pm
László Fassang; Cathedral, Chartres, France 4:30 pm
David Jernigan; Westminster Abbey, London, UK 5:45 pm
Jacques Boucher; with soprano; Eglise Chalmers-Wesley, Vieux-Québec, QC, Canada 6 pm

29 AUGUST
Ian Wells; Liverpool Cathedral, Liverpool, UK 11:15 am

31 AUGUST
Felix Hell; Sankt-Petri-Dom, Schleswig, Germany 8 pm
Peter Stevens; Westminster Cathedral, London, UK 7:30 pm
John McElhiney; St. James' Anglican Church, Orillia, ON, Canada 12:15 pm

1 SEPTEMBER
Wolfgang Baumgratz; St. Petri Dom, Bremen, Germany 7 pm
Gillian Weir; Marienkirche, Muhlhausen, Germany 7:30 pm

3 SEPTEMBER
Richard Salmon; Liverpool Cathedral, Liverpool, UK 4 pm

4 SEPTEMBER
Felix Hell; Johanneskirche, Iserlohn, Germany 6 pm
David Saint; St. Michael's Abbey, Farnborough, UK 3 pm, Choral Vespers 4:45 pm

9 SEPTEMBER
Jean Guillou; Laurenskerk, Rotterdam, Netherlands 8:15 pm
Jérôme Faucheur; with chamber orchestra; Sint-Bertinuskerk, Poperinge, Belgium 8 pm
Renata Lesieur; Chiesa di S. Maria, Valduggia, Italy 9 pm

10 SEPTEMBER
Gillian Weir; Gewandhaus, Leipzig, Germany 8 pm
Matthew Atherton; Liverpool Cathedral, Liverpool, UK 4 pm

11 SEPTEMBER
Edward de Geest; Laurenskerk, Rotterdam, Netherlands 3 pm

14 SEPTEMBER
Gillian Weir; Merseburg Dom, Merseburg, Germany 7 pm
Jeremy Filsell; Ridley College, St. Catharines, ON, Canada 7:30 pm

15 SEPTEMBER
Gillian Weir; Merseburg Dom, Merseburg, Germany 7 pm
Andrew Sampson; St. Matthew's Westminster, London, UK 1:05 pm

16 SEPTEMBER
Gillian Weir; Merseburg Dom, Merseburg, Germany 7 pm
Margherita Sciddurlo; Chiesa dei SS. Giulio ed Amatore, Cressa, Italy 9 pm

17 SEPTEMBER
Gillian Weir; Merseburg Dom, Merseburg, Germany 7 pm
Ennio Cominetti; with baritone; Abbazia di S. Silano, Romagnano Sesia, Italy 9 pm

18 SEPTEMBER
Stephen Tharp; St. Michael, Saarbrücken, Germany 5 pm
Petra Veenswijk; Maria van Jessekerk, Delft, Netherlands 3 pm

21 SEPTEMBER
Stephen Tharp; Essener Dom, Essen, Germany 7:30 pm
Julian Collings; with cello; Concert Hall, Reading, UK 1 pm
Michel Bouvard; Westminster Cathedral, London, UK 7:30 pm

23 SEPTEMBER
Matteo Galli; Santuario di Sant'Euseo, Seravalle Sesia, Italy 9 pm

24 SEPTEMBER
Stephen Tharp; St. Peter, Recklinghausen, Germany 9:15 pm
Esteban Elizondo Iriarte; Chiesa di S. Maria della Pace, Pralungo, Italy 9 pm

25 SEPTEMBER
Stephen Tharp; St. Clemens, Dortmund-Brackel, Germany
Esteban Elizondo Iriarte; Chiesa di S. Michele Arcangelo, Cavaglià, Italy 9 pm

27 SEPTEMBER
Stephanie Burgoyne & William Vandertuin; St. Paul's Cathedral, London, ON, Canada 12:15 pm

28 SEPTEMBER
Stephen Tharp; Kaiser- und Mariendom, Speyer, Germany 8 pm

Organ Recitals

ROBERT BATES, The University of Kansas, Lawrence, KS, March 11: *Praeludium in F*, BuxWV 145, Buxtehude; *Ave maris stella*, Titelouze; *Tiento de medio registro de tiple de segundo tono*, Correa de Arauxo; *Prelude and Fugue in e*, BWV 548, Bach; *Deuxième fantaisie*, Alain; *Charon's Oar*; *Last Judgment*, Bates; *Scherzo symphonique*, Cochereau, transcr. Filsell.

JAMES BIERY, with Marilyn Biery, Grosse Pointe Memorial Church, Grosse Pointe Farms, MI, March 6: *Piece d'Orgue*, BWV 572, Bach; *Fantasy and Fugue on BACH*, Liszt; *Elegy*, J. Biery; *Psalms Variations*, Hopkins; *Solemn Prelude on a Theme of Thomas Tallis*, Near; *Prelude and Fugue on the name ALAIN*, op. 7, Duruflé.

GAVIN BLACK, harpsichord, St. Andrew's Episcopal Church, Lambertville, NJ, March 20: *Toccata in d*, BWV 913, Bach; *Suite in e*, Froberger; *Biblical Sonata No. 6*, Kuhnau; *Sonata in G*, Handel; *Variations on La Capricciosa*, Buxtehude.

THOMAS BROWN, piano and organ, The Brick Presbyterian Church, New York, NY, March 15: *Quejas ó La Maja y el Ruiseñor (Goyescas)*, Granados; *Sonatine*, Ravel; *Au jardin*, Balakirev; *Etude-Tableau in e-flat*, op. 39, no. 5, Rachmaninoff; *Ballade in g*, op. 23, Chopin; *Scherzo (Dix Pièces)*, Gigout; *Choral in b*, Franck; *Andante sostenuto (Symphonie Gothique, op. 70)*, Widor; *Toccata (Suite, op. 5)*, Duruflé.

STEPHANIE BURGOYNE and WILLIAM VANDERTUIN, The Cathedral Church of St. Paul, London, ON, Canada, March 29: *Intrada (Sinfonietta)*, Bédard; *Largo ma non tanto*, Bach, arr. Biery; *Toccatina in D*, Boodle; *Adagio (Sonata in d, op. 30)*, Merkel; *Tema con variazioni e Finale (Sonata da Chiesa)*, Andriessen.



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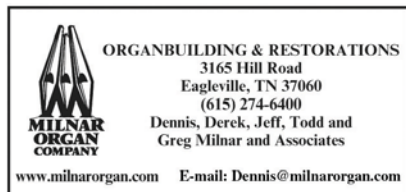
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JAMES DAVID CHRISTIE, Winnetka Congregational Church, Winnetka, IL, March 18: *La Béatitude (Pièces choisies)*, Piroye; *Daphne*, Camphuysen manuscript; *Almande*, Susanne van Soldt manuscript; *Rondò in G*, Gherardeschi; *Ballo della Battaglia*, Storace; *Ciaccona in B-flat*, J. B. Bach; *Praeludium in d*, Böhm; *Sortie en si bémol majeur (Six pièces)*, Ropartz; *Scherzo*, A. Alain; *Canzona (Folkloric Suite)*, Langlais; *Élégie*, Christie; *Litanies*, Alain.

CRAIG CRAMER, Trinity Lutheran Church, Lynnwood, WA, March 6: *Prelude and Fugue in G*, BWV 541, Bach; *Aria in a with 15 variations*, J. C. Bach; *Komm, heiliger Geist, Herre Gott*, BWV 652, *Schmücke dich, o liebe Seele*, BWV 654, *Herr Jesu Christ, dich zu uns wend*, BWV 655, *Von Gott will ich nicht lassen*, BWV 658, *O Lamm Gottes, unschuldig*, BWV 656, *Wenn wir in höchsten Nöten sein*, BWV 668a, *Passacaglia et thema fugatum in c*, BWV 582, Bach.

JEREMY FILSELL, The Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, March 27: No. 1 in B (*Trois Préludes et Fugues*, op. 7), Dupré; *Les Cloches de Hinckley*, Vierne; No. 2 in f (*Trois Préludes et Fugues*, op. 7), Dupré; *Concert Overture in c*, Hollins; *Symphonic Dances III*, Rachmaninov, transcr. Filsell; No. 3 in g (*Trois Préludes et Fugues*, op. 7), Dupré.

ADAM GRUBER, St. Simon's Episcopal Church, Arlington Heights, IL, March 13: *Prelude and Fugue in G*, BWV 541, Bach; *Litanies*, Alain; *Passacaglia*, Northway; *Galleries Ancien*, Janzer; *Pièce Héroïque*, Franck; *Trumpet Tune*, German; *Toccata in d*, Nevin; *Final (Symphonie I)*, Vierne.

TIMOTHY HUTH, with Rose Carmel Burgess, IHM, Cantor, Motherhouse Chapel, Sisters of the Immaculate Heart of Mary, Monroe, MI, November 7: *Improvisation on the Te Deum*, Tournemire; *Rorate Coeli*, Demessieux; *Final/Variations (Sym-*

phony Gothique), Widor; *Communion, Final (L'Orgue Mystique)*, Tournemire; *Hosanna Filio David*, Demessieux; *Final (Symphonie Romane)*, Widor.

CALVERT JOHNSON, Augustana College, Sioux Falls, SD, March 13: *Obra de 8º tono alto: Ensalada*, de Heredia; *Fantasia of four parts (Parthenia)*, Gibbons; *Bergamasca (Fiori musicali)*, Canzona Quarta (*Il secondo libro di Toccate*), Frescobaldi; *Echo [Fantasia]*, Sweelinck; *Prelude and Fugue in b*, BWV 544, Bach; *Mystic Moments*, Wang; *Wind of Ryukyu*, Inagi; *Miyabi: Ballad for Pipe Organ*, Arima; *Sonata No. 4 in B-flat*, op. 65, no. 4, Mendelssohn.

SARAH MAHLER KRAAZ, Cattedrale di Pistoia, Pistoia, Italy, March 6: *Ave maris stella*, Cavazzoni; *Capriccio*, Merula; *Toccata ottava di durezze e ligature (Secondo Libro)*, Canzona dopo l'Epistola (*Messa della Domenica*), Frescobaldi; *Toccata Settima, Partite sopra La Romanesca*, Rossi; *Toccata in re*, Pasquini; *Ballo della Battaglia*, Storace; *Tempo di marcia P. VI, 18, Andantino P. VI, 16*, Gherardeschi; *Offertorio*, Elevezione, Post Communion, *Ite missa est (Missa piana per Organo con registri a piacere)*, Anonimo (Toscana, sec. XVIII).

ANDRÉ LASH, Central United Methodist Church, Spartanburg, SC, March 25: *Choral in a*, Franck; *Were You There?*, Sowerby; *Batalha de 5º Ton*, da Conceição; *In Dulci Jubilo*, *Toccata and Fugue in d*, BWV 565, Bach; *Improvisation on 'Victimae Paschali'*, Tournemire, reconstructed Duruflé; *Scherzo*, op. 2, Duruflé; *Adagio quasi Largo (Symphonie III)*, Vierne; *Prelude and Fugue in B*, Dupré.

RENÉE ANNE LOUPRETTE, Church of St. Ignatius Loyola, New York, NY, February 27: *Praeludium in g*, BWV 550, Bach; *Pavana Bassano*, *Almande trycottee*, *Almande Brun Smeedelyn*, Van Soldt; *Praeambulum Primi Toni a 5*, Weckmann; *Aus tiefer Not schrei ich zu dir*, Böhm; *Aus tiefer Not schrei ich zu dir*, BWV 686, Bach; *Freu dich sehr, o meine Seele*,

Böhm; *Lamento*, Sicilienne, *Hymn au soleil*, *Feux follets*, *Clair de lune*, *Toccata (Pièces de Fantaisie, Suite II*, op. 53), Vierne.

AARON DAVID MILLER, Christ the King Lutheran Church, Houston, TX, March 6: *Praeludium in e*, Weckmann; *Allegro (Concerto in a)*, Vivaldi, arr. Bach; *Magnificat Toni VII*, Scheidemann; *Andante with Variations in D*, Mendelssohn; *Prelude and Fugue in a*, BWV 543, Bach.

FLORENCE Mustric, Trinity Lutheran Church, Cleveland, OH, March 2: *Fugue in A*, Anonymous; *Three preludes on tunes from The Sacred Harp*, Read; *Passacaglia*, Kerll; *Slane*, Caoineadh na marbh (*From the Gaelic*), Healey; *Complainte*, Sicilienne (*Suite Française*), Poulenc; *Pedal exercise*, Bach.

LEON NELSON, with Mike Nelson, violin, First Presbyterian Church, Deerfield, IL, March 20: *A Trumpet Fancy*, Nelson; *The Emperor's Fanfare*, Soler; *Praise to the Lord, the Almighty, Great Is Thy Faithfulness*, DeRousse; *Plein Jeu*, *Fugue sur la Trompette*, *Recit de Chromhone*, *Dialogue sur la Trompette*, et sur la Montre, le Bourdon et Nazard (*Mass for the Convents*), Couperin; No. 3, *Pour light upon us from above (Three Liturgical Improvisations)*, Oldroyd; *Meditation (Thais)*, Massenet; *Variations on O for a Thousand Tongues to Sing*, Hopson; *Andante Cantabile (Serenade for Strings)*, Tchaikovsky; *Ave Maria*, Schubert; *Come, Thou Fount of Every Blessing*, Manz; *Jesus Loves Me*, Husted.

MASSIMO NOSETTI, Presbyterian Homes, Evanston, IL, March 28: *Sinfonia*, Moretti; *Ciaccona con Variazioni*, op. 142, no. 7, Karg-Elert; *Scherzo in D*, Capocci; *Tango over Psalm 303*, Sixten; *Pomp and Circumstance—Military March No. 4*, op. 39, Elgar, transcr. Sinclair; *Allegretto*, de Boeck; *Toccata*, Somma.

NANCIANNE PARRELLA, with Jorge Ávila, violin, Victoria Drake, harp, and Arthur

Fiacco, cello, Church of St. Ignatius Loyola, New York, NY, March 16: *Sonata No. 6 for Violoncello and Basso Continuo*, RV 46, Vivaldi; *Concerto No. 2 in a for Two Organs*, Soler; *Three Duets*, op. 39, Glière; *Hymne d'Actions de grâces (Te Deum)*, Langlais; *Poème*, op. 25, Chausson; *Scherzo (Sonata for Cello in A*, op. 69), Beethoven; *Aria (Suite for Harp and Organ)*, White; *Suite for Violin, Cello, and Organ*, op. 149, Rheinberger; *Sounding Heaven and Earth*, McDowall.

DOROTHY YOUNG RIESS, M.D., Still Hopes Episcopal Community, West Columbia, SC, March 10: *In dir ist Freude*, BWV 615, *Jesus bleibet meine Freude*, Bach, arr. Biggs; *Herzlich thut mich erfreuen*, op. 122, no. 4, Brahms; *Pilgrim's Chorus (Tannhauser)*, Wagner, arr. Liszt; *Andante (Sonata No. 3*, op. 65, no. 3), Mendelssohn; *Wir glauben all an einen Gott*, BWV 680, Bach.

JOHN CHAPPELL STOWE, with Edith Hines, violin, University of Notre Dame, South Bend, IN, February 20: *Toccata Prima (Toccate d'intavolatura per organo e cembalo, Libro Secondo)*, Frescobaldi; *Ricercar secondo (Partito de Ricercari e Canzoni alla francese)*, Cima; *Sonata IV (Sonate a 1, 2, 3)*, Fontana; *Canzon dopo l'Epistola (Missa dell'Apostoli, Fiori Musicali)*, Frescobaldi; *Sonata III*, Fontana; *Passagagli (Selva di varie composizioni d'intavolatura per cimbalo ed organo)*, Storace; *Chiaccona*, Bertali; *Toccata in G*, Froberger; *Gelobet seist du, Herr Jesu Christ*, Weckmann; *Contrapunct sopra la Baßiglagos d'Altr.*, attr. Strunck; *Toccata in d*, BuxWV 155, Buxtehude.

STEPHEN THARP, Walt Disney Concert Hall, Los Angeles, CA, March 13: *Disney's Trumpets*, Tharp; *Scherzo in b-flat*, op. 31, Chopin, arr. Tharp; *Prière*, op. 37, no. 3, Jongen; *The Fair (Petrushka)*, Stravinsky, arr. Tharp; *A Night on Bald Mountain*, Musorgsky, arr. Tharp; *Intermezzo in A*, op. 118, no. 2, Brahms, arr. Tharp; *Totentanz*, Liszt, arr. Tharp.

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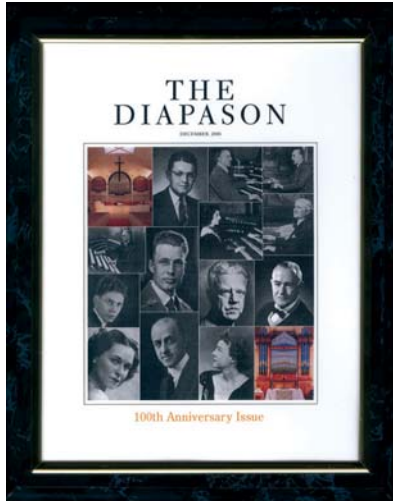
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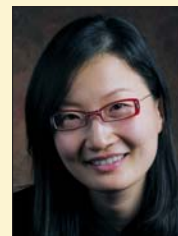
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