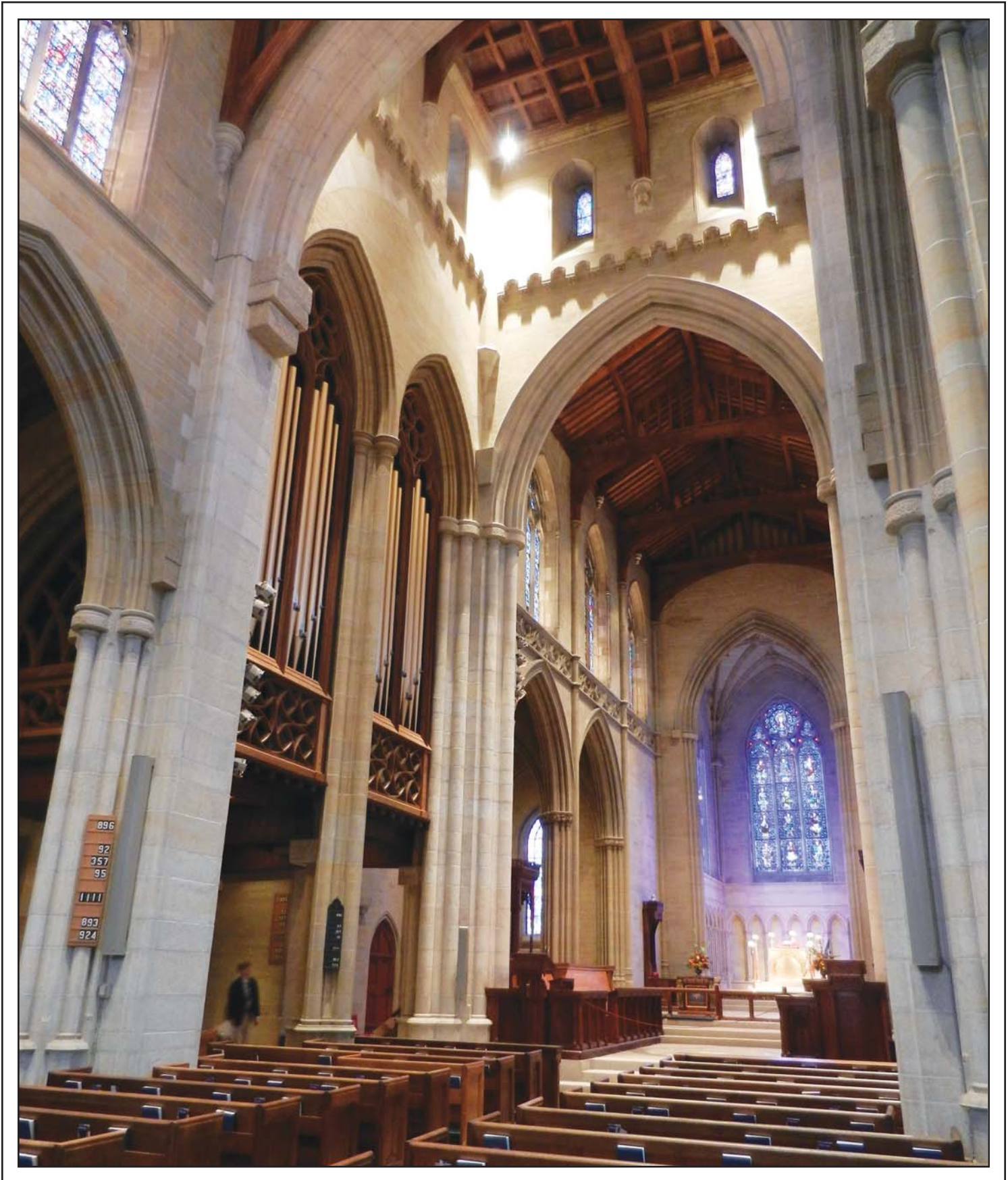


# THE DIAPASON

DECEMBER 2014



Bryn Athyn Cathedral  
Bryn Athyn, Pennsylvania  
Cover feature on pages 26–27





# HERNDON SPILLMAN

“A master organist, he approached every page with a penetrating sense of phrasing. No detail of registration was too tiny to be overlooked, yet his readings were somehow free of the fussiness many performers adopt when playing in full view of their audience.”

*The Evening Star, Washington DC*

“Above and beyond his astounding technique, the performer had the gift of bringing to each of the works he played a convincing, communicative spirituality.”

*Argus de la Presse, Paris*

“An organist who is as virtuosic as he is sensitive, as brilliant as he is inspired, who excels in interpreting the elegance of these works which are so full of poetry and spiritual exaltation... his was the touch of the master.”

*Le Bien Public, Dijon, France*

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Dr. Spillman is Professor of  
Organ at Louisiana State  
University

# THE DIAPASON

Scranton Gillette Communications

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the Harpsichord, Carillon, and Church Music

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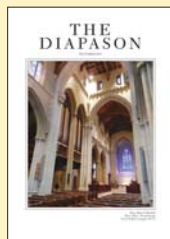
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Kegg Pipe Organ Builders, Hartville, Ohio; Bryn  
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On Teaching

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**David C. Kelzenberg**  
**John Collins**  
**Lee T. Lavallo**  
**Leon Nelson**

## Editor's Notebook

### In this issue

Our features this month look both back and forward. Donald R. Traser remembers the life and work of church musician Raymond H. Herbek, and John Collins provides an overview of manuscript sources as well as modern editions of Polish organ music. Jane Scharding Smedley reports on this year's Sewanee Church Music Conference, and Stephen Schnurr describes the upcoming Midwinter Pipe Organ Conclave, to be held next month in La Grange, Illinois, which THE DIAPASON is co-sponsoring with three other local organizations.

Our cover feature this month is the new instrument at Bryn Athyn Cathedral in Bryn Athyn, Pennsylvania, by Kegg Pipe Organ Builders.

John Bishop reminds us of the importance of keeping potentially harmful items away from our consoles, and offers tips for preparing for the visit of the organ tuner—someone whom many of us will welcome this month.

Gavin Black ponders the similarities in building the skills needed to play golf with those of playing a keyboard instrument.

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



### Reminders

Beginning January 1, we will open nominations for our "20 under 30" awards (see "Special Bulletin" below). We urge you to consider nominating any young people of accomplishment whom you know (a nomination page will be available on TheDiapason.com).

And we hope you will plan on attending our Midwinter Pipe Organ Conclave January 18–19 in LaGrange. Featuring notable recitalists and lecturers, it will pack a lot into a short amount of time—and the cost is remarkably affordable. It will be an event not to be missed.

We wish you all the happiest of holidays. ■

## Special Bulletin

### 20 under 30

THE DIAPASON is pleased to announce its upcoming "20 under 30" nominations. We will be recognizing 20 young men and women whose career accomplishments place them at the forefront of the organ, church music, harpsichord, carillon, and organ-building fields—before their 30th birthday.

Please consider whether any of your students, colleagues, or friends would be worthy of this honor. (Self-nominations will not be allowed.)

Nominees will be evaluated on how they have demonstrated such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and community outreach. Evaluation of nominees will consider

such things as awards and competition prizes, publications and compositions, offices held, and significant positions. Nominations will open January 1, 2015, and close February 15, 2015. Nominees cannot have reached their 30th birthday before January 31, 2015.

Evaluation of the nominations and selection of the members of the Class of 2015 will take place in March; the winners will be announced in the May 2015 issue of THE DIAPASON. ■



## Letters to the Editor

### In the wind...

I always enjoy reading Mr. Bishop's column—when time! Being an old, retired organbuilder, I noticed particularly his comments on pages 20 and 21 of the September 2014 issue re drawknobs.

When I co-founded a pipe-organ-building firm in 1973, I felt very early on that we needed "our own" source of "custom" drawknobs, rather than the injection-molded plastic "industry-standard" stuff, so I set about, weekends, building a self-designed CNC lathe controlled by a PET computer. I made hundreds of knobs on that, and dozens

for colleagues, even in Europe. (Had to replace the ancient PET with a Compaq PC on new ones, decades back!)

Times change, and I have had gratifying demands from colleagues to make knobs for their magnum opera, so I built more CNC "DK-Lathes" and since beginning it "at home" (remember, I am retired!) I have done over 22,000 custom knobs of most of the "exotics" (rosewoods, ebonies, etc.) and many of "Dymondwood," an impregnated hardwood in several "wood colors." Sadly, the firm that manufactures this very fine raw material ceased selling minimum quantities per color/size less

than about \$4,000 each, so I now do only "exotic woods," which are getting very hard to find in "DK-quality."

Still, even after periods as long as 18 months with no orders in the last couple years, there are still a (sadly) few organbuilders "out there" doing fine work with custom-turned drawknobs, and several make their own.

I don't quite understand why "The organ will turn out better if he doesn't also have to make drawknobs." Don't get me started!

Jan Rowland  
Houston, Texas

## Here & There

### Events

**First Presbyterian Church**, Arlington Heights, Illinois, continues its concerts: December 3, Christopher Urban; 12/14, The Glory of Christmas; February 4, soprano and baritone; 2/8, 30th annual Organ Fest; March 4, Kris Ward, handbells, with piano; 3/15, Timothy Brinkman, guitar; April 1, Christopher Urban; May 3, choral concert. For information: www.fpcch.org.

**St. Luke in the Fields**, New York City, continues its concert series: December 4, German Baroque Christmas music (Choir of St. Luke in the Fields, with period instruments); January 22, David Shuler, Bach organ works; March 5, Handel, *Esther*; April 30, Lassus, *Missa Congratulamini mihi*. For information: www.stlukeinthefields.org/music-arts/concerts.

**Methuen Memorial Music Hall**, Methuen, Massachusetts, continues concerts: December 5, Holiday Open House; 12/6, Ray Cornils and trumpet duo; 12/7, Heinrich Christensen and the Nottingham Brass Quintet. For information: www.mmmh.org.

**St. Ignatius Loyola**, New York City, continues Sacred Music in a Sacred Space concerts: December 5–7, Chanticleer; 12/14, Bach, *Christmas Oratorio*. For information: smssconcerts.org.

Minneapolis-based choral ensemble **VocalEssence** continues its concerts: December 5–7, 12/13–14, Welcome Christmas; 12/13, Star of Wonder; February 8, Witness: Let Freedom Ring; March 14–15, Radio Hour; April 10, P.D.Q. Bach & Peter Schickele Birthday Bash; May 2, Gather at the River with Mark Twain;

5/22, ¡Cantaré! Community Concert. For information: www.vocalescence.org.

**The St. Andrew Music Society of Madison Avenue Presbyterian Church**, New York City, continues its 50th season of concerts: December 7, Andrew Henderson, with violin and piano; 12/14, 10th Annual Carol Sing; January 11, Vassily Primakov & Natalia Lavrova, piano; February 8, "Songs my Mother Taught Me"; March 1, Nadejda Vlaeva, piano; March 15, The Elora Festival Singers; 3/19, Juilliard415, Vivaldi violin concertos; 3/22, Peter Vinograd, piano, "Mostly Bach"; 3/29, Bach cantatas and motets; April 19, New York City Children's Chorus; 4/26, Margaret Mills, piano; May 3, St. Andrew Chorale & New York City Children's Chorus. For information: www.mapc.com/music/sams.

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## Here & There

### ► page 3

**The Indianapolis Symphonic Choir** continues its concerts: December 7, 20, and 21, Festival of Carols; 12/19, Handel's *Messiah*; March 7, Gala Bel Canto: New York, New York; April 24, Fauré *Requiem* & Fairouz Zabur; June 12, 13, and 14, Beethoven's Ninth. For information: <http://indychoir.org>.

**Holy Name Cathedral**, Chicago, Illinois, presents organ recitals, Sundays at 3:30 p.m.: December 7, Daniel Schwandt; 12/14, Charles Barland; 12/21, Phillip Kloeckner. For information: [www.holynamcathedral.org](http://www.holynamcathedral.org).

**Musica Sacra San Antonio** continues its fifth season; Evensongs will take place at Our Lady of the Atonement Catholic Church in San Antonio, Texas, 4 p.m. on Sundays: December 7, February 1, March 22, and May 16. For information: [www.musicasacrasa.org](http://www.musicasacrasa.org).

**St. Mary's Cathedral**, San Francisco, announces upcoming concerts, Sundays at 4 p.m.: December 7, Eric Huenneke; 12/14, Vytenis Vasyliunas; 12/21, Christoph Tietze, with flute; 12/28, Joan Chambers; January 4, Epiphany Lessons and Carols; 1/18, Gail Archer; 1/25, Ennio Cominetti. For information: 415/567-2020, ext. 213.

**First Congregational Church of Los Angeles** presents concerts: December 7, Chelsea Chen, with harp; March 15, Iveta Apkalna; May 31, Organica, with Christoph Bull, First Congregational's organist-in-residence. For information: [www.FCCLA.org](http://www.FCCLA.org).

**Juilliard Historical Performance** continues its season: December 8, Handel, *La Resurrezione*, Alice Tully Hall; free lunchtime concerts at Holy Trinity Lutheran Church, New York City, take place Tuesdays at noon: December 16, February 24, and April 21. On May 16, Juilliard Baroque performs Bach's *A Musical Offering*, in Sleepy Hollow, New York. For information: [www.juilliard.edu](http://www.juilliard.edu).

**The Cathedral of St. John the Divine**, New York City, continues its concerts: December 13, Cathedral Christmas concert; 12/31, New Year's Eve Concert for Peace; February 24, works of Machaut and Josquin; March 26, Verdi, *Requiem*; May 14, Cathedral Choir with Rose of the Compass. For information: [www.stjohndivine.org](http://www.stjohndivine.org).



**Chancel Choir of Peachtree Road United Methodist Church at St. Paul's Cathedral, London** (photo credit: Graham Lacdao)

The Chancel Choir of **Peachtree Road United Methodist Church**, Atlanta, led by Director of Music Scott Atchison and accompanied by Associate Director of Music Nicole Marane, undertook a pilgrimage to England in August 2014. They served as choir in residence for a week at St. Paul's Cathedral, London. Highlights included the U.K. premiere of American composer Blake Henson's *My Flight for Heaven*. In addition to English cathedral favorites by Stanford, Howells, and Bairstow, the choir sang a broad sampling of music by North American composers, including Frank Boles, René Clausen, and Lee Hoiby.

**The Philadelphia Singers** announce their 42nd season with Music Director David Hayes in his 22nd and final season of leading the choir: December 13 and 14, Christmas with the Philadelphia Singers; March 27 and 28, Jake Heggie's *The Radio Hour* and works of Menotti; May 16, David Hayes' Farewell Concert. For information: [www.philadelphiasingers.org](http://www.philadelphiasingers.org).

**CONCORA (Connecticut Choral Artists)** continues its concert season: December 14, "Refractions: Bach, Brahms, and the Lens of History," led by Richard Giarusso; February 1, Steven Sametz, conductor; March 29, CONCORA's annual "Bach!" program. For information: [concora.org](http://concora.org).

**St. Vincent Ferrer Church**, New York City, continues concerts: December 14, Ceremony of Lessons and Carols; February 5, Mark Bani; May 3, Bach, *Magnificat in D Major*, and works by Schubert and Sumson. For information: [www.stvincentferrermusicnyc.com](http://www.stvincentferrermusicnyc.com).

**Quire Cleveland** presents concerts: December 19, Charpentier's *Midnight Mass for Christmas* (Trinity Cathedral); 12/20 (Mary Queen of Peace Church); and 12/21 (Historic St. Peter's Church); February 27, The Song of Songs (Cathedral of St. John the Evangelist). For information: [QuireCleveland.org](http://QuireCleveland.org).

**Musica Sacra**, New York City, continues its concerts: December 20, 2 p.m., at the Performing Arts Center at Purchase College; and 12/23, 7:30 p.m., at Carnegie Hall, Handel, *Messiah*. For information: [www.musicasacra.org](http://www.musicasacra.org).

**The Cathedral Church of St. Paul**, Detroit, Michigan, continues its music events: December 20, Nine Lessons and Carols; March 29, Jeremy David Tarrant (Poulenc Concerto), with Oakland Symphony; May 2 and 3, Three Cathedrals Choir Festival Concert (choirs of St. Paul's Cathedral, Buffalo, Detroit, and London). Choral Evensong is sung February 22, March 22, April 26, and May 14. For information: [jtarrant@detroitcathedral.org](mailto:jtarrant@detroitcathedral.org).

**Washington National Cathedral** continues concerts: December 21, The King's Singers; 12/25, Christopher Betts, Benjamin Straley; January 4, Karen Christianson; 1/11, Janet Yieh; 1/18, Katherine Meloan; 1/25, Mickey Thomas Terry; February 22, Jeremy Filsell; March

## Appointments

**Richard Gress** was appointed to a one-year post as music intern at Christ Church, Exeter, New Hampshire. Gress, 17, will assist director of music and organist Bruce Adami with accompanying the church's choirs, playing the organ and piano for services, and singing in the Christ Church Choir.

Gress, of Newmarket, New Hampshire, has studied the pipe organ for seven years as part of the Young Organist Collaborative Program, which has subsidized organ lessons for over 100 young musicians. In 2012 and 2013, Gress won the Young Organist Collaborative C. Pennington Brown Scholarship.

For the past year, Gress has served as interim organist at Trinity Anglican Church in Rochester, New Hampshire. In 2014, he was awarded second prize in the University of North Carolina School of the Arts High School Organ Playing Competition, Winston-Salem, North Carolina; second prize in the L. Cameron Johnson High School Organ Competition held at Storrs Congregational Church, and was a finalist in the Albert Schweitzer Competition for Young Organists, Wethersfield, Connecticut. A student of Bruce Adami for three years, Gress previously studied organ under David Wold and Tamara Rozek.



**Richard Gress**

**Tom Mueller** has been appointed interim assistant organist at St. James' in the City in Los Angeles. His duties will include service playing for church and school liturgies, and serving as accompanist for the Choir of St. James' under the direction of James Buonemani, organist and director of music at the church. A Maine native, Mueller holds a DMA in organ performance from the Eastman School of Music, where he studied with David Higgs; his past organ teachers include Craig Cramer and Alan Wingard. He previously earned degrees at the University of Notre Dame (sacred music) and the University of Maine at Augusta (jazz composition and piano). Active as a composer, educator, and recitalist, Mueller was the winner of the 2014 Schoenstein Competition in Hymn-Playing.



**Tom Mueller**

1, Douglas Buchanan; 3/22, Jonathan Biggers; April 5, Christopher Betts, Benjamin Straley; 4/12, Kurt Ison; May 3, Jeremy Filsell; July 4, Christopher Betts, Benjamin Straley. For information: [www.nationalcathedral.org](http://www.nationalcathedral.org).



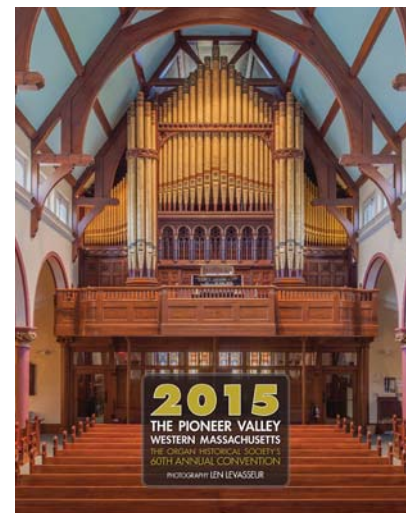
**Carol Williams**

San Diego Civic Organist **Carol Williams** and the **Spreckels Organ Society** will present a concert December 31 at 7 p.m. in celebration of 100 years of the Spreckels Organ and Balboa Park. The event will also include a processional parade led by 50 bagpipers, a fanfare from the colonnades' balcony by Westwind Brass Ensemble, a re-enactment of the ceremony that gifted the organ to the city of San Diego, and a ceremony introducing the newly enlarged Spreckels Organ, and Carol Williams' composition for the new Centennial Tuba, *Centennial Fanfare*. Past Civic Organists Robert Plimpton and Jared Jacobsen will also perform, and fireworks will conclude the evening. For information: [www.sosorgan.org](http://www.sosorgan.org).

**The National Conference for Sacred Music** will take place January 7-9 at First Presbyterian Church, San Antonio, Texas. Emphasis is on new approaches to revitalize music in worship. Presenters include David Bone, Mel Bringle, Michael Burkhardt, Mark Mummert, Charles Peery, and Randall Stroope. For information: <http://tinyurl.com/qfkhkrt>.

**The University of North Carolina School of Music**, Winston-Salem, North Carolina, announces 2015 audition dates: January 23, February 6 and 13 (these three are scholarship priority auditions), and April 3. For information: [www.uncsa.edu/organ](http://www.uncsa.edu/organ).

In addition, the fourth annual High School Organ Competition and Festival takes place January 30 through February 1. Prizes include cash or scholarships in excess of \$12,000. For information, contact UNCSCA Kenan Professor of Organ Timothy Olsen at [olsent@uncsa.edu](mailto:olsent@uncsa.edu), or [www.timothyolsenorganist.com](http://www.timothyolsenorganist.com).



**Organ Historical Society 2015 calendar**

**The Organ Historical Society** has released its 2015 calendar, celebrating its 60th annual convention in Springfield, Massachusetts, June 28-July 3, 2015. The 8½" by 11", full-color calendar features photographs by Len Levasseur of instruments by J.W. Steere & Son, C.B. Fisk, Hilborne Roosevelt, E. & G.G. Hook, Johnson, Odell, E.M. Skinner, Casavant, and more, along with an article about the convention by Tom Stockton. Price is \$14.99 (\$9.99 for OHS members). For information: [www.organsociety.org](http://www.organsociety.org).

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**Colin Andrews**  
Adjunct Organ Professor  
Indiana University



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Organist/Conductor/Lecturer  
Montevideo, Uruguay



**R. Monty Bennett**  
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Organ/Carillon  
University of Florida



**Henry Fairs**  
Head of Organ Studies  
Birmingham Conservatoire



**Faythe Freese**  
Professor of Organ  
University of Alabama



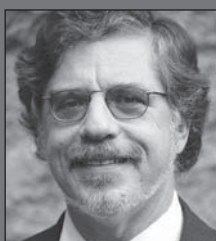
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Organist/Lecturer  
Hasselt, Belgium



**James D. Hicks**  
Organist  
Morristown, NJ



**Michael Kaminski**  
Organist  
Brooklyn, New York



**Sarah Mahler Kraaz**  
Professor of Music/Organist  
Ripon College



**Angela Kraft Cross**  
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**Mark Laubach**  
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**Yoon-Mi Lim**  
Assoc. Prof. of Organ  
SWBTS, Fort Worth, TX



**Philip Manwell**  
Organist  
Reno, Nevada



**Christopher Marks**  
Organist/Professor of Music  
U of Nebraska-Lincoln



**Katherine Meloan**  
Organist  
New York, New York



**Scott Montgomery**  
Organist/Presenter  
Champaign, Illinois



**Shelly Moorman-Stahlman**  
Organist/Pianist  
Lebanon Valley College



**Anna Myeong**  
Organist/Lecturer  
University of Kansas



**David F. Oliver**  
Organist  
Morehouse College



**Gregory Peterson**  
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**Ann Marie Rigler**  
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**Brennan Szafron**  
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**Michael Unger**  
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**David Baskeyfield**

The **2014 Canadian International Organ Competition** announces results. **David Baskeyfield**, age 30 (U.K.), won first prize, following his third round performance of Mozart, Willan, Isoir, Alain, and Widor on the Casavant Frères organ at Notre-Dame Basilica in Montreal. Baskeyfield's first-place finish comes with a cash award of \$25,000, the \$5,000 Polly Bales Memorial Prize, a recording contract with ATMA Classique, and management and career development support over the next three years. Baskeyfield also won the \$5,000 Royal Canadian College of Organists Prize for best interpretation of a Canadian composition (for his performance of Healey Willan's *Introduction, Passacaglia and Fugue* in Round 3), and the \$5,000 Richard Bradshaw Audience Prize.

**Andrew Dewar**, age 32, also from the United Kingdom, was awarded the \$15,000 second prize, and the \$5,000 Bach Prize (which includes an invitation to perform at the Montreal Bach Festival in 2015) after his first round performance. The \$10,000 third prize was awarded to **Daria Burlak**, 27, of Russia. The jury members were John Grew (Canada), Jacques Boucher (Canada), James David Christie (United States), Stefan Engels (Germany), Janette Fishell (United States), Marnie Giesbrecht (Canada), Olivier Latry (France), Pier Damiano Peretti (Italy/Austria), and Gillian Weir (United Kingdom). The next edition of the Canadian International Organ Competition will take place in 2017. For information: [www.ciocm.org](http://www.ciocm.org).

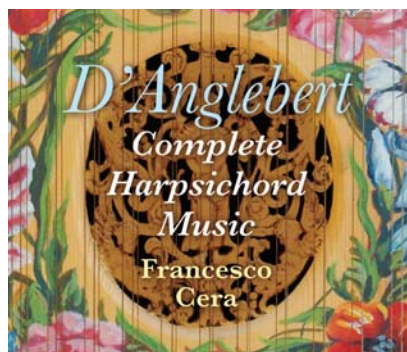
## People



**Dean Billmeyer at the Petrikirche, Freiberg, Saxony** (photo credit: Detlev Müller)

Under the auspices of the Gottfried Silbermann Gesellschaft, **Dean Billmeyer**, with **Albrecht Koch**, organist of the Freiberg Cathedral, led the course "Silbermann and his pupils—Masterclasses on the music of J. S. Bach and the Bach Circle" from July 14–18, in the cities of Freiberg and Zethau in Saxony, Germany. Nine student participants, from the United States, Germany, Azerbaijan, Czech Republic, China, and Japan, attended the course. Billmeyer performed works of Georg Muffat, Georg Böhm, and J. S. Bach on the 1735 Silbermann organ in the Petrikirche in Freiberg on July 16. Students performed a closing concert of works of Bach, Muffat,

and Bruckner on July 18 on the Adam Gottfried Oehme organ in Zethau. While in Germany, Billmeyer also performed works of Leo Sowerby, Bach, William Albright, César Franck, and Louis Vierne at the Versöhnungskirche (Bauhaus-era Reconciliation Church) in Leipzig on July 13. In the summer of 2015, Billmeyer will perform in Germany (Nassau, Silbermann organ, and Callenberg, Urban Kreutzbach organ), as well as in Reutte, Austria, and other cities.



**Francesco Cera, D'Anglebert: Complete Harpsichord Music CD**

**Francesco Cera** is featured on a new recording, *D'Anglebert: Complete Harpsichord Music*, on the Brilliant Classics label (94793), a three-CD set of the complete music for harpsichord by Henri D'Anglebert. The recording was made in Italy on a harpsichord built by Roberto Livi (Pesaro, Italy, 2006) after a Vincent Tibaut instrument from 1691. For information: [www.brilliantclassics.com](http://www.brilliantclassics.com).



**Elizabeth & Raymond Chenault, Organ Music for Two CD**

**Elizabeth & Raymond Chenault** are featured on a new recording, *20th–21st Century Organ Music for Two, Volume Four*, on the Gothic label (G-49292). Recorded on the organs at Washington National Cathedral in Washington, D.C., and St. Andrew's Episcopal Church, Amarillo, Texas, the disc includes works by Stephen Paulus, David Briggs, Pamela Decker, Charles Callahan, Nicholas White, and a medley from Andrew Lloyd Webber's *Phantom of the Opera* arranged by the Chenaults. For information: [www.gothic-catalog.com](http://www.gothic-catalog.com).



**Jonathan Dimmock**

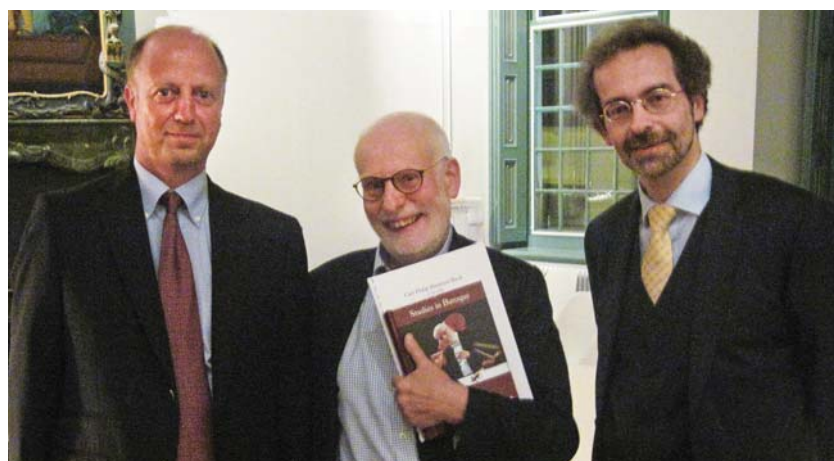
**Jonathan Dimmock** ([www.jonathan-dimmock.com](http://www.jonathan-dimmock.com)) completed a concert

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**Wilma Jensen with Indiana University students**

**Wilma Jensen** completed a brief teaching residency in organ pedagogy this fall at Jacobs School of Music at Indiana University. Jensen focused on developing natural keyboard technique and how that impacts musicianship. The photo, taken at the conclusion of the course, shows (left to right): Scott Scheetz (photographer), Lucas Fletcher, Matthew Gerhardt, Nicholas Quardokus, Dr. Wilma Jensen, Ryan Brunkhurst, Jamie Carini, Martha Sliva, Jinhee Kim, and John Nothaft.



**Hans-Peter Bähr (owner, Dr. J. Butz Musikverlag), Ton Koopman, and Albert Clement (editor of the Festschrift), in the organ museum Elburg (Netherlands)**

**Dr. J. Butz Musikverlag** announces the release of *Studies in Baroque: Festschrift Ton Koopman*. Over the course of a 45-year career, Ton Koopman has appeared at many major concert halls and festivals of five continents. As an organist he has performed on the most prestigious historical instruments of Europe, and as a harpsichord player and conductor of the Amsterdam Baroque Orchestra & Choir he has been a regular guest at such venues as the Concertgebouw in Amsterdam, the Théâtre des Champs-Élysées in Paris, the Philharmonie in Munich, the Alte Oper in Frankfurt, Lincoln Center and Carnegie Hall in New York, and concert halls in Vienna, London, Berlin, Brussels, Madrid, Rome, Salzburg, Tokyo, and Osaka. He has recorded for many labels. Koopman teaches harpsichord at the Royal Conservatory in the Hague and is professor of music at the University of Leiden.

*Studies in Baroque: Festschrift Ton Koopman*, issued by Dr. J. Butz Musikverlag, Bonn, on the occasion of Koopman's 70th birthday on October 2, 2014, comprises 19 essays (in either English or German) by friends and colleagues of Koopman, as well as a discography and a bibliography. Personal contributions by Masaaki Suzuki and others are followed by studies with a focus on fine arts, theology, and—above all—music. Essay authors include art historians, theologians, musicians, and musicologists, such as Christoph Wolff, Peter Wollny, Michael Maul, and Rokus de Groot. Edited by Albert Clement, the book includes musical examples and many other reproductions, including facsimiles in full color (hard cover, 392 pp., ISBN: 978-3-928412-16-2).

Dr. J. Butz Musikverlag, a leading European publishing house in the field of organ music, has published about 25 new editions of contemporary artists, such as Enjott Schneider, Christopher Tambling, Robert Jones, Hans Uwe Hielscher, and Andreas Willscher, plus organ transcriptions of orchestral, chamber, and piano music, and books. In addition to the *Festschrift for Ton Koopman*, the *Haarlem Essays* was issued as a commemorative compendium in celebration of the 50th Haarlem organ festival, organ academy, and improvisation contest. Dr. J. Butz Musikverlag also offers the largest number of noted improvisations of legendary Notre-Dame organist Pierre Cochereau (1924–1984).



**Michael McCarthy, Paula Leighton, Ric Jaeggi, and Hank Glass**

Canon **Michael McCarthy**, Director of Music at the Washington National Cathedral, Washington, D.C., presented a choral workshop for the Southwest Florida Chapter of the American Guild of Organists on Friday, October 10. The program was held at St. Luke's Episcopal Church in Fort Myers.



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## Nunc Dimittis

**Alan Dann**, president of the Estey Organ Museum of Brattleboro, Vermont, died September 7 at the age of 80. Born March 29, 1934, he was educated at Harvard University; Teachers College, Columbia University; and the University of Connecticut. He moved to southern Vermont in 1998. As a church organist, he served at various times the West Dover Congregational Church, St. Mary's in the Mountains, the Halifax Union Society, and the Marlboro Meeting House. He sang in the Brattleboro Community Chorus and the Pioneer Valley Symphony Chorus, as well as other organizations. Alan Dann is survived by his wife Dr. Deirdre Donaldson, son John, granddaughter Ruby, foster son Pedro Mendia-Landa, and brother Robert.



Alan Dann

**Stephen Paulus** died October 19 at age 65, of complications from a severe stroke he suffered in 2013. Born in New Jersey, Paulus grew up in Minnesota and earned a Ph.D. in composition from the University of Minnesota, where he studied with Paul Fetter. In 1983, he became composer-in-residence at the Minnesota Orchestra. Five years later, he was appointed to the same post in Atlanta, where conductor Robert Shaw commissioned many works from Paulus.



Stephen Paulus

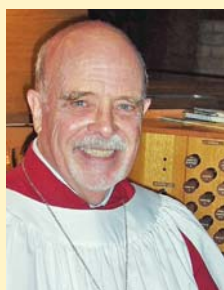
He composed for dozens of major musical organizations, including the Minnesota Opera, the Chamber Music Society of Lincoln Center, Opera Theatre of St. Louis, the St. Louis Chamber Chorus, and the Bach Society of St. Louis. Paulus wrote five operas for OTSL, beginning with *The Postman Always Rings Twice*, along with choral works for the Chamber Chorus and Bach Society. The setting of the *Stabat Mater* Paulus wrote for the SLCC in 2008 has become a modern classic.

His more than 500 works ranged from the operatic, oratorio, and symphonic to choral hymns, including more than 12 works for solo organ. His Holocaust oratorio *To Be Certain of the Dawn*, with libretto by Minneapolis poet Michael Dennis Browne, was commissioned by the Basilica of St. Mary in Minneapolis. It was recorded by the Minnesota Orchestra, Minnesota Chorale, and Minnesota Boychoir in 2008. Paulus and his son Greg wrote a jazz-infused piece, *Timepiece*, to open the 2011 Minnesota Orchestra season. *Pilgrim's Hymn*, his best-known choral work, was sung at the funerals of former presidents Ronald Reagan and Gerald Ford.

Paulus was a co-founder of the American Composers Forum in 1973, the largest composer service organization in the United States, and served as the Symphony and Concert Representative on the ASCAP Board of Directors from 1990 until his death.

Stephen Paulus is survived by his wife, Patty, and sons Greg and Andrew. A memorial service was held November 8 at House of Hope Presbyterian Church in St. Paul.

**Paul L. Reynolds** died in Chattanooga, Tennessee, on September 12. Born March 4, 1930, in Newcastle, Nebraska, he graduated from Doane College in 1952, majoring in organ. In 1954 he received a Master of Sacred Music degree from Union Theological Seminary School of Sacred Music, New York City; he did study tours through the Netherlands, Germany, France, and Italy, attended the Organ Academy in Winston-Salem, North Carolina, during many summers, and studied in England at New College, Oxford, and the Royal School of Church Music, Croydon.



Paul L. Reynolds

He served as organist-choirmaster at the Reformed Church of Metuchen, New Jersey, for two years prior to accepting a call to the First-Plymouth Congregational Church in Lincoln, Nebraska. While there he directed six choirs, established a concert series, and organized two symposia on the church and the arts.

In 1962 Reynolds was named director of music at Christ Presbyterian Church in Canton, Ohio, where he developed a concert series utilizing Oberlin Conservatory students and members of the Cleveland Orchestra. He served at the Church of the Covenant (Presbyterian) in Cleveland, Ohio, from 1970–1974, directing three choirs and presenting eleven annual concerts featuring members of the Cleveland Institute of Music. He taught choral literature courses at Case Western Reserve University and directed the University Circle Chorale. During the mid-1970s, Reynolds also served Grosse Point Memorial Church, Michigan, and Westminster Church in Dayton, Ohio.

In 1982 Paul Reynolds was called to be organist-choirmaster for the Episcopal Church of the Ascension, Lafayette, Louisiana. In 1987 he began his tenure at St. Paul's Episcopal Church, Chattanooga, where he served until his retirement in 2008. In 2000, in thanksgiving for his ministry, St. Paul's established the Paul L. Reynolds Music and Theology Internship at the University of the South.

His interest in the fine arts led Reynolds to serve as a docent at the Hunter Museum of American Art and to gift several works of art to local congregations of the Episcopal Church. He was a volunteer reader for the students of Rivermont Elementary School and Little Miss Mag Early Learning Center, and a member of the American Guild of Organists, the Association of Anglican Musicians, and the Chattanooga Music Club.

Paul L. Reynolds is survived by his children, Andrew Paul Reynolds of New York City and Elizabeth Ann Neilly (Mrs. Robert) of Toronto, Ontario, Canada.

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tour in England, Scotland, and Iceland, where he played ten recitals and fifteen services (Norwich and Wells Cathedrals, accompanying the Choir of St. Mark's Episcopal Church, Berkeley, directed by George Emblom). Dimmock serves as organist for the San Francisco Symphony and for Congregation Sherith Israel. Winner of a Grammy Award for his work with the San Francisco Symphony, Dimmock has recorded more than 40 CDs and toured on six continents.



Christopher Houlihan

**Christopher Houlihan** has been given a three-year extension of his artistic residency at Trinity College in Hartford by the school's incoming president, Joanne Berger-Sweeney.

His first public duty in that new term was a full recital given at the request of the new president, and slated as an official part of her inauguration weekend festivities in late October.

Earlier in October, Houlihan made his Disney Hall debut performing with the brass section of the Los Angeles Philharmonic. Houlihan's autumn 2014 schedule encompassed twelve performances in the states of Connecticut, Louisiana, Michigan, Mississippi, New York, and Texas.

**The Yale Institute of Sacred Music** has announced the reappointment of **Martin Jean** for another term ending June 30, 2020. Under Jean's leadership, the ISM has increased and supported interdisciplinary initiatives, including the ISM Fellows Program, which brings several academics in sacred music, worship, and the arts to Yale each year. For information: [ism.yale.edu](http://ism.yale.edu).



Balint Karosi

2014 was a busy year for **Balint Karosi**. In May, Hungaroton released his recording of the *Clavierübung III* with 17th-century vocal settings of the chorales, recorded on the Richards, Fowkes & Co. organ at First Lutheran Church, Boston. He helped plan and performed the recreated 17th-century Lutheran

organ vespers at First Lutheran Church for the national AGO convention, held in Boston in June. He completed the residency portion of his Doctor of Musical Arts degree in composition from Yale University, before embarking on a five-concert tour of Europe, where he played an historic organ in Germany and two new historically inspired organs in Hungary. Karosi also played three concerts in Norway, performing the Reubke and the Elgar organ sonatas and his own *Organ Symphony on a Choral by Béla Bartók*. During the fall he recorded the *Art of Fugue* and will soon record his own Organ Symphony, composed earlier this year and recently published by Wayne Leupold Editions. Other current composition projects include a commission of a work for orchestra for the Boston Modern Orchestra Project, a choral piece for the Boston Chorale Ensemble, and a triple concerto for Musiciens Libres of Budapest. Balint Karosi is represented by Penny Lorenz Artist Management ([www.organists.net](http://www.organists.net)); his website is [www.karosi.org](http://www.karosi.org).



James Kibbie

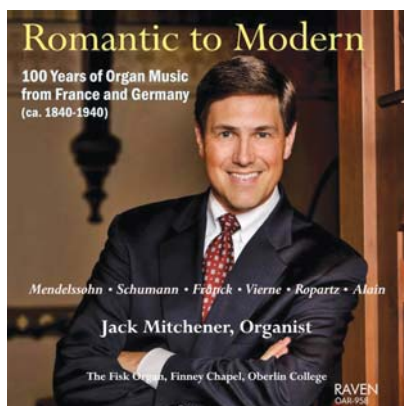
**James Kibbie** continues his annual holiday tradition of offering free downloads of a recording on his house organ, a 7-stop Létourneau tracker, as an "audio holiday card." This year's recording is Ernst Pepping's *Vom Himmel hoch*, available in MP3 and streaming audio formats at [www.umich.edu/~jkibbie](http://www.umich.edu/~jkibbie).



Piedmont College President James F. Mellichamp and Katie Minion at Piedmont College recital

Organist **Katie Minion** presented a recital on September 21, 2014, in the College Chapel as part of the fourth annual SuperNova Concert Series at Piedmont College. Minion is a student at the Jacobs School of Music, Indiana University, in the studio of Janette Fishell. Conceived as an opportunity to showcase rising talent in the organ field, the SuperNova Series also allows for undergraduate music students at Piedmont College to interact with other young professional musicians.





Jack Mitchener, *Romantic to Modern*

Jack Mitchener is featured on a new recording on the Raven label, *Romantic to Modern* (Raven OAR-958, \$15.98 postpaid worldwide from RavenCD.

com). Playing the Fisk organ at Oberlin College, Mitchener surveys French and German organ music ca. 1840–1940, including three rarely recorded works by Guy Ropartz (1864–1955): *Introduction and Allegro moderato*; *Theme and Variations*; and *Prière*, along with Mendelssohn, Schumann, Franck, Vierne, and Alain.

Mitchener's previously released CDs include *Dulcet Tones* (Raven OAR-950), the first recording of a recently discovered organ concerto by one of the 18th-century Prussian brothers Carl Heinrich or Johann Gottlieb Graun as part of an entire CD devoted to the oldest American-built two-manual organ, built in 1799 for the Moravian church at Salem, North Carolina, and now restored in a purpose-built concert hall there. He has also recorded a disc of Christmas organ

music on the Oberlin Fisk, released in 2012 (Raven OAR-936).

Associate Professor of Organ and University Organist at Mercer University, Macon, Georgia, and director of the Townsend-McAfee Institute of Church Music there, Jack Mitchener is also organist/choirmaster at Christ Church, Episcopal, in Macon. He has taught at Oberlin College Conservatory of Music, the Eastman School of Music Community Education Division, the University of North Carolina School of the Arts, the Colgate Rochester Crozer Divinity School, and Salem College. His concert schedule is arranged by Penny Lorenz Artist Management ([www.organists.net](http://www.organists.net)).

Leslie Peart is retiring after leading English Organ Tours for 26 years. The tours will continue under the leadership



Leslie Peart

of Robert Clement; Peart's role will be as director emeritus. Tour number twenty-seven is planned for July 13–27, 2015. Starting in London, the group will journey to Land's End playing organs on the way in Reading Town Hall, Exeter,

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Truro, Wells, and Portsmouth Cathedrals as well as Douai, Buckfast, Downside, and Sherborne Abbeys, stopping at Winchester and Guildford Cathedrals on the way back to London to play the Willis at Westminster Cathedral. Over 26 years, Peart's groups have played the organs at all 42 Anglican cathedrals in England, plus 18 other cathedrals in Scotland, Ireland, and Wales, 15 abbeys, 35 concert or town halls, and 86 historic parish churches. For information: [www.organtours.com](http://www.organtours.com).



Jonathan Rudy

**Jonathan Rudy**, first prize and audience prize winner in the American Guild of Organists' 2014 NYACOP (National Young Artists Competition in Organ Performance), readies his program to be recorded by Pro Organo on two organs (Alumni Hall and Auer Hall) on the campus of Indiana University, Bloomington.

Pro Organo, now in its tenth year of producing, manufacturing, and distributing recordings featuring the NYACOP competition's first-prize winners, will in 2016 begin to provide similar support—a solo CD album release—for the first-prize winner of the AGO's National Competition in Organ Improvisation.



Stephen Tharp (photo credit: Ran Keren)

**Stephen Tharp's** recent touring schedule includes performances for capacity audiences in the cathedrals of Bordeaux, Freiburg, Magdeburg, and

Mainz, the summer festivals in Aachen, Cappenberg, Hannover, Maastricht, and Weingarten, and at the Historische Stadthalle, Wuppertal, and Victoria Hall, Geneva.

This next season will see the release of his Aeolus Recordings production of Vierne's Symphonies 5 & 6 from St. Sulpice, Paris; appearances at St. Malachy's Church, Manhattan (as recipient of the 2015 Paul Creston Award), Irvine Auditorium, Philadelphia, and the closing concert for the AGO Region IV Convention, Charlotte, North Carolina; the dedication series of the new Eule organ at the Konstanz Basilika Trier, with the Trier Philharmonic Orchestra, playing Widor's *Symphony in G Minor* and Thierry Escaich's *First Organ Concerto*; and festival series concerts in Almese (Turin), Berlin Cathedral, Chemnitz, Den Haag, Düsseldorf, Erfurt, Fürstenfeld, Lisbon, Monaco, Munich, Paderborn, and Ulm.

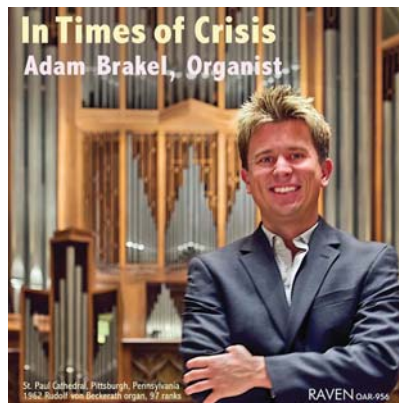
## Publishers

**Kevin Mayhew** announces new titles: *Carols that aren't too HIGH* (€10.99, two-CD set €19.99) comprises 38 of the most popular Christmas carols used by all denominations, in lower keys that can be sung comfortably (the majority do not go above C); *Hymn Tunes in Lower Keys* (€24.99) presents 314 hymn tunes, often in two or even three different keys. For information: [www.kevinmayhew.com](http://www.kevinmayhew.com).

**Michael's Music Service** announces new sheet music restorations: *Alpine Fantasy and Storm*, and *Festival Overture*, by Isaac van Vleck Flagler, were both published two years after Flagler's death in 1909; George Whitefield Chadwick's *Canzonetta* (written mostly in 5/4); Rene Becker's *First Sonata in G Minor* and *Toccata in D*; *Sunset at the Abbey*, by Gatty Sellars (the arranger of most of the organ pieces arranged from Ketelbey's orchestral scores); *Concert Variations on Nuremberg*, by Eugene Thayer, and *Where Dusk Gathers Deep*, by Charles Stebbins. For information: [www.michaelsmusicsservice.com](http://www.michaelsmusicsservice.com).

## Recordings

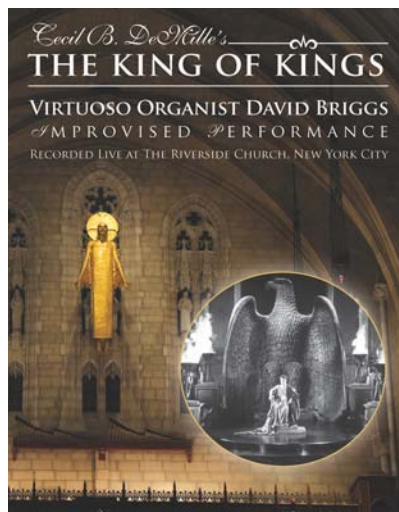
**Fugue State Films' Franck: Father of the Organ Symphony** four-disc DVD/CD boxed set has been released, in time for holiday gift purchases and also to mark the 125th anniversary of Franck's death in 2015. The films in the set include a biography presented by Eric Lebrun, a textual analysis by David Noël-Hudson, and a performance practice film by Joris Verdin. Special sale prices are available, on this and on previous sets, at [www.fuguestatefilms.co.uk/shop/sale/](http://www.fuguestatefilms.co.uk/shop/sale/).



Adam Brakel, *In Times of Crisis* CD

**Raven** announces a new recording, *In Times of Crisis* (OAR-956, \$15.98 post-paid worldwide, [RavenCD.com](http://RavenCD.com)), featuring Adam Brakel playing the 4-manual, 97-rank Rudolf von Beckerath organ built in 1962 at St. Paul Cathedral, Pittsburgh, and restored in 2009 by Taylor & Boody. The disc includes works by Gade, Widor, Bruhns, de Grigny, Eben, Buxtehude, Bach, and Vincent Rone (b. 1980). Adam Brakel earned degrees from Duquesne University and the Peabody Conservatory, and is the winner of numerous competitions. He presently directs the music program at St. Frances Xavier Cabrini Parish in St. Petersburg, Florida. For information: contact Bill Van Pelt, 804/355-6386, or visit [RavenCD.com](http://RavenCD.com).

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David Briggs DVD

By exclusive arrangement with the Janus Films Company, a new DVD

recording of the **Riverside Church** organ in New York City has been released. Recorded live during the summer of 2012, **David Briggs** improvises accompaniment to the Hollywood 1928 movie *King of Kings*, a silent-era epic depicting the life of Christ as told by Cecil B. DeMille. Special features include an optional view to watch both the performer at the console and the film side by side, and a bonus video interview with David Briggs on the art of improvising. For information: [www.trency.org](http://www.trency.org).

## Organ Builders

**Bedient Pipe Organ Company**, Roca, Nebraska, has released their latest e-newsletter. It features information on a project that will provide a new home at St. Patrick Catholic Church in Lincoln, Nebraska, for a pipe organ. The project involves dismantling, packing, and loading the tracker organ, and moving it from Muscatine, Iowa, to Lincoln. A time-lapse video of the process is available on Bedient's website: [www.bedientorgan.com](http://www.bedientorgan.com).



At the Richards, Fowkes & Co. shop expansion job site

**Richards, Fowkes & Co.**, Ooltewah, Tennessee, has begun a shop expansion. They have operated from their present location for over 25 years. The building expansion will more than triple the current workshop space, adding a larger milling area, an expanded pipe shop, additional voicing rooms and offices, and enlarged bench space for current and additional employees.

Richards, Fowkes & Co., builders of mechanical/tracker action organs, has a current backlog of contracts for new organs that will carry the firm well into 2019. They have also expanded their restoration and service work for existing organs, both locally and around the country.

The company is currently building their largest organ thus far, a 59-stop, three-manual instrument for Village Presbyterian Church, Prairie Village, Kansas. Future contracts also include an organ for Calvary Church in Stonington, Connecticut, and a 59-stop organ for Christ Church Cathedral (Episcopal) in Cincinnati, Ohio. For information: [www.richardsfowkes.com](http://www.richardsfowkes.com).



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## Glendon Frank: Remembering Hilda Jonas

Harpsichordist, pianist, teacher, and, most importantly, beloved mother, grandmother, and great-grandmother, Hilda Jonas passed away peacefully at age 101 in her San Francisco home on September 12, 2014, after a long and productive life devoted to music, family, and community. Her husband Gerald preceded her in death in 2007.

Born in Düsseldorf, Germany, in 1913, Hilda studied at the Cologne Conservatory but was dismissed in 1933 because she was Jewish. She subsequently completed her music degree at the Gumpert Conservatory in Düsseldorf, during which time she traveled to Switzerland to study piano with Rudolph Serkin, and to France to study harpsichord with Wanda Landowska. At Hilda's death, she was one of the last remaining students of Madame Landowska.

The Jonases fled Nazi persecution in Germany in 1938 with their 1937 Walter Ebeloe harpsichord in tow, first traveling to Australia, but later continuing on to Hawaii. Hilda's career flourished there, with performances as soloist with the Honolulu Symphony, and with radio broadcasts for the "Voice of Hawaii." After three and a half years in the islands, the Jonas family left in 1941 following the attack on Pearl Harbor. Settled in Cincinnati, Hilda continued her career as artist and teacher, playing as harpsichord soloist with the Cincinnati and Cleveland Orchestras, giving recitals in New York, and organizing her concert tours to Austria, France, Italy, Israel, New Zealand, and Australia.

In 1975, the Jonases moved to San Francisco, where Hilda gave many recitals at the Episcopal Church of St. Mary the Virgin. Her final program there (at the age of 86) was a performance of Bach's *Goldberg Variations*. In 2010, Hilda donated her cherished Ebeloe harpsichord to St. Mary's.

While living in San Francisco, Madame Jonas recorded four compact discs, mainly devoted to the music of Bach, and was actively involved in her community, giving many concerts in community centers, museums, colleges and universities, churches, synagogues, and radio stations along the California coast.

As a teacher, Hilda took special interest in the lives and successes of her students. Always the optimist, she will be remembered as a kind, patient, and generous mentor and friend, an inspiration to all who knew and loved her.

Hilda Jonas is survived by her daughters Susanne Jonas and Linda Jonas Schroeder, two granddaughters, a grandson, and three great-grandsons. Hilda was definitely one-of-a-kind; she will be greatly missed.

Glendon Frank studied harpsichord with Dr. Larry Palmer at Southern Methodist University. A long-time resident of San Francisco, he currently serves as ceremonial organist for Arlington National Cemetery and director of music for the Military Catholic Community at Fort Myer, Virginia.

## Larry Palmer: A Sonic Postscript

Hilda Jonas's 1977 vinyl disc *Listen Rebecca, the Harpsichord Sounds* (Sanjo-Music, San Francisco) comprises slightly more than half an hour of her own poetry combined with music specifically chosen to interest the artist's granddaughter. Performing on her two-manual Eric Herz instrument, Ms. Jonas played a wide-ranging selection of pictorial music, preceding each composition with a poem



Dedication from Wanda Landowska



Hilda Jonas LP cover

and an announcement of each title and composer. Thus it is possible for today's listener to experience both Jonas's voice and the colorful style of playing espoused by Wanda Landowska's students: truly a sonic postcard from a vanished era.

The record's liner notes include a printed text of the spoken words, introducing them with these lines: "Here is a record to behold, Words and music, for young and old. Like birds, bells, drums, and lute, Nature's songs, violin and flute."

The musical program was drawn primarily from the Baroque repertoire (English translations are by Ms. Jonas): *Le Rappel des Oiseaux* (The Birds Call), *Le Tambourin*, and *Les Sauvages* (The Wild Dancers)—Jean-Philippe Rameau; *Le Coucou*—Louis-Claude Daquin; *Les Ombres Errantes* (Lost Shadows)—François Couperin; *Air with Variations, E Major* ("The Harmonious Blacksmith")—George Frideric Handel; *Sonata in A* (Bells) and *Sonata in E* (Cortège)—Domenico Scarlatti; *Sonata in G Minor*—Antonio Gaetano Pampani. Additionally there are three short excursions into the 20th-century repertoire: a lovely *Pastorale* by the German/Israeli composer Paul Ben-Haim (1897–1984), and two vignettes, *Rainy Day* and *Dreams* from *Enfantines* by Ernest Bloch (1880–1959).

Comments and news items are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, Texas 75275, or [lpalmer@smu.edu](mailto:lpalmer@smu.edu).

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Hilda Jonas with Landowska photo



Hilda Jonas



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Guide where our infant Redeemer is laid.  
—Reginald Heber  
(1783–1826)

The start of a new year usually brings a glimmer of hope. This seems especially true now, due to the many fears that have dominated our headlines during the past few months of 2014. Terrorism and Ebola were clearly on the minds of many Americans as we entered the holidays, so we certainly hope for a less-stressful year.

In 2015, the first major celebration in the church is Epiphany (January 6), which tends to focus on the arrival of the three Magi, although it also commemorates the revealing of Jesus as the Christ. The manifestation of God in Christ is the oldest feast associated with Epiphany, and dates from about the third century. Since January 6 falls on a Tuesday, Epiphany may be celebrated on Sunday, January 4.

Other associations of the season include Christ's baptism and Jesus' first miracle at Cana; however, it is the connection to Bethlehem's star and the visit of the three Magi that many in the congregation tend to remember and celebrate. So, the reviews this month feature music dealing with aspects of the event (star, angels, etc.). Epiphany's last Sunday precedes Ash Wednesday, which in 2015 is February 18, and by then Epiphany commemorations are in the distant past. The weeks following

January 6 are a good time to bring repertoire (that may be in your church's library) to the congregation, which will help them (and the choir) recall some of the associations mentioned above. So start the new year with some new Epiphany repertoire, and the reviews below may help you in your search.

### Music for Epiphany Sunday

**The Eastern Sages Saw From Far**, arr. Hal Hopson. SATB unaccompanied, GIA Publications, G-8537, \$1.90 (M-).

The text is by Caelius Sedulius, a Christian poet in the early fifth century. The stately tempo, which reminds us of the Magi's procession, is introduced in unison by the men. Then the text quickly changes to describe acts by the adult Jesus, yet with the same basic melody. The music is not difficult, with limited contrapuntal writing. There are four verses, with only the final one using individual lines for each section (SATB).

**Star in the East**, arr. William Allen Pasch. SATB unaccompanied with optional handbells or chimes, Augsburg Fortress, 978-1-4514-8597-4, \$1.80 (M).

A separate handbell/chime part is used on the back cover; only four bells are used and they also are indicated in the score. After the four bells are rung as separate whole notes for the introduction, the women sing a unison melody, which is repeated. Then the men enter, also in unison. Eventually, the music grows to four parts, but always with an emphasis on the original melody. The tune is from *The Southern Harmony* (1854).

**Canticle for Epiphany**, Paul D. Weber. SATB, organ, oboe or clarinet, handbells, and optional assembly, Augsburg Fortress, 978-1-4514-8577-6, \$2.25 (M).

Using the text from Isaiah 60:1–3 ("Arise, shine; for your light has come"), this joyous setting is certain to start the year with enthusiasm. Only three handbells are used; their "shaking" three-note opening is repeated two other times. The oboe sometimes plays trills, which echo the sound of the shaking bells. It plays throughout, usually as an obbligato above the choir. There is an assembly part on the back cover for duplication; it is a unison setting of the Epiphany tune *How brightly shines the morning star*. The choir's music is in a flowing 9/8 and 12/8 with very limited four-part writing. Delightful setting that all will greatly enjoy.

**Give the King Thy Judgements (Vidimus Stellam)**, Frank Pesci. SATB and optional keyboard, ECS Publishing 7993, \$1.55 (M).

This setting opens with an antiphon in rhythmically free notes, having no stems (chant), in English ("We have seen his star in the East"). This chant antiphon is repeated two other times after other verses. The keyboard part doubles the voices and is optional. The third verse is an "Alleluia, Amen." Sophisticated music with some surprising harmonies.

**Star of the East, Bethlehem's Star**, Greg Gilpin. Two-part with piano, Choristers Guild, CGA 1382, \$1.95 (E).

The children sing the opening in unison and then repeat it later. The keyboard part has a flowing, busy right-hand that later expands to chords above a flowing left-hand; this provides a good accompaniment. The D-minor harmony adds to the mysterious mood that dominates the setting.

**By Star and Candlelight**, Daniel Kean. SATB and keyboard, GIA Publications, G-8087, \$1.90 (M+).

There are optional parts for a flexible instrumental trio (G-8087INST), but it is not clear how often they play since this score has more than three lines in the accompaniment. The opening is for a soloist or section with the keyboard, and this music returns later at the end. The choral parts are on two staves with some passages in unison or two parts. Interesting text.

**Go Tell It on the Mountain**, arr. Robert A. Hobby. SATB, brass quintet, tambourine, and organ with optional congregation, MorningStar Music Publishers, MSM-50-1958, \$1.85 (M+).

This famous African-American spiritual will be a rousing celebration for the day! There are three different performance options: I. As listed above; II. Choir, organ, and orchestra with optional congregation; III. SATB choir and organ. In 12/8 "with a swing," the refrain opens with a jazzy unison that is repeated after each of the three verses. The music is exciting and grows to a very loud conclusion. This will be enjoyed by choir and congregation and is highly recommended.

**Christmas Light**, Kris Crunk. Two-part (any voices) with piano, Choristers Guild, CGA 1372, \$2.10 (M-).

The character of this music seems to make it suitable for both adults and children. It has a driving and energetic keyboard part that gives the music excitement. The text begins with "Follow the Wise Men this Christmas." There is a brief descant on the last verse that sings statements of "Gloria Deo."

**Angels from the Realms of Glory**, arr. Dan Forrest. SATB and piano (four hands) with optional violin and percussion, Beckenhurst Press, CU 1025, \$2.25 (D-).

This is a loud, fast setting that has a very busy piano accompaniment, which gives a shimmer to this traditional melody. It could be used on Christmas Eve and then repeated for Epiphany, although it may be best suited for a community chorus. A full score and parts are available (CU 1025A), as well as a version for orchestra (CU 1025B). Although there is some division, the choral parts are not difficult. The music drives throughout, and this will be a work that will be requested in future years. A sure winner!

### Book Reviews

**Hymn Playing: A Modern Colloquium**, by Stuart Forster. St. Louis: MorningStar Music Publishers, 2013, \$24.95; [www.morningstarmusic.com](http://www.morningstarmusic.com).

This book was written to be a teaching aid for organists who want to improve their hymn-playing skills. Each chapter, after the first two, follows the model of a symposium, with each writer commenting on a topic. The book can be read, chapter to chapter, to learn the differences among the experts, or it can be read all the way through following the words of one participant.

The participants, with affiliations (as of 2013), are David Cherwien, Mount Olive Lutheran Church, Minneapolis; Mark Dwyer, Church of the Advent, Boston; David Erwin, Ladue Chapel Presbyterian Church, St. Louis; John Ferguson, St. Olaf College, Northfield, Minnesota; Peter Jewkes, Christ Church St. Laurence, Sydney, Australia; Stephen Loher, First Church of Christ Scientist,

Boston (The Mother Church); Walden Moore, Trinity Church on the Green, New Haven; Bruce Neswick, Cathedral Church of St. John the Divine, New York; John Scott, St. Thomas Church, Fifth Avenue, New York; Jeffrey Smith, Indiana University Jacobs School of Music, Bloomington, Indiana; and Tom Whittemore, Trinity Church, Princeton.


Forster's questions cover technical, musical, logistical, communal, and political aspects of hymn accompaniment. Chapter one lists existing information in leading organ primers, manuals on hymn playing, and instruction in hymnals. Chapter two contains the participants' biographies. Subsequent chapters include each participant's comments on learning new hymns, the notes, articulation, tempo, tactus, registration, contrast, solo stops, acoustics, hymn introductions, between verses, the choir, the clergy, competition for tempo, other instruments, the organ, teaching, the essential ingredients, bad ideas, and recommendations. There are 65 musical examples; two appendices, providing a reference to the hymns discussed by title and tune name, and George Thalben-Ball's piston settings from the Temple Church, mentioned by several experts, and a bibliography. Additional support for the production of this book came from Jack Bethards and Schoenstein & Co., Organ Builders; Rev. Joseph Robinson and Christ Church, Cambridge; and the San Francisco chapter of the American Guild of Organists.

There is a wealth of information in the book. In "Learning new Hymns," Cherwien advocates investigating a hymn's place of origin: "a hymn that comes from the Renaissance would have a whole different way of being sung than a hymn that comes from Victorian England." He next reads the words, then sings the hymn himself without accompaniment, and eventually goes to the organ and practices, including experimenting with different chords and keys, and begins to make an introduction. Erwin, Jewkes, Loher, and Moore begin with the text; Ferguson sings the hymn using the spirit of the text to help make decisions about tempo. Whittemore also sings. Neswick plays the individual lines by themselves and in various combinations, and then transposes the hymn to other keys and might alter the metrical structure—just for fun. Smith starts with the melody. Dwyer looks for the smallest note value to determine the tempo and other techniques. John Scott looks for phrases, harmonic structure, and the melodic climax.


In the chapter on "The Notes," Ferguson advises organists to imagine the hymn as an orchestra would play it, so if there are several repeated notes, as in AURELIA, some of the repeated notes could be tied together. Jewkes sometimes plays inversions of chords when accompanying a choir verse. He also advises readers to play a few chords to "underpin" a chant melody, perhaps not even playing the tune. Loher reminds us that David McK. Williams said that the tunes in the hymnal are but a sketch, and have been written for choral singing, not organ playing; Smith advises playing a melody in octaves to correct congregational errors.

In "Articulation," Cherwien states that if there is a breath for a voice in the hymn, then all voices should break. Dwyer says that articulation depends not only on the room, but also on the season of the year, for dry winters can change rooms. Erwin says to let the text determine what the organist will do. Neswick notes that articulation varies depending on the style of hymn, with Reformation

# Season's Greetings



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tunes needing less legato approaches. He also advises students to drop out the pedal for a change of pace.

In "Tempo," Dwyer tells us that ritardandos are almost never permissible, although at the very end of a hymn more weight might be added. Erwin says to sing all the hymns, at least, silently, and to pay attention to the local parish's customs. Lohr says that tempo depends on the text. Moore says that a large congregation can have a little slower tempo, and to play the tempo of the introduction the same as that of the hymn, although Smith says that improvised introductions in Germany are often in a different tempo. John Scott says that tempo might be faster in a dryer room.

In "Tactus," Cherwien says that British hymns often feel at home in common time, not cut time, and uses "Praise, My Soul, the King of Heaven" as an example: cut time gives the hymn majesty. Jewkes mentions hymns that are naturally one to a bar, such as *ORIENTIS PARTIBUS*, and "O come, o come Emmanuel." John Scott says that "While Shepherds Watched Their Flocks by Night" can be played to sound in four, but felt in two.

In "Registration," Cherwien says to use not only use eight- and four-foot stops, but to think of the colors and variety of sound of the organ. Ferguson cautions against using too much organ, and to remember mezzo-forte reed sound, while observing the words of the text. Jewkes uses all the stops at some time. Lohr says to follow the words. Neswick says the foundations are the most critical components, and includes registration lists.

In "Contrast," Cherwien might make each verse different, to follow the text; Dwyer says that alto and soprano lines can be exchanged. Jewkes speaks of

reharmonizing the last verse of a hymn. Moore advocates the use of foundations plus the swell reeds at times. Smith suggests unaccompanied hymn stanzas; Whittemore does the first and last verses of a hymn in unison, so he can improvise or add descants.

In "Solo Stops," Whittemore says that he enjoys text painting. In "Acoustics," the interviewees speak about how much to detach notes in various church rooms. John Scott says that one has to be sensitive to the space, and discover "what seems to be an optimum speed, without losing a sense of spaciousness and majesty in reflecting what the words are trying to say."

In "Between Verses," the space between hymn verses and interludes is discussed. The silence must be measured and there should be the same amount of time at the end of the introduction as well as all the other hymn stanzas, so the congregation knows exactly when to begin the next verse.

In the "Choir," interviewees say that it is important for the choir to work on the hymns. Ferguson mentions the choir's role as assistant to the organist in leading and discusses the placement of the choir in the room.

The various roles that clergy play are discussed, including that of choosing hymns. Erwin says that a pragmatic role for the clergy is to signal to the congregation when to stand for a hymn, and John Scott says that his clergy approach the hymns as "integral to every part of the service." The chapter on the "Competition for Tempo" in a congregation discusses what an organist might do to set, and keep, the tempo.

Many of the writers recommend either singing or taking voice lessons in

order to sing the hymns and understand where the congregation might breathe in a hymn. The "Bad Ideas" chapter is a fun read. And Forster's conclusion reinforces that hymn playing is about singing more than anything else: "Members of the congregation need to know their singing is desired, and they need to feel comfortable and empowered in their acceptance of an open invitation to sing. Organists need to use every tool at their disposal to clarify what the congregation should be doing at any given moment..." He writes of the "zeal" for hymn playing exhibited by each expert, and that in successful hymn playing, the "first priority of every decision is the need of the congregation to feel supported, inspired, and confident to sing, and easily able to ingest the meaning of the text." Players need many techniques to inspire congregations. Opinions and advice given by the various experts in the book can inspire all of us and certainly have intrigued and inspired this reviewer to try new ways of presenting hymns, always reflecting the text, always singing the great hymns of faith we are all so lucky to lead in worship.

—Joy Schroeder  
Eugene, Oregon

## New Recordings

**J. S. Bach, Italian Concertos: Transcriptions for Organ, Matthias Havinga. Brilliant Classics 94203, €13.00, [www.brilliantclassics.com](http://www.brilliantclassics.com).**

*Concerto in A Minor*, BWV 593; *Concerto in D Minor*, BWV 596; *Concerto in C Major*, BWV 595; *Concerto in D Minor*, BWV 594; *Concerto in G Major*, BWV 592; *Fugue in D Minor*, BWV 539; *Concerto in C Major*, BWV 594.

Dutch organist Matthias Havinga studied at the Amsterdam Conservatory with Jacques van Oortmerssen, graduating *summa cum laude* with a master's degree in 2008. A winner of several competitions, he has made numerous international appearances as pianist, organist, and continuo player. He is titular organist of the 1830 Bätz organ at the Ronde Lutherse Kerk in Amsterdam and director of music at the Lutheran Augustanerk in Amsterdam. This release was recorded at the Lutheran Church of Kotka, Finland, which houses an instrument built by Martti Porthan, modeled after the Silbermann organ of Freiberg Cathedral. The CD is well mixed and balanced to ensure clarity while allowing a reasonable amount of reverb. Havinga's playing is seemingly effortless, and his tempi are appropriately brisk in the faster movements without becoming showy. In the slower movements, the melodic lines are nicely enhanced, adding a quasi-improvisatory feel. The question arises, though, whether a recording solely of organ concertos allows a performer to fully demonstrate the versatility of the instrument. The answer is three-fold:

1. Yes. Havinga provides the listener with a variety of colors, from a single 8' principal to plenum. A registration that works particularly well on the instrument can be heard in the opening movement of the *Concerto in G*, BWV 592, where the Octave 8' and Trompetenbaß 8' in the pedals provide a marvelous richness against the 8' and 4' combination in the manuals.

2. No. The organ concerti are based on an 8' foundation (in the manuals, that is). Hence, a full plenum with 16' stops and mixture is never called for.

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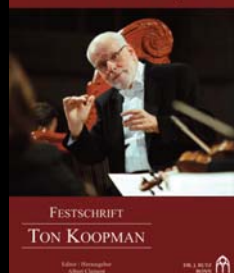
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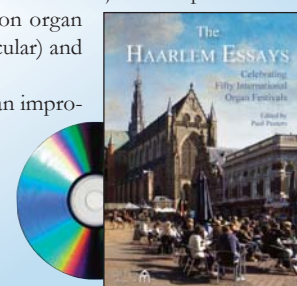
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3. It just so happens that Mr. Havinga recorded not just one, but two CDs on this fine instrument (see next review). Hence, the solution is to buy both recordings. (They are worth it, trust me.)

A personal favorite on this recording is the lush *Fugue in D Minor*, BWV 539. Based on the *Sonata for Solo Violin*, BWV 1001, this work sounds just as beautiful on the organ. Throughout, Havinga finds a great balance between gravitas and playfulness. Highly recommended.

**Passacaglia, Matthias Havinga. Brilliant Classics, 9269, €10.00.**

Reger: *Introduction und Passacaglia*; Buxtehude: *Passacaglia in D Minor*, BuxWV 161; Mendelssohn: *Passacaglia in C Minor*; F. Couperin: *Rondeau-Passacaille*; Welmers: *Passacaglia*; Kerll: *Passacaglia in D Minor*; Shostakovich: *Passacaglia* from *Lady Macbeth of Mtsensk*; J. S. Bach: *Passacaglia and Fugue in C Minor*, BWV 582.

On this CD organist Matthias Havinga demonstrates the rich tradition and development of musical language of four European countries. The recording consists of four passacaglias written prior to 1800, and four written afterwards, and features some rarely heard pieces, including Shostakovich's *Passacaglia* from *Lady Macbeth of Mtsensk*. It is especially nice to hear such a varied program (don't let the title fool you), spanning roughly three centuries, performed on one instrument. The beautiful Porthan organ (Kotka Church, Finland) is perfectly suited for music old and new—a prime example of fine organ building.

—Robert Jan August  
Mansfield, Texas

**César Franck—Le Testament Musical: Trois Chorals pour orgue, Pièces choisies de L'Organiste. Daniel Roth, gallery organ, Church of Saint-Sulpice, Paris (ifo classics, IFO 00 373, www.ifo-classics.com).**

How lucky we are to be living in an age where, thanks to technology in general (and YouTube in particular), we can watch amateur video showing the great *maître* Daniel Roth playing the incomparable Cavaillé-Coll organ in the Church

of Saint-Sulpice, Paris, any time we like. I remember thinking many years ago how fortunate I felt at being able, in effect, to have Wanda Landowska or János Starker play for me in my own living room, thanks to the miracle of sound recording. YouTube and other modern technologies now give us sensual opportunities not dreamed of in my misspent youth. Yet, there is still an important place for modern digital audio recordings such as this one. What it lacks in the visual arena it makes up for in the perfection of its sonic qualities and in its ability to create perfection in performance via imperceptible editing capabilities.

It is very difficult to find fault with anything having to do with this production, which combines arguably the most important organ music of the 19th century, perhaps the most significant and beloved organ of the French symphonic tradition, and its brilliant *maître* who is intimately familiar with both the instrument and the music.

The magnificent gallery organ in Paris's Church of Saint-Sulpice is one of the greatest artistic treasures in a city that is literally full of them. Aristide Cavaillé-Coll was able to retain much of a pre-existing instrument built in 1781 by Francois-Henri Clicquot when he began his massive revision of the organ in 1858. Finished in 1862, it became Cavaillé-Coll's magnum opus, with 102 stops on five manuals and pedal. Most fortuitously (and unlike Franck's own Cavaillé-Coll organ at the Basilica of Sainte-Clotilde), it has endured very little modification in the ensuing decades and recently was meticulously restored and returned to its 1862 condition.

Franck's *Trois Chorals* represent the pinnacle of his creative output and surely stand among the few greatest organ works of the 19th century. More than anyone else of his time, Franck took inspiration from the great symphonic organs being built by Cavaillé-Coll and almost single-handedly developed the style that would come to be known as the French Symphonic School. Completed in 1890—the year of his death—these works distill a lifetime of Franck's musical creativity into three perfect masterpieces. The additional works

on this CD are like icing on the cake. While smaller in scale than the chorales and better suited to liturgical use, they are roughly contemporaneous with the larger works and are thus examples of the mature Franck.

It would be hard to imagine a more respected or qualified musician to perform these mature works of Franck than Daniel Roth. Many would argue that Roth, who has been *titulaire* at Saint-Sulpice since 1985, has become the standard-bearer for performance of the French Symphonic School. These recordings certainly make a persuasive argument for that claim.

Given the paramount importance of these works, it should come as no surprise that they have been recorded many times. Some 20 years ago, reviews of two new (at the time) complete recordings of Franck's organ music, penned by this writer, appeared in these pages. Over the years there have been many others. Indeed, the recording under current consideration is not the first recording of the Franck chorales made by Daniel Roth at Saint-Sulpice. In the late 1980s, a much younger Roth recorded a Franck *intégrale* on several important organs, the chorales being done at Saint-Sulpice. These recordings were released on three CDs on the Motette label, and are magnificent.

As much as I loved the earlier recording, it shared a flaw in common with almost every recording that has ever been made at Saint-Sulpice. I don't understand why it is so difficult to keep this organ in tune, but apparently it is. While the sound is magnificent, there are always spots where listening briefly becomes excruciating (for this listener anyway) due to out-of-tuneness. I had assumed (and hoped) that the new issue would be an improvement, with thorough tuning of the organ taking place prior to the recording sessions. Unfortunately, the tuning is as bad in the current recording as in the previous one. And, while the performances are clearly those of a true master, they are not significantly different from Roth's performances of 25 years ago, which appear to be available yet on Amazon. So, I am not sure that I understand the reasoning for the need for this new recording, at least from the listener's perspective.

That said, the tuning issue is my only reservation in recommending this recording wholeheartedly, and it is a small reservation at that. Otherwise, all aspects of this recording are first rate: important music, spectacular organ, performances of a mature master, and exceptionally clear recorded sound. If you are able to tolerate the occasional sour taste of out-of-tune pipes, you will not be disappointed. But, if you already have the Motette recording, you probably don't need this one.

—David C. Kelzenberg  
Iowa City, Iowa

**New Organ Music**

**Antonio Croci: Frutti Musicali, edited by Jörg Jacobi. Edition Baroque eba4044, €11; www.edition-baroque.de.**

Antonio Croci, probably born in the 1590s in Modena, was organist at various churches in Bologna, where he died sometime after 1642. Most of his published works are pedagogical or theoretical, but in 1642 he published a small volume in Venice, *Frutti Musicali di messe tre ecclesiastiche*, op. 4, which is now available for the first time in a modern edition. As with all post-Frescobaldi composers of liturgical

material, the basic influence of the *Fiori Musicali* of 1635 is clear. This volume presents three organ Masses, opening with the *Messa per li Puti*, followed by a grouping of five canzonas and a *Ricercar Cromatico*. There follow the *Missa Domenica* and the *Missa Doppia*, and the collection concludes with a further three *Ricercari Cromaticchi*.

The preface informs us that the first Mass (the word *puti* is an old Italian word for children) was written for those who cannot reach an octave, and the opening *Toccata per l'Introito* (a piece based on eighth-note scale passages over 1-5-8 chords in the manner of Hassler and Erbach) carries the inscription that the final notes are to be played on the pedals by those who are able to. The *Kirie* is followed by a short, slow *Toccata per la Gloria* followed by the versets, a further slow *Toccata per il Sanctus*, *Pleni*, and *Agnus*. The *Missa Domenica* opens with a short Introit with some sixteenth-note scalar passagework covering two octaves, followed by the Kyries, the last of which has further extensive eighth-note scalar passages, a group of nine versets commencing with *Et in terra pax* and finishing with the Amen, followed by a brief *Ricercare dopo l'Epistola* before the Sanctus and Agnus. The *Missa Doppia* commences with an Introit with sixteenth-note figuration, Kyries, a *Toccata del Quarto Tono avanti'l Gloria* that soon lapses into figuration, eight short versets commencing with *Laudamus te* and finishing with the Amen. There follows a mainly chordal *Toccata del Quarto Tono per il Credo* followed by seven versets of which the *Et expecto* in 3/1 is the only verset in the entire collection in triple time, and an Amen. The Sanctus, Pleni, and Agnus Dei conclude the versets.

Of the five canzonas, two are written for "those who cannot stretch an octave" and all contain much writing in two voices only, especially in the triple time sections—the final two are in two voices throughout. There are a few outbursts of sixteenth-note divisions. The following brief *Ricercar Cromatico* is also headed for those who cannot reach an octave, and moves mainly in half notes. Of the three chromatic *ricercars* that conclude the volume, the first two are based on the chromatic tetrachord, the first piece treating the descending, the second the ascending form, while the final *ricercar* explores the chromatic third and contains far more quarter-note movement before an eighth-note coda.

All of the versets are relatively short, averaging around 7–8 double whole note bars, and are either imitative, or homophonic toccata-like pieces in which the left hand comprises fifths—parallels are frequent. Occasionally there are extended passages of figuration that will require greater effort from the player (for example the *Cum Sancto Spiritu Amen* in the first Mass, the Amen and Agnus Dei in the *Missa Domenica*). The three concluding *ricercars* offer somewhat higher quality music, and the first two could possibly serve as *Elevazione* (a genre noticeably absent here) but overall these pieces do not approach the quality of the versets in the Masses published in 1645 by Giovanni Fasolo (see review of the new edition of this print in *THE DIAPASON*, February 2013) and the didactic purpose of this collection is quite evident; it is probable that the children in the Cappella Musicale of the time were taught the rudiments of organ playing as well as singing and music theory.

This clearly printed edition (as usual from this publisher, it is without an

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English translation of the introduction, which includes Croci's preface and also a summary of Banchieri's rules on the use of the organ in the liturgy included in his *L'organo suonarino* of 1605) adds to our knowledge of the post-Frescobaldian publications and enables us to develop a broader picture of the Italian organ music that was being performed towards the midpoint of the 17th century. It will be necessary in some places to consider addition of accidentals in accordance with *musica ficta*. Possibly more for the specialist, but the brief versets could still be very useful in the service where a short piece is required to fill in gaps.

—John Collins  
Sussex, England

**Fantasia and Fugue for Organ (Manuals only), David Halls. Paraclete Press, PPM01230, \$10.00.**

"Well wrought" is how one might best describe this work by the experienced and noted conductor and composer, David Halls, who, as director of music at Salisbury Cathedral since 2005, is also an accomplished organist. Even though there is no pedal part, both movements of this composition require capable, moderate technical ability on the part of the performer, and the chromatically inflected lines, the proliferation of seconds and sevenths in the chords, and the occasional crossing of hands will require careful study. The spare and flexible registration suggestions given only at the beginning of the music (p= 8', mf = 8' 4', f= 8' 4' 2') may require a two-manual organ, but a single manual might do as well. The conservative range of the writing does not exceed c3.

The fantasia is a ternary design whose central section is a rhythmic jig characterized by imitative two-part textures, occasional lyricism accompanied by harmonies of seconds and fourths, octave ostinatos, here and there some rhythmic sesquialtera, and a generally conservative aesthetic—a feeling that might well apply to the entire fantasia and fugue. Surrounding the fantasia's jig are more reflective, quieter sections, which present the most evocative and convincing music of the entire piece, in my opinion. These bookending sections are also interesting due to the ingenious and affecting control of their materials, exhibiting inversions and quite attractive cadences on a series of three restful chords.

The rhythmic and lyrical shape of the fugue's subject and countersubject(s) is rather conventional in tone, relieved by the prevailing acerbic tone of the modestly dissonant harmonies, and also by the welcome return of the fantasia in a short coda.

This edition is printed clearly and available at modest cost. Unfortunately discursive music like this must perforce present a few challenging page turns.

Hardly experimental in its writing, this fantasia and fugue presents nonetheless expressive, honest music for the organ, in spirit reflective of its recent genesis (March 2010) but firmly grounded in tradition. Without knowing aught else of David Halls's compositions, this one seems to me as Anthony Trollope's novels struck Nathaniel Hawthorne: "... solid and substantial ... just as English as a beefsteak."

**All the Saints Adore Thee: Easy Hymn Preludes for Manuals—Ascension, Pentecost, Holy Trinity, J. Wayne Kerr. Concordia Publishing House, 97-7619, \$20.00.**

These short and technically simple preludes could serve as introductions

to congregational singing or as short voluntaries. Most of the twelve tunes are well known in traditional liturgical churches, though some may be associated with seasons other than those given in the subtitle. The selection of tunes most closely reflects Lutheran traditions—the *Lutheran Book of Worship* (1978) includes all but REX GLORIAE—but there are enough generally popular titles, such as BRYN CALFARIA, DOWN AMPNEY, NICAEA, IN BABILONE, and SONG 13, to make this well-crafted collection immediately useful to beginning and moderately advanced organists in various churches.

Generic registrations are given, many for two manuals, and several, such as those in NICAEA, would benefit from simply adding the pedal. In some cases the two-part texture seems to call for a solo voice, as in the central section of WIR GLAUBEN ALL and throughout ALL EHR UND LOB. Although a solo reed is called for in KOMM, HEILIGER GEIST, HERRE GOTT, only the Swell foundation stops are specified in the score.

Harmonies reflect those of the original hymns, inflected only occasionally, so that these remain very diatonic settings. This is sometimes disappointing, as in the adagio treatment of DOWN AMPNEY with a registration for strings, where more expressive harmonies could have been easily and simply devised. Kerr is at his most inventive in devising congenial and often rhythmic counter melodies, as in the syncopated NUN FREUT EUCH and in the captivating bicinium of KOMM, HEILIGER GEIST, HERRE GOTT.

One might wonder whether a soft, slow prelude to DOWN AMPNEY would serve well to set the tone for congregational participation in such a strong hymn as "Come Down, O Love Divine," but the rest of these settings are effective and appropriate to the usual texts with which these tunes are associated. If used independently as preludes or postludes, all will serve admirably. Certainly there is practical and often inspired music in these modest, conservative, and carefully fashioned settings for the church.

—Lee T. Lovallo  
Antelope, California

## New Handbell Music

**Classic Baroque Solos IV, arranged for solo handbells by Christine Anderson and Cathy DeRousse. Code No. 2688, Agape (a division of Hope Publishing Company), \$16.95, Levels 1 and 2 (E+).**

If you are fortunate to have a solo handbell ringer in your choir, here is a new collection, Volume IV, by Christine Anderson. The bell settings range from level 1 to 2 and are all written with organ accompaniments by Cathy DeRousse. Titles include *Now Thank We All Our God*, G. F. Handel; *Prelude in C (Ave Maria)*, Bach/Gounod; *Sleepers Wake!*, J.S. Bach; and *Thanks Be to Thee*, G. F. Handel.

**10,000 Reasons (Bless the Lord), arranged for 3–5 octaves of handbells by Peggy Bettcher. Agape (a division of Hope Publishing Company), Code No. 2694, \$4.95, Level 2+ (M).**

Peggy Bettcher has adopted this popular new worship song, written by Jonas Myrin and Matt Redman, into a flowing and thoughtful arrangement for bells. The arrangement utilizes suspended, malletted bells, along with luscious harmonies to reinforce the text.

—Leon Nelson  
Vernon Hills, Illinois

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## In the wind...

### The show must go on.

Each month, THE DIAPASON sports a flashy color photo of a pipe organ on the front cover. (So do the other guys.) These photos show the glamorous side of the trade—exciting new instruments and important renovation projects. The “centerfold” articles typically include statements by the organbuilder, the local musician, the pastor, and chair of the organ committee. Each is testament to a bold adventure in which a local church or educational institution commits a lot of effort and a ton of money to the commissioning and building, or rebuilding, of a musical instrument.

Once an organ is installed, and the celebration is past, it's important to maintain it so it will always sound its best, and the owners' investment is protected. I've just spent a week in Boston doing service calls, reflecting on how that work has changed over the years, and enjoying those long relationships with the instruments and their buildings.

### Job one

Tuning, cleaning, and repairing of dead notes and ciphers make up the bulk of the routine of pipe organ maintenance, but I think the most important part of the job is being sure the organ is safe. Countless organs have been damaged or destroyed by fire, roof leaks, vandalism, and other forces. This past August, an early organ built by John Brombaugh was lost when the First Evangelical Lutheran Church of Lorain, Ohio, was destroyed by fire, and I have been corresponding with a church in North Carolina that lost a fine Schantz organ to fire early this year. I know that the parish in North Carolina had proper and adequate insurance coverage, so they will be able to rebuild and to replace

their pipe organ. I hope the same for the people in Lorain, but Brombaugh's Opus 4 is surely irreplaceable.

The careful organ technician should encourage the owner of a pipe organ to review their insurance policies to be sure that the organ is properly covered. It's common for people to find that the organ is insured for its original purchase price—fine if the organ is a few years old, but you're going to lose big if your four-manual E. M. Skinner organ is insured for the same \$27,000 that bought it in 1928. It's usual for an insurance company to require an assessment of the organ. This can be provided by your organ technician, the company that originally built the instrument, or by any knowledgeable and reputable organbuilder. The assessment report should include photographs of the organ, inside and out, to document its complexity, accurate specifications, the history of any rebuilding projects or major repairs, and mention of any prominent musicians who have performed on it. And the figure stated as “replacement value” should include consideration of quality of construction, description of the degree of ornamentation of an organ case, gold leaf, and any special voices included that are particularly expensive or difficult to obtain. For example, an original Skinner Harp is worth a truckload of Tiesces!

The careful organ technician will also encourage the organ's owner to inspect the roof and walls that surround the organ, and the condition of heating, ventilation, and plumbing equipment that may pass through the organ chambers. Recently, a lovely Aeolian-Skinner organ in my care suffered significant damage to the static reservoir and Spencer blower located in the basement of the church, caused by the rupture of a frozen water main. The lower



**No dead note was ever caused by a Post-It note, and they don't tear up hymnals either.**



level of the building was flooded—lots of flooring, carpeting, and furniture were destroyed, and the repairs to the organ were fully covered by the comprehensive scope of the insurance policy.

One bad shingle, one missing piece of flashing, and the right storm can wreck an organ.

### Hygiene

In my home parish in the 1960s the sexton was an old gent from the back woods of Maine, complete with the authentic accent and the salty talk. My father, the rector, kept a running list of Don Wilkins's colorful turns of phrase and when Don retired, published a pamphlet recalling them. Don organized the care of the building's “systems,” kept the floors clean, and wearing an old white Oxford shirt with sleeves rolled up and a skinny dark tie, made and served the Sunday morning coffee. Forty and fifty years ago, the standing equipment in a building like that wasn't as sophisticated or complicated as it is now, and Don knew how to keep the place humming and sparkling.

It's common now for churches not to have sextons, but to hire cleaning contractors instead. The volunteers on the property committee look after the physical plant, and simply put, I've seen some pretty big mishaps resulting from well-meaning, volunteer oversight.

My dictionary has two definitions for the word oversight:

1. *An unintentional failure to notice or do something.*

2. *The action of overseeing something.*  
Definition 2 describes the well-meaning committee member. Definition 1 describes the inevitable result of uninformed supervision.

It's too bad when failing to change a filter leads to a mechanical disaster. Hiring professional cleaners while relying on volunteer mechanical maintenance is a false economy. It would be better to have volunteers cleaning, and hire a stationary engineer to look after the equipment. A two-hour visit each month would do it. He would create a schedule for maintenance of the HVAC and elevator motors, alarm systems, and other necessary equipment. He would recommend contractors and oversee their work.

Over years of writing reports for consultation clients, I've used the term *Institutional Hygiene*. I use it to describe the general condition of a building as it affects and influences the care of the equipment. Using mechanical areas for general storage is the perfect example. Decades-old Christmas decorations stacked around and against a furnace is the next thing to arson. In one client church, I have to pass through an attic to reach the organ chamber. During a tuning, I noticed a “Manger Hay Bale” piled with the artificial Christmas trees. There was vapor, some combination of steam and smoke, coming from the bale—composting for Christ. I schlepped it down the ladder and mentioned it to the administrator in the church office, then went to lunch. When I got back, the hay bale was back in the attic, smoking away. Bad hygiene.

There was the frantic call on a Saturday morning: the church is full, the bride has arrived, and the organ won't play. “I turned on the blower switch and the lights came on, but no sound.” I raced to the church, arriving to the din of vamping bagpipes, to find a card table sucked up against the air intake for the organ blower. Bad hygiene.

And there was the call from the organist who said she couldn't imagine what happened, but the organ suddenly sounds horrible. I found a stack of folding chairs on the reservoir, doubling the wind pressure. Bad hygiene.

And there was the call from the organist of the church with the card table, saying she couldn't imagine what happened, but the organ suddenly sounds horrible. This one was out of their control. The Public Library across the street was being demolished, and they were using dynamite to move stone so the foundation for the new building could be deeper. Every capped pipe and every reed pipe had the daylight knocked out of it!

There's another level of hygiene that's a little more sensitive to discuss because it involves your personal habits. A cup of coffee (especially with sugar) or a can of soda is a terrible thing to introduce to your organ console. Maybe it's sitting innocently on the stop jamb and seems pretty safe, but there have been two episodes in my career when such a quaff has fallen onto the keyboards. Felt bushings, silver contacts, even the glue that holds the ivories to the keys can be compromised and the repair can cost many thousands of dollars.

I'm lucky enough to have a vintage rosewood Steinway at home that came to me through generations of my family. We have a sign next to it that says, “Nothing on the piano, please.” I do not hesitate to speak up when a guest places a drink on my rosewood. It's not about the wood—there's an impervious finish on it. It's about the sensitive, delicate, balanced action inside, made of wood, and bedecked with felt and various fine metals. It's one instance when a martini is not a preservative.

Many organists don't like to be called on this issue, so take this as a quiet and anonymous hint. The damage caused by such a spill is not worth the cost of a cup of coffee.

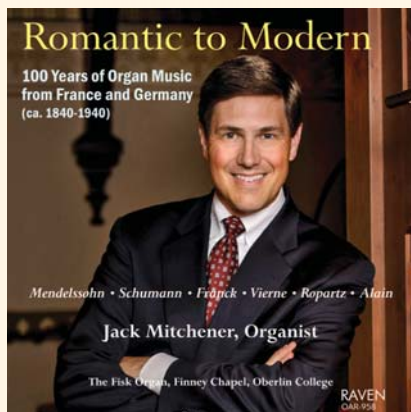
Second to a sugary drink, paperclips are the enemy of the organ's keyboards. They can cause keys to jam together, and they can wind up on the contacts causing wild cross-ciphers.

### And there was the call...

There are a lot of things an organist can do to help the tuner/technician, and many of them are based in common sense. It's not always easy to tell where a problem is coming from, and mishaps like ciphers can be intermittent. If an organist calls to say there was a cipher on Sunday, but it went away, there's nothing I can do. If in the heat of battle, you hear a cipher but can't stop to locate it, there are a few clues that might help recreate it.

Maybe you're sharp enough to tell me which note of which stop ciphered. If you

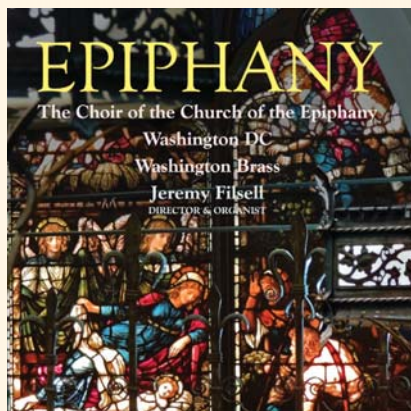
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were playing a trumpet tune as a wedding march, I bet a dollar that the cipher happened when you trilled between F# and G on the Great Trumpet. But if it was more elusive, you can give me a hint.

As soon as you finish the hymn, anthem, or response during which the cipher occurred, jump for your Organ Notebook (don't tell me there's no organ notebook on the console!), and write down the piece you were playing, and what registration or piston you were using. Leave the music on the console with a note saying on what page, on what line, in what measure the cipher occurred. If I play the same music with the same registration, the cipher might reappear. If I hear it, I'll fix it. You can even narrow down the division. While you're hearing the cipher, make up an excuse to use the Swell pedal. You'll know right away if the cipher was in the Swell. That may not seem like much, but a clue is a clue. If I know you had a cipher in the Swell strings, I'll stand in the Swell box while my assistant runs up and down the keyboard. Maybe I'll hear a little whimper. If I hear it, I'll fix it!

And there was the call from the organist who left a message on the answering machine saying, "The F-key sounds funny." (True story.) Hmm. There are twenty-five stops on two keyboards, and eight stops in the pedals. That makes 274 "F-keys" in the organ. And maybe it's not a single pipe that sounds funny. I'm not sure of which equation to use to compute the number of possible combinations, but let's say I square 274. That's 75,076 possibilities. You can be specific (Great Melodia, #30, F above middle C, etc.), or you can help me find it (Hymn 242, third line, second measure, General 3). I'll find it.

And there was the call from the cathedral organist. That organ has more than eighty stops on four manuals, and it's more than an hour away. He called in a panic: "The organ is wildly out of tune." I know very well that unless there has been some big event, like the dynamite at the library, a huge organ in a big stone church doesn't just fly out of tune. But I jumped in the car, and raced to the cathedral. One pipe in the Pedal Clarion was out of tune. To be fair, it was way out of tune, but to this day, I can't imagine why he didn't poke around for a moment to identify it. Was it worth my losing a Saturday afternoon with my family? I think he would have been fine without the Pedal Clarion.

And there was the call from the organist of a church on Martha's Vineyard. If you're not familiar with "The Vineyard," all you need to know is that it's a quiet little sand-spit of an island offshore from Cape Cod in Massachusetts that morphs into an elite playground for the rich and famous during the summer. U.S. Presidents go there to play golf. Senators keep their lavish wooden yachts there. The summer social life on Martha's Vineyard is transplanted directly from Embassy Row in Washington.

But this call was off-season. It was Maundy Thursday, and the organ was ciphering. Early the following morning, Good Friday, of course, I drove the hundred miles to the ferry slip, paid \$90 for a round-trip ticket, enjoyed the hour-long passage to the island, drove to the church, fixed the cipher, and went home. The whole adventure took ten hours, and included two hundred miles of driving plus the cost of the ferry. I sent an invoice for nearly a thousand dollars. The organist was furious. "You were only in the church for ten minutes." True enough, but I fixed your cipher on Good Friday, and it took all day. (By the way, I had my own service to play that night.)

### The tuner is coming this week.

There is a short list of things that you, the organist, can do to prepare for my visit. I'm sure my colleagues in this important work will have things to add, and I look forward to hearing from them.

#### 1. Clean up around the console.

The tools of your trade include hymnals, organ music, octavo scores, empty coffee cups (tsk!), paper clips (tsk!), cough drops, Kleenex (fresh and used), nail clippers and files, Post-Its, rolls of tape, hair brushes, etc. I can move them for you, but the meter is running, and I'll never be able to put things back where they were. I've used my cell phone camera to document the piles of music, but it's a nuisance. If you know I'm coming, take a half hour after the service to straighten things up.

**2. Be sure the heat or air conditioning will be on.** The rule is simple: We want to tune the organ in the same conditions for which it's used in public. If the heat is turned up to 68° two hours before the service, turn the heat up to 68° two hours before the tuning.

There was the time when after three or four visits to a certain church with the heat forgotten each time, the sexton announced to us joyfully, "I've got it good and hot in there for you this time." That didn't help!

**3. Leave me a note.** I trust that you've been writing things down in the notebook. (Don't tell me there's no notebook!) But take a minute to share your observations and concerns. You can call, text, e-mail, or leave an "analog" note on the console. If I don't hear anything from you, I'll do my best, but I may not stumble across what's bothering you most.

**4. Follow up.** Please don't call me ten weeks later saying, "Ever since you were here ..." The organ changes character when the temperature changes, it's affected by humidity—especially rain—or extreme dryness. If I missed something, or if something jumped out of tune, let me know that week.

If you don't know the rules, let me clean the keyboards. A heavy spray of detergent and a lot of scrubbing will cause damage.

Above all, it's best if you and I know each other. We should have lunch together once in a while, or at least a good chat in the choir loft. I'd like to hear you play, to see how you sit at the keyboards. I can tell a lot by studying your piston settings, but the more I know about how you use the organ, the better. Feel free to ask me about the organ. The more you know about the organ, the better. Let's keep that thing sounding good. ■

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## Spring break

This month's column is, in a way, a lark or a diversion. It is a winter visit from next spring or from last summer. I am writing about, of all things, my *golf game*. I am doing this not really—or not entirely—as a break from writing about organ teaching, but because I believe that I have learned a lot about teaching, as well as about my own playing and performing, from my involvement with golf—an involvement that means a lot to me: nearly as much as my involvement with music. My forty-year golf project has served as one of my best teachers, alongside my “official” music teachers, my students, and my colleagues. These are a few brief thoughts—a column's worth, among many more—about some of the ways in which it has done that.

I should start by describing a little bit what I am like as a golfer—how “good” or “bad” I am. I do this in part so that it will be clear that when I talk about working on my golf game I am not in any danger of bragging: I am by no means very accomplished at golf. Even though I have been playing pretty seriously for decades, my best nine-hole score ever is 43, and I've only done that once or twice. During my best seasons, I have had scores right around 50—again for nine holes, which is half the full-length golf round of eighteen holes. (My best ever eighteen-hole score is 92.) Scoring in the upper thirties for nine holes or less than 80 for eighteen would usually be considered quite good, and someone who can do that fairly regularly is probably considered quite a good golfer. I have never accomplished either of those things. However, I have hit a lot of really good golf shots. In fact, some of them have been, for those who care about such

things, quite beautiful. I have also hit a lot of really bad shots: more of those than of the good ones, in fact.

I have a caveat: nothing that I write about my golf game, or any conclusions or lessons that I seem to be trying to draw from meditating on my golf game, is meant in the slightest to imply that anyone else *should do anything in particular*. I certainly don't think that a person must play golf in order to develop as a teacher or as a musician. Not everyone likes golf, or would like it. And there are an infinite number of other activities that can be rewarding and challenging and that can inform aspects of a person's life and work in way similar to what I am writing about here. However, I wouldn't even assert that everyone—or anyone—*should* do anything analogous—that “everyone should have a hobby,” or anything like that. I am simply writing about an ongoing and complex experience of my own, and I am doing so because it occurred to me one day recently while on the golf course that it would be interesting to do so.

## Mental vs. physical

The first analogy between golf and music-making is that both are physical skills that are fundamentally *mental*. In music this is most true for keyboard playing, since with keyboard instruments the task is laid out for you in a concrete and specific way by the presence of the keys. (As Bach said, “There is nothing remarkable about it. All one has to do is hit the right notes at the right time and the instrument plays itself.” That is, there is no need to create intonation or sonority with one's own body.) The task of playing is, like the task of executing a golf shot, a set of

physical gestures. In both cases, those gestures can be intricate, and the timing of them has to be right. In both cases this whole package can seem *difficult*. However, the difficulty is one of focus and concentration—once you basically know what to do—rather than this being physically difficult. (As, for example, the skills involved in gymnastics or figure skating or opera singing or violin playing might be—or, in another way, lifting weights or wrestling.)

A short paragraph is not enough to discuss this thoroughly, as it applies to organ playing or other keyboard playing, or as it applies to golf. The point for now is that there is a balance between the need for physical skill or ability and the need to be in an appropriate mental state to execute that skill. This balance feels remarkably similar as it applies to playing a passage on organ or harpsichord and as it applies to executing a golf swing.

This includes the basic question of *how much* it is possible to think *consciously* while playing/swinging, and the question of timing, not in this case the physical timing of gestures, but the timing of thoughts that lie behind those gestures. In making a golf swing this is essentially a one-part, or one-time, timing question. The swing is a thing that happens once, rather quickly. It contains a natural pause—after you have raised the club back over your head, and before you have brought it down to the ball—when you can briefly remember what you need to do to continue and complete the swing. Once the swing is over you can fully let go of concentration. It is a challenge not to let the conscious thought process cause hesitation during the brief period of the swing itself. In playing a piece at a keyboard instrument, those moments of possible conscious thought—with their attendant dangers, in particular the danger that the thought will introduce hesitation or distraction—are recurrent. They dovetail and overlap, and it is not safe to let go of concentration at any time during a piece. So, for me, the conscious and instant concentration during the golf swing is sort of a laboratory for working in isolation on a mental tool that I apply, in an ongoing way, at the keyboard.

The need for physical relaxation while doing something difficult that also requires intense focus is uncannily similar in making a golf swing and in playing organ or harpsichord. The consequences of losing that relaxation are partly analogous, partly different. In the golf swing, a small amount of physical tension that develops during a swing will almost certainly lead to a really bad shot. Probably most or nearly all of the bad shots that I ever hit have this as their cause. (The tension literally pulls the golf club out of the path along which you think you are swinging it. So the club can't hit the ball squarely.)

In keyboard playing, physical tension causes a host of problems, including changing the feeling of a gesture in such a way that the hand (or foot) comes down in the wrong place, but also including slight changes to rhythm and, in some cases, the creation of a bad sonority. Again, with the golf swing, this relaxation has to be maintained through one gesture that takes a second or so. In playing at a keyboard, the relaxation has to be maintained longer. So the golf swing is a simplified but intense drill for what is needed while playing music. It is also a drill in which the consequences of getting it wrong are painfully obvious: a golf ball that bounces into the woods, or dribbles along the ground!

## Relaxation and velocity

Related to the need for relaxation as such is the relationship between relaxation and velocity. There are benefits to a golf swing's being fast. That is true both because a faster swing makes more powerful contact with the ball and sends it farther, and because in some cases the actual shape and direction of the shot—independent of the distance—can be right only if the club comes through the ball quickly. At the keyboard, we sometimes need to play fast: fast enough that it is a challenge. The first requirement for being able to execute a fast golf swing—or a fast keyboard passage or trill, for example—is that the physical gesture remain as relaxed as possible. And since there is a natural (if subconscious) correlation in our minds between the ideas “fast” and “strong,” and since it is very easy for “strong” to shade over into “tense,” it takes some doing to remember that **lightness and relaxation lead to greater possibilities for speed**: tension is a roadblock that slows things down. For me, the process of learning how to feel light and relaxed standing over a golf ball and how to recognize that that lightness actually gives me full access to the amount of swing speed that my body can create has been a helpful supplement to the work that I have done at the keyboard itself.

This also applies to the role of breathing in the shaping of physical gesture, or in creating the conditions that allow a physical gesture to take place with relaxation and appropriate speed. There is always time to remember to breathe properly before initiating a golf swing. (You are always able to decide when you begin your golf swing yourself: there's no clock, and no other player doing something to which you respond.) There is less time to remember to breathe properly once the swing has started, but it is possible to learn how to plan on doing so. Both of these elements are present in the act of playing a keyboard instrument.

So, in ways that include the ones that I have described, these two physical acts—physical skills—seem to have a lot

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of analogies to one another in the kind of mental work that they involve and in how the mental work relates to the physical act itself. There are also various interesting psychological or motivational connections or analogies.

One of these concerns honesty. Golf occupies an odd position as regards honesty. On the one hand, the idea that golfers cheat is sort of legendary or axiomatic. There are jokes about it; it comes up in fiction and in commercials. At the same time, there is a tradition in golf of some of the purest and least self-interested honesty that is found anywhere. It is well known that golfers call penalties on themselves: that is, if they have accidentally moved a ball, or done something else that should be penalized according to the rules, but have done so where no one else can possibly have seen them, they report this *themselves* to their playing partners or competitors, or to officials, if it is an "official" situation, and accept the penalty. In many competition sports, players are expected to try to convince the officials that whatever they just did was whatever would have been to their—or their team's—advantage. An outfielder who has just barely *not* caught a ball may try to signal to the umpire that he has caught it, or a base-stealer who was clearly thrown out will try to assume a posture and demeanor that makes him look safe. This is a bit like a system of courtroom advocacy, where each side's job is to present their own case and the authority makes the judgment. But in golf, there is nothing at stake for anyone else. What is at stake for you is that you really, honestly know and acknowledge what you really, honestly just did. (And there is no authority.) If I, for example, swing at a ball that is partially buried in vegetation, and actually miss it, then, if I don't count that stroke, I still know that I took it. As I look myself in the mirror later that day, saying proudly "I only took four strokes on that hard hole," then, if I am not counting that missed shot, whatever I say, I know that I really got a 5.

This kind of honesty that is really *accuracy*—honesty with yourself, for your own sake—comes up in practicing. You know whether you are practicing slowly enough; you know whether you have really gone over that passage enough times; you know whether the passage that you just played accurately really felt uneasy just below the surface; you know whether you just practiced a passage enough times in a row, but with different fingerings, so that the times through cancelled each other out. If you—or I—let these things slide, then we are only cheating ourselves—and we know that we are.

I have always been my own golf teacher. Or, more accurately, I have mostly tried to teach myself golf and to work on my swing and my game myself, with some input from people with whom I play. I have never put myself in the hands of a teacher. Why not? I have never been sure why not. It's partly the high cost of golf lessons, partly just that I love being out on the golf course, and, when my schedule allows me to do something golf-like I always want to be out there playing. However, it is also something more than that. I like the challenge and satisfaction of analyzing the physical and mental aspects of something like the golf swing for myself: something about which I am not an expert, still less any sort of authority, but as to which I want to feel some autonomy and ownership. I would probably shoot lower scores if I went to a good teacher and did what that teacher told me. But I wouldn't find it as deeply satisfying.

What does this tell me about my own work as a teacher? Again, I'm not sure. Not that I should dismiss all of my students and tell them that they would find their musical study more satisfying if they did it on their own. If they wanted to approach it that way—if it happened to fill that role for them, as golf does for me—then they wouldn't be looking for lessons. However, it does remind me to respect my students' need to feel involved in the process, to take as much ownership of the learning process as they can take and want to take, not just to sit back and do something that I tell them to do. In fact, this leads me to encourage (but not force) students in that direction, since I believe that many people come to lessons *scared* to direct their own work as much as they in fact could.

### Creating beauty

So, what is a "beautiful" golf shot? There is always a practical goal with a golf shot: to get the ball to some spot that has been chosen as best for rolling the ball into the hole in as few strokes as possible. A beautiful shot presumably

has done a good job of achieving that goal. But for me it is more than that: it has to feel right—relaxed, focused, appropriately fast and strong; it has to sound right—a club striking a ball in the right way has a metallic, musical pinging sound; the shot has to have a pleasing shape. In fact, the shape of a well-struck golf shot was one of my own first models for what I wanted out of harpsichord sound: starting crisply, rising, curving, eventually falling—it's a surprisingly close analogy. I do occasionally hit such shots, though not many. I hit more that are serviceable, that send the ball pretty much to where I wanted to send it, but without the pleasing shape. The beautiful shots are *almost* random, but not quite: I do know what I am trying to do, and I do know that when I do it, it is because I have succeeded at something quite hard. That is satisfying indeed. This also tells me something about my students. As they work on becoming "better," on getting closer to achieving what they want with their playing, they can, along the way, do things with music that are as beautiful and as effective as what a more



advanced or accomplished player would do—perhaps not as often as that player might do it. If they understand what they have done to make that happen, then they have learned something and can feel very good about it. ■

Gavin Black, now in his eighth year writing this column, is director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at [gavinblack@mail.com](mailto:gavinblack@mail.com).

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# Raymond H. Herbek (1924–2014): A Life in Music

By Donald R. Traser

On March 2, 2014, the Feast of the Transfiguration, Raymond H. Herbek began his own transfiguration from an earthly body to an immortal one. I had known Ray, as he was called, for 40 years and always found him to be amiable, interested in what others were doing, and eager to share many wonderful stories about his life and career in music.

Following Ray's second retirement, he was my regular substitute at the Second Presbyterian Church in Petersburg, Virginia (we both lived in Richmond). There would often be an aria or sacred song that fit the lections, but the small and aging choir would not be able to sing it. On those occasions Ray would occasionally ride to church with me, and I'd sing the aria with him accompanying. Those rides to and from church were good listening opportunities for me. The last one was in January 2014, when I told him I'd like to bring a recorder sometime and have him tell those stories for posterity. He agreed, but sadly, that never happened. What follows are my memories, often sketchy, supplemented with occasional facts from his family.

Raymond Herbek was born in New York City in 1924. His father worked for AT&T; his mother was a homemaker. Though the Herbecks were members of the Madison Avenue Presbyterian Church, Mrs. Herbek was the soprano soloist at the prestigious Church of the Ascension on Fifth Avenue. Son Ray began his choir training as a boy soprano at the Church of the Transfiguration, popularly known as the Little Church around the Corner, and was confirmed there. The family lived both in Queens and the Bronx, and Ray commented that it was nothing for a ten-year-old boy to ride the subway by himself to and from the church.

When his voice changed, Ray's singing career came to an end, and he had to content himself with turning pages for the organist, which apparently instilled in him his love of the organ and was where he first studied organ. When he filled out the "What Do You Want to Be?" questionnaire in high school, his answer was "church organist." He reflected, "How

often do you get to do what you think you'd like to do? I've been very fortunate in that regard."<sup>1</sup>

Ray was drafted into the U.S. Army and at one point was stationed at Fort Lee, near Petersburg. He began substituting for the organist at Petersburg's West End Baptist Church. Following his discharge from military service, he accepted a full-time position there. West End Church had a three-manual Pilcher organ (1940, Opus 1918), rebuilt by Philip Beaudry & Co. in 1982–84 and left behind in the building when the church subsequently relocated out of the city.

Richard Cummins, a church musician now in Roanoke, Virginia, is a Petersburg native who began his organ studies with Ray Herbek. He recalled that not only was Ray the first full-time music director at West End Church, but the only full-time church music director in the city.

It was at West End that Ray met his future wife, Leah Jordan. Her family lived catty-corner from the church, and she was appointed to help him with the order of service and explain how things were done there. The Herbek children, Tom and Gary, were born in Petersburg, and Cummins remembers that Ray would stop at a laundromat on his way to their lessons, leave the diapers in the washer, and pick them up afterward.

Leah Herbek had a younger brother who was about the same age as their minister's son, and the boys were playmates. One Saturday evening, the boys were in the church for some purpose or another. In the minister's study the typescript for his sermon was laid out on the desk. As reported by the brother, in the margin was the annotation, "cry here." So much for spontaneity in preaching!

A chart at back of the printed history of the church lists Raymond Herbek as music director beginning in 1947, adding organist duties in 1949. Ray was baptized at West End Church so that he could transfer his membership to the location of his next church job. He resigned December 10, 1952.<sup>2</sup>

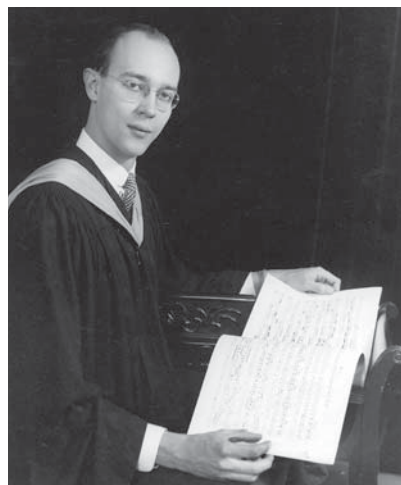
The invitation to come to Selma, Alabama, arrived unsolicited. Ray related



Raymond H. Herbek at St. Mark's, 1946



Raymond H. Herbek at the console



At West End Baptist Church, Petersburg, Virginia



At Chamberlayne Heights United Methodist Church, Richmond, Virginia

that one day a letter arrived in the mail asking if he would consider a move to First Baptist Church there. He would again be the first full-time musician in that church. The church had a new three-manual Austin organ (Opus 2103), which is still there, plus a large Tiffany window depicting the baptism of Jesus, and a Tiffany mosaic.

The clergyman was an older bachelor who didn't even own a house, just rented a few rooms. His needs were simple, so he declared that his salary would be no higher than anyone else on the staff—the minister, an assistant, the music director, and the administrator all made \$4,800 per year. Ray commented that that was the only time in his career that happened.

The Herbek children had respiratory problems due to the extremely humid climate in Selma, and their father resigned his position in October 1954.

The family next moved to Norfolk, Virginia, where Ray became, once more, the first full-time music director of First Baptist Church. It was during this time that he attended the Norfolk division of the College of William and Mary (now Old Dominion University) and received his BA degree in organ. Ray obviously had extensive training even prior to his Petersburg tenure, possibly from the organist/choirmaster of Little Church, since he received his AAGO certification in 1945 and his ChM certification in 1948.

The Herbecks' next move was to Richmond, Virginia, where Ray would remain for the rest of his life. He began his tenure at the First Baptist Church in August 1962, again the first full-time music director.

Richmond's First Baptist Church dates from 1780. At the time of the Herbecks' arrival it was among the larger churches in Richmond, if not the largest, with more than 3,500 members. It was under the leadership of Dr. Theodore F. Adams (1898–1980) who, among other achievements, had been president of the Baptist World Alliance and on the cover of *Time* magazine. Dr. Adams believed that a church of such size should offer more music opportunities to its membership, and the decision was made to employ a full-time musician. The post was offered to the incumbent, who declined it in order to remain in his position with Richmond Public Schools. Dr. Adams sought out Ray Herbek. When he arrived, Adams told him (paraphrased), "If you let me know what you're doing, I will always support you. If you don't let me know, I can't help you."

The church's four-manual 1928 Skinner organ, Opus 728, rebuilt in 1953 by Aeolian-Skinner as Opus 728-A, had been played by many famous visiting organists over the years. When the antiphonal division was destroyed in a 1965 fire, it was replaced by Casavant Frères. Casavant

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Herbek leading the First Baptist Church handbell choir at a performance at the White House

replaced the main organ in 1971 with their Opus 3087. With four manuals and 92 ranks it was, and remains, the largest instrument in the city. It was dedicated by Virgil Fox (who had played the previous instrument ten years earlier) with a standing-room-only audience.

First Church had the once-traditional paid quartet in addition to the adult choir. The quartet sat and stood together, surrounded by the choir. Ray got into hot water early on when he decided that the quartet singers should be located in their respective sections, eliciting loud complaints from many over this disruption of tradition.

A set of handbells was quietly donated to the church. Ray joked, "I didn't know which end of the bell to blow into!" His family recalls Ray coming home one evening with three "suitcases" full of bells. They were removed from the cases and set up on the dining room table, and the family was taught how to play them. Soon the bells were introduced to the church, with the family playing OLD HUNDREDTH at a Sunday service. This was the beginning of numerous handbell ensembles, which would eventually play for the Governor of Virginia, at the White House for five presidents, in England and on the Continent, for broadcasts, and play the national anthem for sporting events.

Two of the aforementioned foreign trips were most intriguing. On a trip to Paris, a misstep early on resulted in a broken ankle. Ray declared, "I'm not going to miss Paris," and carried out the full schedule, not seeking medical attention until the return home.

Another trip was to Brazil, which was probably Ray alone rather than with the choirs. I seem to remember that this may have been arranged through some denominational connections, with Ray playing a series of concerts around the country. One of his sons thinks it may have included other South American countries as well. His organ composition *Variations on a Brazilian Folk Song* was written for this trip. Tom Herbek remembers that one of his father's souvenirs

was a beautiful blue plate, adorned with luminescent butterfly wings.

During his Richmond years, Ray received a Master of Music degree in composition from Virginia Commonwealth University, probably studying with the late Milton Cherry, and later on a Ph.D. from Columbia Pacific University. In his office at FBC many years ago I remember him pointing to a foot-high stack of music on a shelf—choral, handbell, and organ music—commenting, "Those are all of my published compositions." Around 2000, when I was writing *The Organ in Richmond*, published in 2001 by the Richmond AGO chapter, Ray told me that he had compositions currently in print with 25 different publishers. By the time of his death, his total compositional output was some 400 pieces.

This included 21 volumes of handbell music, three collections of organ music, plus individual works. One cantata, *Thou Mighty Word*, was composed for the 150th anniversary of the Baptist General Association of Virginia, and another, *The Miracles of the Lord*, for the church's bicentennial in 1980.<sup>3</sup> Two of the three organ volumes (*Hear My Prayer: Psalms for the Organ* and *Chime Preludes for the Organ*) are in my personal library. Both were published by Broadman Press and are not difficult. *Hear My Prayer* comprises a dozen selections based on Psalm verses—a prelude, offertory, and postlude each from four Psalms. One of the chime preludes is currently featured on YouTube, played by Finnish organist Marko Hakanpää ([www.youtube.com/watch?v=vEP7lNdYMEA](http://www.youtube.com/watch?v=vEP7lNdYMEA)).

In 1984 a separate choir director was employed at First Church, and Ray was given the title of Distinguished Musician. His duties then included playing the organ, directing six bell choirs, and being composer in residence. September 10, 1989, was observed as "Ray Herbek Day" at the church, marking his retirement. By this time, there were 16 ensembles, vocal and handbell.

Not too long into retirement Ray decided he would apply for a part-time



Raymond H. Herbek's setting for organ of *My Faith Looks Up to Thee*.

position at a smaller church for "a year or so." This turned into 17 years at Chamberlayne Heights United Methodist Church, playing the organ and directing adult and handbell choirs. The Chamberlayne Heights folks became travelers, as well, making at least one trip to England. His second retirement, at age 85 in 2009, was the occasion of his last organ recital, to a full house with a gala reception following.

In addition to music and his family, Ray was a great baseball enthusiast. He attended ballgames at Yankee Stadium as a youngster, where he saw such greats as Babe Ruth, Lou Gehrig, and Joe DiMaggio. Richmond's minor-league team for some years was the Richmond Braves, and the Herbeks had season tickets for over 20 years. Ray was very proud of one of his grandsons who was drafted by the Chicago White Sox organization and played for them for two and a half years. Dr. P. J. Flamming, the last FBC clergyman with whom Ray would work, recalled that on his way to the organ Ray would sometimes pop into the study and ask, "Have you got the right pitch lined up?" Flamming would respond, "Well, if I don't, don't play the national anthem in the middle of my sermon."

The Herbeks moved to the Hermitage, a United Methodist home, in 2013. Ray was delighted that they were able to keep the phone number they'd had for over 50 years! Leah Herbek (who passed away on May 25, 2014) had been in declining health for some time. After a number of years of buying prepared foods, Ray was thrilled to be able to sit at a table with linen tablecloth and napkin and order his meal.

A memorial service was held at Chamberlayne Heights United Methodist Church on March 15, 2014, with the Rev. Livingstone Dore giving the sermon, and tributes offered by both Herbek sons, four grandsons, and Dr. Flamming.

Ray began a tradition at FBC that continued during his time at Chamberlayne Heights. One year he played the Toccata from the Widor *Fifth Symphony* as the Easter Sunday postlude at First Church. A few people stayed to listen. Each year, more and more stayed until, finally, there were hundreds who remained.

Tom Herbek recalled that he knew his father to be a good musician, but he didn't realize just how good until one Easter when he turned pages for that postlude. While turning a page the whole score came off the music rack and became entangled with the pedals. He was able to retrieve the score but then had no idea where they were! No matter. His father never missed a beat, and finished the piece from memory. It was the postlude to his memorial service, played by former student Dwight Graham. ■

Donald R. Traser is the author of "Austin Lovelace, March 19, 1919–April 25, 2010: A Remembrance," *THE DIAPASON*, October 2010, and "A Kimball Turns 100: Leigh Street Baptist Church, Richmond, Virginia," *THE DIAPASON*, May 2012.

## Notes

1. Donald R. Traser, *The Organ in Richmond* (Richmond: Richmond Chapter of the American Guild of Organists, 2001), p. 232.
2. Stan H. Covington, Jr., *Passing the Torch: A History of West End Baptist Church, Petersburg, Virginia, 1882–1985* (Petersburg, Virginia: West End Baptist Church, 1990), pp. 194, 202, 204.
3. Blanche Sydnor White and Frederick J. Anderson, *The Open Door: A History of First Baptist Church, Richmond, Virginia, 1780–2005* (Richmond: First Baptist Church, 2006), p. 255.

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An overview of 15th–18th century repertoire, sources, and modern editions

By John Collins

Despite the combination of carelessness and wars over the past 400 years, an exceptionally large corpus of keyboard music compiled during the 16th and 17th centuries has survived in manuscript form in Poland. It is extremely rich in liturgical organ music, but secular forms are also prominent. To the best of my knowledge, it is a great lacuna that no treatises on performance practice (such as registration, ornamentation, fingering) with or without examples have survived, if indeed any were produced. I am also not aware of any keyboard music being printed in Poland during the 16th and 17th centuries, unlike the many volumes produced in southern Germany and Italy. The following list, in chronological order as far as dates are known, details many of the manuscripts surviving in libraries in Poland. It should be noted that some places now in Poland were previously under the rule of a different country such as the former Bohemia or Germany. This list cannot claim to be complete, but is at least a starting point for further exploration; modern editions published in the past 40 years, where known, are included, although their ready availability, particularly those published in Poland itself, cannot be guaranteed. It should also be noted that music in these manuscripts is not necessarily by Polish composers; indeed, many pieces that are anonymous in the sources may well be by foreign composers who were active in Poland or whose compositions were known there.

Much research remains to be done in cataloguing and evaluating sources, particularly those from the 18th century, which have been preserved in manuscripts in Polish and German archives. Many of the pieces that have been made available show this repertoire to be fully deserving of being played today, either as part of the liturgy or in concerts. Although many modern editions are on two staves, because of large stretches in the left hand and sometimes-awkward crossing of inner parts, the use of the pedals will aid clarity.



Wood carving of portative organ, Wawel Cathedral, Kraków

## Ca. 1425: Sagan Tablature

*Breslau Staatsbibliothek (Wrocław, Biblioteka Uniwersytecka), I Qu 438.* A single leaf in Old German organ tablature containing three movements from the Gloria has survived; each piece is in two voices only, the lower outlining the chant with the upper consisting of florid figuration based on octave doubling of the chant tones. These pieces have been edited by Willi Apel, in *Keyboard music of the fourteenth and fifteenth centuries* (Corpus of Early Keyboard Music, vol. 1, American Institute of Musicology).

## Ca. 1450?: Dominican Monastery, Breslau

*Breslau Staatsbibliothek (Wrocław, Biblioteka Uniwersytecka), I Qu 42.* A fragment in Old German organ tablature containing two short pieces has survived. The first piece is untitled, the second carries the heading *Incipit Fundamentum bonum p(edaliter) in c d a*. As with the previous manuscript, each piece is predominantly in two voices with the upper voice occasionally containing up to three, the lower outlining the chant with the upper consisting of florid figuration. A further fragment now in Breslau Staatsbibliothek (I F 687) contains five pieces, of which one is a sequence of *clausulae*. The other four contain a melody in the lower voice beneath a florid upper voice with occasional extra notes added. These pieces have been edited by Willi Apel in *Keyboard music of the fourteenth and fifteenth centuries* (Corpus of Early Keyboard Music, vol. 1, American Institute of Musicology).

## 1520

*Warsaw, Biblioteka Publiczna m. st. Warszawy, akc.3141.* Fragments, 19 ff. Old German Tablature. See Brzezińska, 1987.

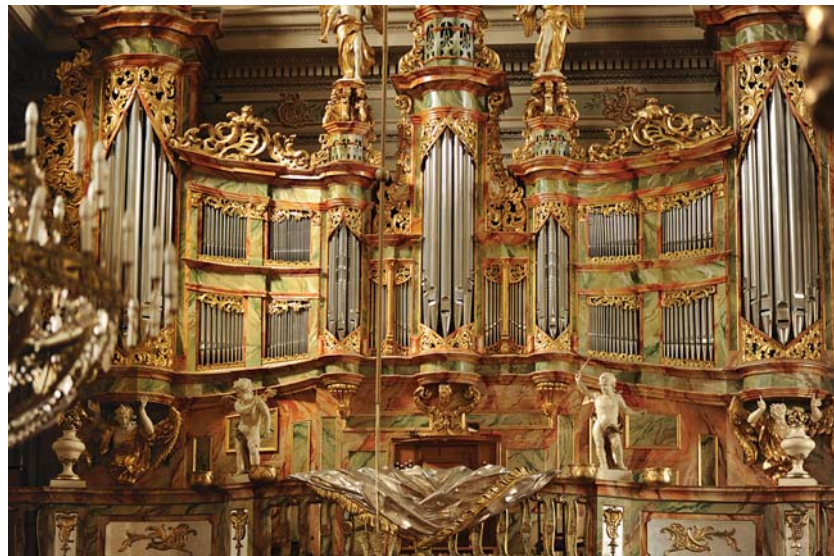
## 1528

*Warsaw, Biblioteka Narodowa mus. 2081.* One folio in Old German Tablature; see Brzezińska, 1987, facsimile plate 12.

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Organ case, St. Anne's Church, Warsaw

## Ca. 1537–48: Johannes of Lublin Tablature

*Kraków, Biblioteka Polskiej Akademii Nauk, 1716.* This enormous tablature of 260 folios in Old German organ tablature contains pieces across all genres. There is a modern edition 1964–67 by John Reeves White for the American Institute of Musicology, volume six in the Corpus of Early Keyboard Music series, divided into a further six volumes. Volume one: 21 preambula, three organ Masses, and 13 Mass ordinary sections; volume two: 20 introits and sequences and 11 hymn settings; volume three: 38 motet intabulations; volume four: eight German, 13 Italian, and six French intabulations of secular songs; volume five: 36 dances, 11 Polish compositions, and 13 works of uncertain origin; volume six: 19 short compositions based on the tones of the psalms and Magnificat, and a further 26 short examples of *fundamentum* and *clausulae*. A facsimile edited by Wydała Krystyna Wilkowska-Chominska was published in 1964 as *Tablatura organowa Jana z Lublina* by Monumenta musicae in Polonia, Seria B, Vol. 1.

## Ca. 1548: Kraków Tablature

*Warsaw, Biblioteka Narodowa, 564.* This manuscript in Old German tablature, from the monastery of the Holy Spirit in Kraków, has been lost but a photocopy survives. It contains some 98 compositions in 362 pages, predominantly intabulations of pieces of a sacred nature, comprising preludes (1–9), fugues (10–15), Mass ordinary compositions (16–24), introits and sequences (25–29), hymns and antiphons (30–40), motets (41–57), and psalms (58–65). The remaining pieces are Polish songs (66–70), compositions of German origin including chorale settings (71–78), of Italian origin (79–82), French origin (83–85), and of uncertain identity

(86–98). The great majority of pieces are for manuals only and a number are also included in the Lublin Tablature. Modern edition in two volumes edited by Wyatt Insko for Ludowy Instytut Muzyczny, Łódź, 1992.

## Ca. 1565

*Wrocław, Biblioteka Uniwersytecka* contained Magnificat settings and psalm tones but is now presumed lost.

## Ca. 1580: Martin Leopolda or Warsaw Musical Society Tablature

*Warsaw, Biblioteka Warszawskiego Towarzystwa Muzycznego I/220*, now known as the Łowicka tablature, from the town with which it is associated. This tablature contains some 74 compositions in New German organ tablature, mainly intabulations of motets, antiphons, and introits, but including Magnificats on the eight tones. Pedals are required for several pieces. A modern edition by Jerzy Gołos, published by the Akademia Muzyczna im. Fryderyka Chopina w Warszawie (1993) is a revised and corrected version of the edition previously published as *Antiquitates Musicae in Polonia* vol. XV (1967). Three intabulations and the *Magnificat on the Eighth Tone* were edited by Jerzy Gołos and Adam Sutkowski in volume 10, part four, of the Corpus of Early Keyboard Music series, American Institute of Musicology. See Gołos.

## Ca. 1591: Gdańsk Tablature

*Gdańsk, Wojewódzkie Archiwum Państwowe, 300, R (Vv, 123).* This tablature contains 45 pieces in Italian keyboard notation on two staves, comprising 17 *fantasias*, followed by intabulations of hymns, motets, and secular songs. Modern edition by Jerzy Erdman (Polski Instytut Muzyczny, Łódź, 1993). The 17 *fantasias* (broadly similar to extended Italian *intonazioni*, although some open with imitation that soon dissolves into figuration) have been edited by Jerzy Gołos and Adam Sutkowski in volume 10, part three in the Corpus of Early Keyboard Music, American Institute of Musicology. The manuscript is also included in Franz Kessler's 1988 edition of *Danziger Orgelmusik des 16*

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*bis 18 Jahrhunderts* (Hänssler Verlag, now available through Carus Verlag), although with a third stave for pedals that is not a feature of the original manuscript (the great majority of the pieces can be performed as manuals only). Cajus Schmiedtlein (or Schmedecke) (1555–1611), organist of the Marienkirche, Danzig, has been considered as a possible author of this tablature.

### Ca. 1593: Organ Tablature “A F M B”

Kraków, Biblioteka Jagiellońska 40115 (formerly in Berlin Staatsbibliothek). Although the great majority of the approximately 80 pieces in this manuscript in New German organ tablature are of German provenance, one piece, a Polish dance, is included in *Musica Antiqua Polonica, Renesans 7: Dances*, edited by Piotr Poźniak, published by Polskie Wydawnictwo Muzyczne, 1994. This anthology contains 41 pieces, of which 17 are for lute, with seven organ pieces taken from the Lublin tablatures.

### Ca. 1595: Toruń Tablature

Toruń Archiwum Wojewódzkie, XIV 13a. Tablature

Compiled by Johannes Fischer of Morag, it contains motet settings and fantasias in New German organ tablature. Two pieces ascribed to Diomedes Cato (*Muteta* and *Fuga*) were edited by Jerzy Gołos and Adam Sutkowski in volume 10, part four of the Corpus of Early Keyboard Music series, American Institute of Musicology, and a fuga and fantasia by Cato were included in *Musica Antiqua Polonica: Renesans 4: Keyboard music*, edited by Piotr Poźniak, published by Polskie Wydawnictwo Muzyczne, 1994, but the tablature still awaits a complete modern edition.

### Ca. 1618: Adam z Wągrowiec or Samogitian Tablature

Now preserved in *Jesuit College, Krože in Samogitia, Lithuania (Ms LT-Vn 105-67)*, contains some 35 pieces by Adam z Wągrowiec (d. 1629), including cadences in different tones or modes, several free pieces including a prelude with obligatory pedal part indicated on a separate stave, nine fantasias, four ricercars, and several liturgical paraphrases that show the influence of Frescobaldi. Three canzonas attributed to Adam are preserved in the Pelplin tablatures (see below). Modern edition by Irena Bienkowska and Mirosław Perz, published by Neriton, Warsaw, 1999.

### Ca. 1619: Oliwa Tablature

Vilnius, Biblioteka Litewskiej Akademii Nauk (Library of the Lithuanian Academy of Sciences), F 15-284 and a fragment F 15-286. This tablature, originating in the Cistercian Monastery at Oliwa, near Gdańsk, contains some 329 pieces (the largest portion consists of transcribed unembellished vocal music including motets, mass movements, madrigals, chansons, and lieder, with only four praeambulas, six fugues, five canzonas, and a wide variety of dances), on at least 180 folios, the bulk of which was written by Jacobus Apfell in New German organ tablature. Unfortunately only two slim volumes of the contents have been published to date. The first volume contains 12 pieces, five of which are ascribed to Piotr Drusiński including two *praeambula*, and settings of *Veni Redemptor Gentium*, *Resonet in laudibus*, and *Deus in adiutorium*. A canzona is ascribed to Diomedes Cato, and the remaining pieces are

anonymous (*Lemma*, two fugues, *Melos*, and a fantasia). The second volume contains intabulations of pieces by Andrea and Giovanni Gabrieli, Antegnati, Hassler, and anonymous dances. Both volumes edited by Jan Janca (Gdańsk: Wydawnictwo Organon, ca. 1992).

### Ca. 1620-30: Pelplin Tablature

Pelplin, Biblioteka Seminarium, 304–8, 308a Pelplin, Cistercian monastery. Among them the six tablatures in New German tablature contain 797 intabulations of vocal works and 91 instrumental compositions by composers from across Europe. A supplement with organ works was copied ca. 1650–80, including chorale settings by Scheidemann, Hasse, and Tunder (these are available in modern editions of the composers’ keyboard works, and some have been edited by Jerzy Gołos and Adam Sutkowski in parts one and two of volume 10 of the Corpus of Early Keyboard Music series, American Institute of Musicology). A small part of the intabulations has been edited in modern transcriptions and published in the series *Antiquitates Musicae in Polonia* (Graz: Akademische Druck und Verlag), including Hieronim Feicht’s 1970 edition of the 91 instrumental works (volume 8), Jan Węcowski’s 1970 edition of the intabulations of 54 motets by Andrzej Hakenberger (volume 9), and Jerzy Gołos and T. Maciejewski’s 1970 edition devoted to the vocal works by Peter Phillips and Melchior Vulpius (volume 10). A catalogue (volume 1) and facsimile of the complete tablatures (volumes 2–7) is included in the series *Antiquitates Musicae in Polonia*.

### Early 17th century

Warsaw, Biblioteka Narodowa, 327 (olim 4577, olim 5229; olim Legnica, Ritter-Akademie 98) [microfilm no. 19, 581]. New German tablature. An intabulation of Schadaeus’s *Promptuarium musicum* (Strasbourg 1611–17) with a few chorale settings added. No modern edition known. See Gołos.

Warsaw, Biblioteka Narodowa 326 (olim 4579, olim 5231 and D 590–114; olim Legnica, Ritter-Akademie 100) (early 17th century). 328 ff. New German organ tablature. 298 intabulations of vocal works, mostly in skeletal form for accompanimental purposes. No modern edition known. See Gołos.

Kraków, Biblioteka Jagiellońska, 24 (olim Legnica, Ritter-Akademie, 101) (early 17th century). 185 ff. New German organ tablature. Intabulations of secular works by Lassus, Marenzio, Gastoldi, Crecquillon, etc. on ff.137v–142v, 160r–165r. No modern edition known. See Gołos.

### Ca. 1626: Vilnius or Sapieha Tablature

Vilnius, Biblioteka Litewskiej Akademii Nauk (Library of the Lithuanian Academy of Sciences), F-30-119. In Italian keyboard notation, in addition to organ works, it includes four vocal works for one or two voices and continuo, as well as 25 engravings that portray the life of St. Francis, with captions in Latin and Polish. Modern edition 2004 by Piotr Poźniak, *Album Sapieżyńskie. Sub Sole Sarmatiae, Volume 9: Wileńska tabulatura organowa z XVII wieku obrazami żywota św. Franciszka zdbiona*. Published by Musica Iagellonica, Kraków.

### Ca. 1644: Ostrameczew or Polotsk Tablature

Kraków, Biblioteka Jagiellońska Ms 10002 (originally 127.56). In Italian keyboard notation, this tablature contains

pieces by many composers including Marcin Mielczewski, and the single preserved piece by Piotr Żelechowski, a *Fantasia sopra Primo Tono*, edited by Jerzy Gołos and Adam Sutkowski in volume 10, part four of the Corpus of Early Keyboard Music series, American Institute of Musicology, and also by Jan Stęszewski for Polskie Wydawnictwo Muzyczne 73, Warsaw. No complete modern edition known.

### Ca. 1680: The Warsaw Tablature

The original, in Italian keyboard notation, is now considered lost during the Warsaw Uprising of 1944, and its provenance remains unknown, although Aleksander Poliński surmised its origin to be in the Polish province of North Masovia. Originally housed in the National Library, Warsaw (hence its name), a fair copy was made by Adolph Chybiński, which in its turn has disappeared, leaving only a partial copy made by his student Czesław Sikorski. This contains 71 pieces, comprising 19 preambula, 13 toccatas, 17 fugues, three fantasias, a capriccio and its *proportio*, four canzonas, 12 settings of Christmas pieces, and two untitled pieces; excerpts from Pachelbel and Frescobaldi have been identified. A modern edition by Jerzy Gołos ca. 1990 for Ludowy Instytut Muzyczny, Łódź, is a revised and corrected version of Chybiński’s copy. Thirteen pieces were edited by Jerzy Gołos and Adam Sutkowski in volume 10, part four of the Corpus of Early Keyboard Music series, American Institute of Musicology.

### 1768: Arie z różnych autorów zebrane anno 1768

Clarist convent archives Stary Sącz 26. This manuscript on 49 leaves is a collection of arias, which was handed down to a nun in the convent in 1768. Originally comprising 102 compositions, two pages are missing, leaving 97 complete and two incomplete compositions. It is a rare example of an 18th-century compilation that has been made available in a modern edition. In one movement in binary or ternary form, a few have been identified as pieces by Hasse and Zipoli. New edition by Jan Chwałek (Lublin: Polihymnia, 1994).

An in-depth discussion of the 16th century tablatures can be found in Willi Apel’s *History of Keyboard Music to 1700*, pp. 100ff. An excellent book, in English, is *The Polish Organ*, which is in two volumes (Warsaw: Sutkowski Edition, 1993). Volume one, *The instrument and its history*, by Jerzy Gołos, covers the Middle Ages to the 20th century and contains selected documents and comprehensive lists of organ builders, places, location of manuscript sources, and a bibliography of some 36 pages (the majority of the entries are, understandably, in Polish). There is also a map and

some 90 black and white illustrations, mainly of consoles and actions.

Volume two, *Organ cases in Poland as works of art*, originally by Ewa Smulikowska and thoroughly revised by Jerzy Gołos, discusses in detail the organ case in the church, the symbolic and conceptual meaning of the carved subjects according to medieval and Renaissance metaphysics, organbuilders and wood carvers in the regional centers, evolution of the case, and iconographical themes. Part II of the volume deals with many cases by location; over 200 photographs are included, several in color.

### Bibliography

Unfortunately, very little material about this repertoire has been published in English, but there are articles in Italian in certain volumes of *L’Organo* as listed below.

Apel, Willi. *The History of Keyboard Music to 1700*. Bloomington: Indiana University Press, 1972.

Brzezińska, Barbara. *Repertuar polskich tabulatur organowych z pierwszej połowy xvi wieku*. Kraków: Polskie Wydawnictwo Muzyczne, 1987.

Caldwell, John. “Sources of Keyboard Music to 1660.” *New Grove Dictionary of Music*, 2001, 24:19–39.

Gołos, G. “Il manoscritto 1/220 della Società di Musica di Varsavia, importante fonte di musica organistica cinquecentesca.” *L’Organo* ii (1961), 129–46.

———. “Tre intavolature manoscritte di musica vocale rintracciate in Polonia.” *L’Organo* iii (1962), 123–48.

Sutkowski, A. and O. Mischiati. “Una preziosa fonte manoscritta di musica strumentale: L’Intavolatura di Pelplin.” *L’Organo* ii (1961), 53–72.

White, John R. “The Tablature of Johannes of Lublin.” *Musica Disciplina* 17 (1963), 137–162.

The booklets included with *The complete Warsaw Tablature and Adam z Wągrowiec, Piotr Żelechowski and Petrus de Drusina* (Acte Préalable APO164 and APO165, reviewed in *THE DIAPASON*, September 2014, 18–19) recorded by Rostislav Wygranienko contain valuable information about the Warsaw and Ostrameczew or Polotsk Tablatures.

For further information: [en.wikipedia.org/wiki/Polish\\_organ\\_tablatures](http://en.wikipedia.org/wiki/Polish_organ_tablatures).

Photo credit: Marijim Thoene

John Collins has been playing and researching early keyboard music for over 35 years, with special research interests in the English, Italian, and Iberian repertoires. He has contributed many articles—on repertoire and performance practice, including translations and commentaries on treatises in German, Spanish, and Portuguese, and reviews—to *European and American journals*, including *THE DIAPASON*. He has been organist at St. George’s Church, Worthing, UK, since June 1984.

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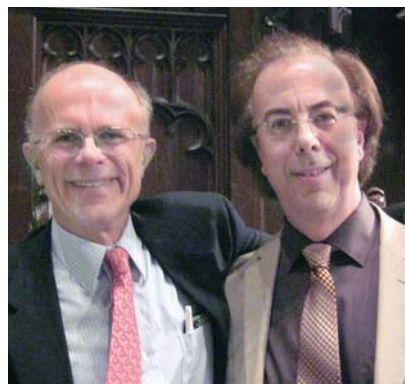
# Sewanee Church Music Conference

July 14–20, 2014

By Jane Scharding Smedley

Two leaders in the organ world served as faculty for the 64th Sewanee Church Music Conference: Todd Wilson and Peter Conte. Wilson is director of music and worship at Trinity Episcopal Cathedral in Cleveland, Ohio, as well as head of the organ department at the Cleveland Institute of Music. In addition to his position as organist-choirmaster at St. Clement's in Philadelphia, Conte is marking his 25th year as Wanamaker Grand Court Organist. Both have received numerous awards during their careers. Gifted in both organ and choral fields, they shared playing and conducting duties at the gathering of 122 musicians drawn from 29 states. Notable among the attendees were a number of young adults, including two scholarship recipients: David Heinze (student of Huw Lewis at Hope College) and Garrett Law (studying with Wilson). Dr. Robert Delcamp, organist and choirmaster at the University of the South at Sewanee and president of the board, served as conference director.

Tuesday evening's organ recital in All Saints Chapel, named in memory of Gerre Hancock, capitalized on a special interest shared by this faculty: accompaniment of silent films. Wilson led off with Hancock's *Variations on 'Coronation'* (commissioned for the Sewanee Conference in 2000), followed by variations with a French flavor—Marcel Dupré's *Variations on a Noël*. (This melody later provided musical fodder for the Saturday evening Frolic, with clever lyrics by Joanne Cobb Brown.) Edwin Lemare's *Fantasy on 'Carmen'* concluded the more 'serious'



offerings before Wilson launched into his soundtrack for a Laurel and Hardy short. Peter Conte then took the bench and utilized possibly every pipe in the Casavant to accompany Charlie Chaplin's classic, *The Kid*.

Masterclasses were offered for both organists and choral conductors. The Casavant organs in All Saints and the Chapel of the Apostles lent themselves to selections ranging from Bach to Vierne. Performers and listeners alike benefitted from the astute advice and guidance of Wilson and Conte. Board member Alvin Blount coordinated organists David Heinze, Chip Mays, Garrett Law, David Spring, Kirstin Smith, Parks Greene, Brian du Fresne, and Elvia Hammett Parson. Assistant director Kevin Simons coordinated the conductors: Kathy Will, Christin Barnhardt, Jennifer Stammers, Stan Workman, Dallas Bono, Josh Sumter, Liz Farr, and John Hawn, with Christopher Wallace accompanying.

The preparation and offering of music at the Friday Evensong and the Sunday Eucharist in All Saints Chapel is the highpoint of each conference. The hymn *Give Thanks for Music-making Art* by Brian Wren (tune and descant by Todd Wilson) began Evensong.



▲ At organ masterclass: David Heinze, Kirstin Smith, Todd Wilson, David Spring

◀ Todd Wilson and Peter Conte

▲ Todd Wilson with scholarship recipients David Heinze and Garrett Law

▼ Organ masterclass participants Parks Greene, Chip Mays, Peter Conte, Garrett Law, Elvia Hammett Parson, and Brian du Fresne



With each stanza ending "to lead the people's song," it was most appropriate. Edward Bairstow's monumental *Lord, Thou Hast Been Our Refuge* gave the choristers a nice challenge, which they delivered under Conte's direction, supported by Wilson's fine playing. Canticles by Charles Wood in E-flat Major were bracketed by *Preces* and *Responses* by Richard Lloyd, composed for Hereford Cathedral.

On Sunday, anthems included Thomas Aquinas's text *O Saving Victim* in a new setting by Zachary Wadsworth. Also pairing older words with contemporary music was *Valediction* by David Conte. This beautiful text by the 16th-century English poet Philip Sidney began with unison lines expressively and cleanly rendered by the massed choir under Wilson's precise direction, with Conte at the console. Building in both choral and keyboard intensity to the end, this work is within the reach of many choirs—with a skilled organist!

The conference chaplain was the Right Reverend J. Neil Alexander, Dean of the School of Theology at Sewanee and retired Bishop of Atlanta. He also holds degrees in music, apparent in his homilies and lectures; humorous quips enlivened the historical and liturgical tidbits. The careful intertwining of liturgy, music, and theology is one of the

aspirations of this conference; this year's presenters achieved it without question.

Besides providing packets for several reading sessions, Elizabeth Smith brought a generous supply of organ and choral repertoire and music-related books from Lois Fyfe Music, giving attendees an opportunity for consulting and shopping.

Todd Wilson will return as conference director in 2015. Faculty will be Bob Simpson, Christ Church Cathedral, Houston, and Kevin Kwan, Christ and St. Luke's, Norfolk, Virginia. The Reverend Canon David B. Lowry, former dean of Christ Church Cathedral, New Orleans, will be chaplain. On-line registration will begin in February 2015 at [www.sewaneeconference.org](http://www.sewaneeconference.org). ■

All photos: Jane Scharding Smedley.  
Jane Scharding Smedley has served as organist-choirmaster at St. Peter Catholic Church in Memphis, Tennessee, since 1980. She earned bachelor's (Rhodes College) and master's (Wittenberg University) degrees in sacred music, and holds Colleague and Choirmaster certificates from the American Guild of Organists. Her teachers included David Ramsey, Tony Lee Garner, Frederick Jackisch, and Richard White. An attendee at the Sewanee Church Music Conference since 1979, she currently serves as secretary of the board of directors.



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# Midwinter Pipe Organ Conclave

January 18–19, 2015, La Grange, Illinois

By Stephen Schnurr

THE DIAPASON is pleased to partner with the Chicago and Fox Valley Chapters of the American Guild of Organists and the Chicago-Midwest Chapter of the Organ Historical Society in presenting a Midwinter Pipe Organ Conclave, Sunday and Monday, January 18–19, 2015. The event will be held in La Grange, Illinois, a near suburb of Chicago. La Grange is conveniently located to Chicago's O'Hare and Midway International Airports, usually a twenty- to thirty-minute drive. La Grange is conveniently close to Interstate 294, with easy connections to Interstates 55, 57, 65, 80, 88, 90, 94, 290, and 355. There are several hotels less than three miles from the conference.

The conclave opens Sunday evening with a recital by **David Schrader** in First Presbyterian Church. Termed a "Chicago favorite," by the *Chicago Tribune*, Schrader performs frequently not only on organ, but also harpsichord, piano, and fortepiano. In addition to solo performances, Schrader has made frequent appearances with the likes of the Chicago Symphony Orchestra, Dallas Symphony Orchestra, San Francisco Symphony Orchestra, the Colorado Symphony Orchestra, and Chicago's Grant Park Symphony. At First Presbyterian Church, he will perform on the 1962 Aeolian-Skinner Opus 1390, a three-manual, forty-rank organ from the period of Joseph Whiteford as tonal director.

Monday morning opens with a lecture by **Stephen Schnurr** at First Presbyterian Church. Editor-at-large for THE DIAPASON and director of music for St. Paul Catholic Church of Valparaiso, Indiana, Schnurr will discuss interesting organs, past and present, of La Grange and nearby suburbs of Chicago.

From First Church, we will travel a short distance to St. Francis Xavier Catholic Church, where **Jonathan Rudy** will perform on Berghaus Organ Company Opus 215, finished in 2003. The exquisite building in the Italian Renaissance style was built to the designs of Chicago's Joe W. McCarthy in 1930 and 1931. Originally home to a Geo. Kilgen & Son organ, the present 34-rank Berghaus organ has a commanding position in a

free-standing case in the rear gallery. Rudy, the first prize and audience prize winner of the American Guild of Organists 2014 National Young Artists Competition in Organ Performance (NYACOP), is a doctoral student in organ and sacred music at Indiana University.

Returning to First Presbyterian for a catered luncheon, we will then hear a presentation by **Phillip Kloeckner**, lecturer in the department of music and associate university organist of Rockefeller Memorial Chapel at the University of Chicago. He will speak about organs in post-colonial South America. Many of these instruments were imported from builders such as Cavaillé-Coll, Tamburini, and Walcker. Kloeckner will also discuss the Italian immigrant to Peru, Innocente Foglia, apparently the only person to attempt to establish an organ building tradition in that country in that period. Foglia's organs present a unique blend of European tonal traditions.

**Karen Brunssen**, co-chair of the department of music performance, Bienen School of Music, Northwestern University, Evanston, will then present "Tried, True, and Teachable Vocal Techniques." Brunssen will focus on quick fixes that make the point, stick with the singer, and improve vocal and choral quality for those who have little time in rehearsal to stress vocal technique.

The final event will occur across the street in Emmanuel Episcopal Church. **Scott Montgomery** will present a recital on the church's 1970 Casavant Frères, Limitée Opus 3062, a three-manual, 63-rank organ from the late period of tonal director Lawrence Phelps. Montgomery has also performed for national conventions of the AGO and OHS, and, like Rudy, was first prize and audience prize winner of the (2006) AGO NYACOP. Director of music ministries and organist for Holy Cross Catholic Church, Champaign, Illinois, he has several compact disc recordings to his credit, as well.

Registration for the entire conference, including luncheon, is only \$50. We are sure you will want to join us for this winter respite and refreshment! Visit [midwinterconclave.org](http://midwinterconclave.org) to register. ■



First Presbyterian Church, 1962 Aeolian-Skinner III/40

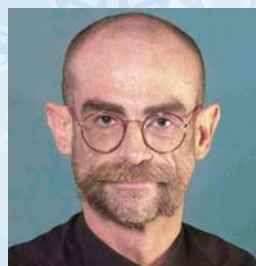


Emmanuel Episcopal Church, 1970 Casavant, III/63



St. Francis Xavier Catholic Church, 2003 Berghaus, II/32

## Recitals



David Schrader



Jonathan Rudy



Scott Montgomery

## Lectures and Workshops



Stephen Schnurr



Phillip Kloeckner



Karen Brunssen



**Kegg Pipe Organ Builders,**  
**Hartville, Ohio**  
**Bryn Athyn Cathedral**  
**Bryn Athyn, Pennsylvania**

**From the organbuilder**

The Bryn Athyn Cathedral organ has been one of the most fascinating and challenging instruments in the history of the Kegg firm. Oberlin graduate and active Philadelphia organist Fred Haas has always admired the work of Ernest Skinner. In the discussion of the new organ for the cathedral, all roads led to a recreation of Skinner's work. We were asked to marry two modest E.M. Skinner organs, expand the combined instrument in Skinner style using new or vintage pipe work, add a dramatic fourth manual division that complements the theology of the congregation and the dramatic building architecture, all while creating new structure, winding, expression, electrical systems, console, and façade as a new instrument. The result is not a restored Skinner organ but a new instrument in his style with some unusual Kegg touches.

It is interesting to note that the archives of the church revealed plans for a large Skinner organ when the church was being built in 1917. This organ was never built due to the conditions resulting from World War I, and a "temporary" small unit organ was installed that served for about 50 years. The design of the Skinner-Kegg organ was largely complete when the plans of the original large Skinner were discovered; the specifications of the two organs are remarkably similar.

The main organ is a three-manual instrument with a specification typical of Ernest Skinner circa 1928. While this organ is indicative of the Skinner company, there are several stops and features that bear closer inspection. The Swell is complete with all that

might be desired in such an instrument, including Skinner's magical Flute Celeste and a reproduction Skinner 16' Waldhorn. The Mixture in this division is one of the first that Skinner built after his historic visit to Great Britain where he learned of the work of Henry Willis III. This Mixture, the only mixture in the organ, is bright and more aggressive than might be expected and has a most interesting texture. It retains its original voicing as does all the Skinner pipe work in the organ and is impressive. The Great has no mixture and tops out at 2', which is quite typical of these instruments at this time.

The Choir division includes signature Skinner color reeds as well as a new Tuba, which is a lyrical stop, both bold and sweet. Its scale accelerates in the bass to provide the main Pedal 16' reed line. Enclosed in the Choir box, it can be tailored to suit almost any need.

The Great is enclosed with the exception of the First Open Diapason and the 16'-8' Violone-Gamba, the bass of which forms the façade. The Trumpet is a new stop and is designed to fill the coupled organ with fire and excitement in the same way that Skinner used his French Trumpet, which would normally be in the Swell along with the Cornopean. There was no room in the Swell for this additional stop so it found a home in the Great. Of course, no Skinner-style instrument can be without a French Horn, and a restored vintage example appears here also.

The theology of Bryn Athyn Cathedral, the ecclesiastical center of a New Church denomination, includes levels of heaven, the innermost of which is called the Celestial, where meanings are the most clear and thoughts are the most innocent. When there was a suggestion of a division bearing this name placed high in the crossing tower and speaking down into the nave with both delicate



Voicing the Flauto Mirabilis

and commanding voices, the church and donor readily agreed. This is the most unusual division in the organ. It contains four stops in Echo style along with solo Gambas on 10" wind pressure and a Flauto Mirabilis and Tuba Mirabilis, both on 20" pressure. The Tuba Mirabilis is done in Willis style, hooded, and commands attention with stately authority. The Flauto Mirabilis is a modified copy of the famous Wanamaker Clear Flute. This wood harmonic flute sings in the building as only a heroic flute of this size and wind pressure can. Flue pipe voicing on 20" wind pressure is most unusual, and it was actually a pleasure for me, one that was "enjoyed" by the entire shop as it had to be done not in the voicing room but out in the shop on the final chest. When heard at the intended distance, it is true magic. This division also contains a 14-note set of Deagan Tower Chimes installed inside the building in the Celestial chamber. These massive chimes were designed to be installed outside and to be heard throughout the community. Here we have what is believed to be one of only three installations of such chimes inside a building. The effect is one of grand and elegant dignity.

The Pedal of this organ is modest but very much in keeping with Skinner models of its day. It enjoys a genuine, newly built 32' Bourdon. The fact that this sound is produced by real pipes is immediately apparent.

The console of the organ is new and includes hand-carved details inspired by

the pulpit of the church. Its bone and rosewood keys invite you to play, and all accessories are placed where they are most useful. The Virtuoso control system provides all the features expected of a first-class instrument today. The console is easily movable on internal casters for use in recital and oratory.

In keeping with the magical nature of the Celestial division we have incorporated what I believe is a first in the industry. The Celestial manual enjoys second touch keys. Found in theatre organs, the second touch usually brings out a second voice when the key is pressed into a strong spring at the bottom of the normal key travel. In this organ, it is used not for a voice, but to engage the tremolo. The tremolo can be engaged on each note at the desired time while instantly stopping as the organist moves from the key. When one stops on the next note of reasonable duration, the tremolo can be easily and intuitively added in the same manner as a wind or string instrumentalist. The result is much more musical than when engaged by a variable-speed device and it also leaves the foot free to shade the dynamic of the note at the same time.

The organ has evolved to be an ideal instrument for this unique parish. The grandeur of the building and grounds is a surprise to visitors when discovered. This organ, too, will surprise and, I hope, delight the organist who discovers it.

We would like to thank donor Fred Haas and the Wyncote Foundation for their confidence in the Kegg firm. We must also lift a glass in heartfelt



Choir organ interior (photo credit: Graham Bier)

**Kegg Pipe Organ Builders**

**GREAT (61 notes)**

- 16' Bourdon (Pedal ext)
- 16' Violone°
- 8' First Diapason
- 8' Second Diapason
- 8' Clarabella
- 8' Gamba° (ext)
- 4' Octave
- 4' Harmonic Flute (wood)
- 2' Fifteenth
- 8' Trumpet°
- Tremolo
- 8' Tuba (Choir)
- 8' French Horn
- Chimes

**SWELL (73 notes)**

- 16' Bourdon
- 8' Diapason
- 8' Gedeckt
- 8' Salicional
- 8' Voix Celeste
- 8' Flauto Dolce
- 8' Flute Celeste TC
- 4' Octave
- 4' Flute Triangular
- V Mixture
- 16' Waldhorn°
- 8' Cornopean
- 8' Flügel Horn
- 8' Vox Humana
- Tremolo
- Swell 16
- Swell Unison Off
- Swell 4

**CHOIR (73 notes)**

- 8' Diapason
- 8' Concert Flute
- 8' Dulciana
- 8' Unda Maris GG
- 4' Flute d'Amour
- 2' Piccolo
- 8' English Horn
- 8' Clarinet
- Tremolo
- 8' Tuba°
- Harp (Aeolian)
- Choir 16
- Choir Unison Off
- Choir 4

**CELESTIAL (73 notes)**

- 8' Gedeckt
- 8' Gross Gamba°
- 8' Gamba Celeste°
- 8' Echo Salicional
- 8' Voix Celeste GG
- 4' Flauto Mirabilis°
- 4' Flute (ext)
- 8' Tuba Mirabilis°
- 8' Vox Humana
- Tremolo
- Tremolo on 2nd touch
- 8' Tuba (Choir)
- 8' French Horn (Great)
- Harp (Choir)
- Deagan Tower Chimes
- Celestial 16
- Celestial Unison Off
- Celestial 4





Detail of console

appreciation to Music Director Graham Bier and Principal Organist Terry Schnarr for their unfailing support, and the cathedral staff for raising the bar to an improbable height for hospitality to an organ-building staff.

—Kegg Pipe Organ Builders

Charles Kegg, President and

Artistic Director

Philip Brown

Michael Carden

William Catanese

Randall Crawford

Joyce Harper

John Johnson

Philip Laakso

Sean O'Donnell

Nathaniel Riggle

Dwayne Short

With special help from Robin Bier

and Robert Schmucker

## From the Bryn Athyn Cathedral Music Department

In the spring of 2012, Fred Haas proposed a gift to the Bryn Athyn Church: a unique pipe organ for our historic cathedral. The donation was offered in memory of Mr. Haas's mother Chara Aurora Cooper Haas, a beloved member of our congregation. Since the church accepted the gift, we have been overwhelmed by the expertise and quality workmanship of those involved in the project. Charles Kegg and employees of Kegg Pipe Organ Builders have taken meticulous care in refurbishing and constructing the instrument, while also graciously supporting our need to continue with church

activities during the installation process. Stephen Hendricks of Historic Doors designed and constructed the beautiful woodwork of the façade. Advice on the project was sought from various organ experts, including Curt Mangel and Peter Conte, who respectively curate and play the Wanamaker Organ. Daniel Angerstein and J. Anthony Nichols have been voicing the organ under the direction of Mr. Kegg, working to involve us in the process, and even offering a little aural tour to a visiting class of music theory students. It has been a real pleasure to work with these artists, who are not only brilliant, but also personable and caring.

This project carries an historical significance that goes far beyond simply providing a suitable instrument to accompany worship services. Almost 100 years ago during the construction of the cathedral, donor and architect Raymond Pitcairn was involved in detailed communication with E. M. Skinner about the design of a pipe organ. Due to issues relating to the First World War, this dream was not realized at the time, and instead a temporary stock organ was installed. Despite intentions to return to the original project, the plans for a carefully designed Skinner organ never materialized—until now.

Our archives contain the original designs and correspondence between Pitcairn and Skinner. Kegg Pipe Organ Builders has taken components from two different 1920s Skinner organs and refurbished them, incorporating them into a new instrument that shows remarkable similarities to the earlier

plans drawn up nearly a century ago. This 1920s/2014 Skinner-Kegg pipe organ combines many of the advances in organ design with an homage to the past that makes it particularly appropriate for the Bryn Athyn Cathedral.

As we approach the second century of the cathedral's service to our community, we look forward to the rich orchestral colors and warm accompaniment that this new organ will provide. As the sounds of its pipes fill the church on Sundays and holidays, we will think of Pitcairn and other early congregants listening in from heaven and perhaps even singing along. At last, their vision has come full circle.

—Graham Bier, Director of Music  
Terry Schnarr, Principal Organist

Photos by Charles Kegg except as noted



The Kegg crew sets low C (photo credit: Graham Bier)



Console



Enclosed Great (photo credit: Sean O'Donnell)

## Bryn Athyn Cathedral, Bryn Athyn, Pennsylvania

### PEDAL

- 32' Bourdon\*
- 16' Diapason (wood)
- 16' Violone (Great)
- 16' Bourdon (ext)
- 16' Soft Bourdon (Swell)
- 8' Octave (ext)
- 8' 'Cello (Great)
- 8' Flute (ext)
- 8' Still Gedeckt (Swell)
- 16' Tuba\* (ext Choir)
- 16' Waldhorn (Swell)

\* New Kegg stops

### COUPLERS

- Great to Pedal 8
- Great to Pedal 4
- Swell to Pedal 8
- Swell to Pedal 4
- Choir to Pedal 8
- Choir to Pedal 4
- Celestial to Pedal 8
- Celestial to Pedal 4
- Swell to Great 16
- Swell to Great 8
- Swell to Great 4
- Choir to Great 16
- Choir to Great 8
- Choir to Great 4
- Celestial to Great 16
- Celestial to Great 8
- Celestial to Great 4
- Swell to Choir 16
- Swell to Choir 8
- Swell to Choir 4

- Celestial to Choir 8
- Celestial to Swell 8

### REVERSIBLES

- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Celestial to Pedal
- 32' Bourdon
- Adjustable Sforzando

### ACCESSORIES

- Great/Choir Transfer (including keys, pistons and couplers)
- All Swells to Swell
- Harp Soft
- Harp Dampers Off
- Pedal Divide
- Swell expression pedal
- Choir expression pedal
- Great expression pedal
- Celestial expression pedal
- 4 memory adjustable Crescendo pedal
- Concave and radiating A.G.O. pedal clavier
- Bench adjustable by crank
- Numeric Crescendo indicator
- Sforzando indicator light
- Integral performance recording system
- LED lighting (warm white)

### WIND PRESSURES

- Great, Swell, Choir, Celestial, Pedal 6 inches
- French Horn, Tuba, Gross Gamba & Celeste 10 inches
- Flauto Mirabilis, Tuba Mirabilis 20 inches



New Organs / Organ Projects

**Victor Gonzalez/Robert Martin,  
Paris, France  
Mercer University,  
Macon, Georgia**

Mercer University has acquired and has dedicated a new organ for the organ teaching studio in McCorkle Hall, Townsend School of Music. The instrument, the Giuseppe Englert Memorial Organ, was originally built by Victor Gonzalez in 1953 in Paris. Its home for 59 years was the salon in the apartment on the Boulevard de la Tour-Maubourg (in full view of the impressive gold-leaf dome of Les Invalides, where one finds the tomb of Napoléon) of Giuseppe Englert and his wife, Jacqueline Englert-Marchal, the daughter of celebrated blind French organist André Marchal. Giuseppe Englert, a former student of Marchal, spent his career as a university professor and composer of electronic music.

Upon the death in April 2012 of Mme Englert-Marchal, the Gonzalez organ was offered as a gift to Mercer University by Michel Snethlage, the nephew of Jacqueline and Giuseppe Englert. The new organ professor at Mercer, Jack Mitchener, was a friend of Jacqueline Englert and Michel Snethlage and was delighted to accept the organ so that his students might benefit from it. The instrument arrived in Macon, Georgia, in October 2012 and French organ builder Robert Martin spent several weeks in November and December rebuilding the organ in its new home. Ronald Gibson, Halbert Gober, and Bud Taylor participated in various aspects of the reconstruction as well. Mercer organ majors also took part in the process of rebuilding the organ, including countless hours spent unpacking innumerable



Giuseppe Englert Memorial Organ

parts of the instrument, connecting the stop and key action, and cleaning and installing pipes.

There was a weekend celebration, April 10–12, 2013, to inaugurate the organ. The festivities included a dedication ceremony and inaugural concert featuring Jack Mitchener as well as guest organists Marie-Antoinette (“Maritouca”) Vernières (a good friend of the Englers who was the last person to play the organ in Paris and the first to play it in its new home at Mercer), Ralph Tilden (a former student of André Marchal and good friend of the Englers), Guillaume Gionta from Marseille, France, and Robert Martin (the organ builder and also Organist of the Cathedral in Marseille). The inaugural events also included a lecture on Cavaillé-Coll by Robert Martin and an “Open House” concert featuring



Left to right: Ralph Tilden, Guillaume Gionta, Maritouca Vernières, Barbara Howell (wife of Michel Snethlage), Jack Mitchener, Michel Snethlage, Robert Martin

### Victor Gonzalez / Robert Martin

Mercer University, Macon, Georgia

GRAND ORGUE	RÉCIT	PÉDALE
8’ Montre	8’ Quintaton	16’ Soubasse
8’ Flûte	4’ Prestant	8’ Bourdon
4’ Prestant	4’ Flûte	4’ Flûte
2’ Doublette	2’ Quarte	16’ Régale
III Plein Jeu	1½’ Tierce	8’ Régale
16’ Régale	1½’ Larigot	4’ Régale
8’ Régale	II Cymbale	2’ Régale
4’ Chalumeau	8’ Trompette	

Mercer organ students and others from the community.

The instrument is a fine example of neo-classical organ building from the shop of Victor Gonzalez. It has fifteen independent stops and 18 ranks. Both

manual divisions (Grand Orgue and Récit) are under expression; the Montre 8 is in the façade, the Pedal Soubasse 16, Bourdon 8, and Flute 4 are exposed as is the Régale rank. The latter was added to the organ several years after the original installation in Paris and is on an off-set electric action chest. The organ otherwise has mechanical key and stop action, although the stops knobs turn allowing push-down combination pedals to activate whichever stops have been set. The organ has a wide dynamic range, sweet and gentle when the boxes are closed and full and robust when open. However, the sound is never terribly loud. It is appropriately voiced for a teaching studio and is a successful instrument for all of the repertoire. The manual compass is 61 notes while the pedal is 32 notes.

—Jack Mitchener

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Emmanuel Episcopal Church  
1970 Casavant, III/63

St. Francis Xavier Catholic Church  
2003 Berghaus, II/32

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Gavin Black, *Director*

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## Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. •=AGO chapter event, ••=RCCO centre event, +=new organ dedication, ++= OHS event.

Information cannot be accepted unless it specifies **artist name, date, location,** and **hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

### UNITED STATES East of the Mississippi

#### 15 DECEMBER

Candlelight Carols; Trinity Church, Boston, MA 4 pm, 7 pm  
Christmas concert; St. Malachy's, New York, NY 7 pm  
47th Annual *Messiah* Sing-In; Avery Fisher Hall, New York, NY 7:30 pm

#### 16 DECEMBER

Juilliard 415; Holy Trinity, New York, NY 12 noon  
American Boychoir; Metropolitan Museum of Art, New York, NY 7 pm

#### 17 DECEMBER

**Brett Maguire**, with choir; Mechanics Hall, Worcester, MA 12 noon  
Bach, *Christmas Oratorio*; St. Ignatius Loyola, New York, NY 7 pm  
**Betty Jo Couch**, with soprano; Advent Lutheran, Melbourne, FL 3 pm

#### 18 DECEMBER

**Daniel Brondel**, with choirs and brass; St. Patrick's Cathedral, New York, NY 7 pm  
**Richard Benedum**; Christ Church, Bradenton, FL 12:15 pm

#### 19 DECEMBER

**Daniel Sañez**; St. Malachy's, New York, NY 6:30 pm  
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm  
Cathedral Ringers; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
**James Gladstone**; First Congregational, Saginaw, MI 12:15 pm  
Quire Cleveland; Trinity Cathedral, Cleveland, OH 7:30 pm  
Handel, *Messiah*; The Palladium, Center for the Performing Arts, Carmel, IN, 8 pm  
Lakeside Singers; Fourth Presbyterian, Chicago, IL 8 pm

#### 20 DECEMBER

Handel, *Messiah*; Performing Arts Center, Purchase College, New York, NY 2 pm  
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm  
Nine Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 5 pm  
Quire Cleveland; Mary Queen of Peace, Cleveland, OH 7:30 pm  
**David Wickerham**; Phipps Center for the Arts, Hudson, WI 2 pm  
Handel, *Messiah*; Harris Theater for Music & Dance, Chicago, IL 3 pm

#### 21 DECEMBER

Lessons & Carols; Holy Trinity, New York, NY 5 pm  
The King's Singers; Washington National Cathedral, Washington, DC 7:30 pm  
Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am  
Quire Cleveland; Historic St. Peter's, Cleveland, OH 4 pm  
Bella Voce; St. Luke's Episcopal, Evanston, IL 3:30 pm  
**Keith Hampton**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
**Phillip Kloeckner**; Holy Name Cathedral, Chicago, IL 3:30 pm  
**Gerrit Lamain**; St. Stephen's Lutheran, St. Paul, MN 4 pm

#### 22 DECEMBER

Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

#### 23 DECEMBER

Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm

#### 24 DECEMBER

Festival of Nine Lessons & Carols; Grace Church, New York, NY 8 pm  
Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

#### 25 DECEMBER

**Christopher Betts & Benjamin Straley**; Washington National Cathedral, Washington, DC 5:15 pm

#### 26 DECEMBER

**Mark Pacoe**; St. Malachy's, New York, NY 6:30 pm

#### 28 DECEMBER

Lessons & Carols; Christ & St. Stephen's, New York, NY 11 am  
Bach Vespers; Holy Trinity, New York, NY 5 pm

#### 31 DECEMBER

Bach Vespers; St. Paul's Chapel, New York, NY 1 pm  
Cathedral Choir & Orchestra of St. John the Divine; Cathedral of St. John the Divine, New York, NY 7 pm  
**Karen Beaumont**; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

#### 4 JANUARY

Menotti, *Amahl & the Night Visitors*; Grace Church, New York, NY 4 pm  
**Karen Christianson**; Washington National Cathedral, Washington, DC 5:15 pm  
Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm

#### 5 JANUARY

Evensong; Emmanuel Church, Chestertown, MD 6 pm

#### 6 JANUARY

**Andrew Schaeffer**; Lutheran School of Theology, Chicago, IL 12:15 pm

#### 9 JANUARY

Charpentier, *Vespers*; Church of St. Joseph, New York, NY 7:30 pm

#### 10 JANUARY

Monteverdi, *Vespers of 1610*; St. Jean Baptiste, New York, NY 7:30 pm  
**Alan Morrison**, masterclass; First Presbyterian, Gainesville, FL 10 am  
Sarasota-Manatee Bach Festival II; Christ Church, Bradenton, FL 7:30 pm  
**Karen Beaumont**; First Unitarian Society, Milwaukee, WI 2 pm

#### 11 JANUARY

**Thomas Gaynor**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Carrollton Chorale; Calvary Lutheran, Cranford, NJ 3 pm  
**Janet Yieh**; Washington National Cathedral, Washington, DC 5:15 pm  
**Alan Morrison**; First Presbyterian, Gainesville, FL 4 pm  
Sarasota-Manatee Bach Festival II; Church of the Redeemer, Sarasota, FL 4 pm  
Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm  
**Aaron David Miller**, with harp; House of Hope Presbyterian, St. Paul, MN 4 pm

#### 12 JANUARY

Monteverdi, *Vespers of 1610*; St. Paul's Parish, Cambridge, MA 7:30 pm

#### 18 JANUARY

**Judith Hancock**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Cameron Carpenter**; Verizon Hall, Kimmel Center, Philadelphia, PA 7:30 pm  
**Katherine Meloan**; Washington National Cathedral, Washington, DC 5:15 pm  
Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm  
Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm  
**Kevin McKelvie**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
•**David Schrader**; First Presbyterian, LaGrange, IL 7 pm  
**Aaron David Miller**, silent film accompaniment; House of Hope Presbyterian, St. Paul, MN 2 pm  
**Gerrit Lamain**; St. Stephen's Lutheran, St. Paul, MN 4 pm

#### 19 JANUARY

•**Jonathan Rudy**; St. Francis Xavier Catholic Church, LaGrange, IL 10:45 am

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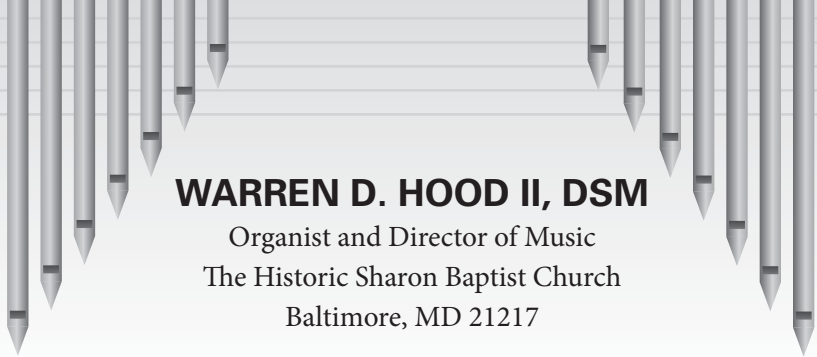
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## Calendar

•**Scott Montgomery**; Emmanuel Episcopal, LaGrange, IL 4 pm

20 JANUARY  
**Ken Cowan**; Elizabeth Hall, Stetson University, DeLand, FL 7:30 pm

22 JANUARY  
**David Higgs**; Daniel Chapel, Furman University, Greenville, SC 8 pm  
**Pamela Ruiter-Feenstra**; St. John's Episcopal, Tallahassee, FL 8 pm

23 JANUARY  
**Gavin Black**, harpsichord; Christ Congregation, Princeton, NJ 8 pm  
**Cameron Carpenter**; Majestic Theatre, Gettysburg, PA 7:30 pm  
**Alan Morrison**; St. Bridget Catholic Church, Richmond, VA 7:30 pm  
**David Higgs**, masterclass; Daniel Chapel, Furman University, Greenville, SC 10 am  
Hymn festival; St. John's Episcopal, Tallahassee, FL 7 pm  
**Nicole Marane**, Prokofiev, *Peter and the Wolf*; Peachtree Road United Methodist, Atlanta, GA 12 noon  
**Jack Mitchener**; Christ Episcopal, Macon, GA 7:30 pm  
**Jonathan Scofield**, with recorder; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
**Jeremy David Tarrant**; Christ Church Cranbrook, Bloomfield Hills, MI 7:30 pm

24 JANUARY  
*Judas Maccabeus*; St. Mary's, New Haven, CT 7:30 pm  
**Cameron Carpenter**; Performing Arts Center, Purchase College, SUNY, Purchase, NY 8 pm  
**Simon Thomas Jacobs**; Spivey Hall, Morrow, GA 3 pm

25 JANUARY  
**David Higgs**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm  
**Andrew Henderson**; Temple Emanu-El, New York, NY 4 pm  
Junior Choristers of the Grace Church Choirs; Grace Church, New York, NY 4 pm  
**Stephen Buzard**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Handel, *Judas Maccabeus*; St. Bartholomew's, New York, NY 7 pm  
**Mickey Thomas Terry**; Washington National Cathedral, Washington, DC 5:15 pm  
**Jonathan Rudy**; St. James' Episcopal, Richmond, VA 7 pm  
**Christopher Jacobson**; Duke University, Durham, NC 5 pm  
Evensong; St. Paul's Episcopal, Greenville, NC 5 pm  
**Jeannine Jordan**, with media artist, Bach & Sons; Prince of Peace Lutheran, North Largo, FL 4:30 pm  
Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm  
**Douglas Cleveland**; Valparaiso University, Valparaiso, IN 2 pm  
**Roger Stanley**; St. Chrysostom's, Chicago, IL 2:30 pm  
Bach, *Cantata 171*; Grace Lutheran, River Forest, IL 3:45 pm  
**Ken Cowan**; St. Patrick's, New Orleans, LA 4 pm

26 JANUARY  
**Craig Cramer**; Mercersburg Academy Chapel, Mercersburg, PA 7 pm  
**Tandy Dix**, with string trio; Baker Chapel, McDaniel College, Westminster, MD 7 pm  
**Stephen Alltop**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

27 JANUARY  
**Colin MacKnight**; Church of the Resurrection, New York, NY 8 pm  
**Douglas Cleveland**, masterclass; Valparaiso University, Valparaiso, IN 1:30 pm

29 JANUARY  
**Paul Cienniwa**, harpsichord, with baroque violin; First Church, Boston, MA 7:30 pm  
**David Shuler**; St. Luke in the Fields, New York, NY 8 pm  
**Cameron Carpenter**; Symphony Hall, Atlanta, GA 8 pm

30 JANUARY  
**Todd Wilson**, silent film accompaniment; St. Luke's Episcopal, Granville, OH 7 pm

**John W. W. Sherer**; Fourth Presbyterian, Chicago, IL 12:10 pm

31 JANUARY  
**Cameron Carpenter**; Symphony Hall, Atlanta, GA 7:30 pm

UNITED STATES  
West of the Mississippi

16 DECEMBER  
**Catherine Rodland**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm  
**Todd Wilson**; Renee & Henry Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

17 DECEMBER  
**Mary Preston**; Meyerson Symphony Center, Dallas, TX 12 noon

19 DECEMBER  
Festival of Nine Lessons & Carols; St. Mark's Cathedral, Minneapolis, MN 7:30 pm  
St. Martin's Chamber Choir; St. John's Cathedral, Denver, CO 7:30 pm  
Handel, *Messiah*; Benaroya Hall, Seattle, WA 8 pm  
**David Higgs**; Walt Disney Concert Hall, Los Angeles, CA 8 pm

20 DECEMBER  
Festival of Nine Lessons & Carols; St. Mark's Cathedral, Minneapolis, MN 7:30 pm  
Christmas Lessons & Carols; St. John's Cathedral, Denver, CO 3 pm  
Handel, *Messiah*; Benaroya Hall, Seattle, WA 1, 8 pm

21 DECEMBER  
**Gerrit Lamain**; St. Stephen's Lutheran, St. Paul, MN 4 pm  
Christmas Lessons & Carols; St. John's Cathedral, Denver, CO 3 pm  
Handel, *Messiah*; Benaroya Hall, Seattle, WA 2 pm  
**Christoph Tietze**, with flute; St. Mary's Cathedral, San Francisco, CA 4 pm

22 DECEMBER  
Handel, *Messiah*; Meyerson Symphony Center, Dallas, TX 7 pm  
Lessons & Carols; St. Mark's Cathedral, Seattle, WA 7:30 pm

23 DECEMBER  
Festival of Lessons & Carols; Benaroya Hall, Seattle, WA 7:30 pm

24 DECEMBER  
**Yoon-Mi Lim**; First United Methodist, Hurst, TX 9:30 pm

28 DECEMBER  
**Joan Chambers**; St. Mary's Cathedral, San Francisco, CA 4 pm  
**John Walko**; Legion of Honor, San Francisco, CA 4 pm

31 DECEMBER  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7 pm

1 JANUARY  
**Bradley Hunter Welch**; First United Methodist, Fort Worth, TX 6 pm

2 JANUARY  
**James Welch**; The Tabernacle, Temple Square, Salt Lake City, UT 12 noon

4 JANUARY  
**Nigel Potts**, with mezzo-soprano; Our Lady of Lourdes, Sun City West, AZ 3 pm  
Epiphany Lessons & Carols; St. Mary's Cathedral, San Francisco, CA 4 pm

8 JANUARY  
**Sarah Garner**; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

10 JANUARY  
**Cameron Carpenter**; Denver Performing Arts, Denver, CO 7:30 pm

11 JANUARY  
**Paul Jacobs**; Cathedral of St. Helena, Helena, MT 4 pm  
**Benjamin Sheen**; All Saints' Episcopal, Phoenix, AZ 3 pm  
**Nigel Potts**; American Lutheran, Prescott, AZ 3 pm  
**Felix Hell**; Sunnyside Seventh-Day Adventist, Portland, OR 4 pm



## Calendar

**Ryan Enright**; St Mark's Episcopal, Berkeley, CA 6 pm  
**James Welch**; St. Bede's Episcopal, Menlo Park, CA 4 pm  
**Anthony Newman**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

15 JANUARY

**Gail Archer**; Aspen Community Church, Aspen, CO 8 pm

16 JANUARY

**Jens Korndörfer**; Christ Episcopal, Little Rock, AR 7:30 pm

**Tom Trenney**; Lovers Lane United Methodist, Dallas, TX 8:30 am improvisation class, 1 pm pastoral musician workshop

**Gail Archer**; Christ Episcopal, Las Vegas, NV 4 pm

17 JANUARY

**Cameron Carpenter**; Morton H. Meyerson Symphony Center, Dallas, TX 6 pm

**Tom Trenney**; Lovers Lane United Methodist, Dallas, TX 8:30 am improvisation class, 1 pm pastoral musician workshop, 3:45 pm choir workshop

18 JANUARY

**Tom Trenney**, choir workshop; Lovers Lane United Methodist, Dallas, TX 3:45 pm

**Denise Lanning**; St. John's Cathedral, Denver, CO 2:30 pm

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

**Simon Thomas Jacobs**; Trinity Lutheran, Lynnwood, WA 7 pm

**Gail Archer**; St. Mary's Cathedral, San Francisco, CA 4 pm

23 JANUARY

**Tom Trenney**; First Congregational, Sioux Falls, SD 7:30 pm

**Isabelle Demers**; Catalina United Methodist, Tucson, AZ 7 pm

25 JANUARY

**Jennifer Pascual**; Keller Hall, University of New Mexico, Albuquerque, NM 3 pm

**Mark Brombaugh**, with English horn; St. Mark's Episcopal Cathedral, Seattle, WA 2 pm

**JungHae Kim**, harpsichord; Resurrection Parish, Santa Rosa, CA 3:30 pm

**Paul Jacobs**; Davies Symphony Hall, San Francisco, CA 3 pm

**Ennio Cominetti**; St. Mary's Cathedral, San Francisco, CA 4 pm

**Scott Dettra**; Memorial Chapel, University of Redlands, Redlands, CA 3 pm

**Isabelle Demers**; Concordia University Center, Irvine, CA 4 pm

30 JANUARY

**Raymond Nagem**; St. John's Cathedral, Denver, CO 7:30 pm

**Tom Trenney**, workshop; Lake Grove Presbyterian, Lake Oswego, OR 7, 8:30 pm

31 JANUARY

**Tom Trenney**, workshop; Lake Grove Presbyterian, Lake Oswego, OR 9 am, 10:30 am, 1 pm

INTERNATIONAL

15 DECEMBER

Messiaen, *La Nativité du Seigneur*; York Minster, York, UK 6 pm

16 DECEMBER

**Nicholas King**; Marlborough Road Methodist, St. Albans, UK 12:30 pm

18 DECEMBER

**Stephanie Burgoyne & William Vandertuin**; St. Peter's Anglican, Mississauga, ON, Canada 12 noon

19 DECEMBER

Handel, *Messiah*; Southwark Cathedral, Southwark, UK 7:30 pm

20 DECEMBER

Christmas concert; Southwark Cathedral, Southwark, UK 6 pm

21 DECEMBER

**Stephen Tharp**; Konstantinbasilika Trier, Trier, Germany 4 pm

**Christopher Gray & Luke Bond**; Truro Cathedral, Cornwall, UK 6 pm

**Daniel Cook**; Westminster Cathedral, London, UK 4:45

**Martin Ford**; Westminster Abbey, London, UK 5:45 pm

23 DECEMBER

Festival of Nine Lessons & Carols; Truro Cathedral, Cornwall, UK 7 pm

24 DECEMBER

Festival of Nine Lessons & Carols; Truro Cathedral, Cornwall, UK 7 pm

26 DECEMBER

**Ian Tracey**; Liverpool Cathedral, Liverpool, UK 1:15 pm

27 DECEMBER

Advent & Christmas concert; St. Salvator, Prague, Czech Republic 5 pm

28 DECEMBER

**Jeremy Woodside**; Westminster Abbey, London, UK 5:45 pm

31 DECEMBER

**Marketa Hejskova & Drahoslav Gric**, with soprano and violin; St. Martin in the Wall Church, Prague, Czech Republic 7 pm

1 JANUARY

**Linda Cechova Sitkova**, with trumpet; St. Nicholas, Prague, Czech Republic 5 pm

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## Calendar

2 JANUARY

**Philip Underwood**; St. Bartholomew's, Cheshire, UK 1:15 pm

4 JANUARY

**Jeremy Lloyd**; Westminster Abbey, London, UK 5:45 pm

6 JANUARY

**Anthony Gritten**; Wesley's Chapel, London, UK 1:05 pm

**Maria Camahort**; Southwark Cathedral, London, UK 3:15 pm

8 JANUARY

**Philip Bricher**; St. Margaret's, Leicester, UK 1 pm

10 JANUARY

**Michael Pain**; Rochdale Town Hall, Greater Manchester, UK 12 pm

11 JANUARY

**Benjamin Bloor**; Westminster Cathedral, London, UK 4:45

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

12 JANUARY

**Alexander Binns**; Southwark Cathedral, Southwark, UK 3:15 pm

15 JANUARY

**Cameron Carpenter**; Winspear Centre, Edmonton, AB, Canada 7:30 pm

17 JANUARY

**Willibald Guggenmos**; St. Albans Cathedral, Hertfordshire, UK 5:30 pm

18 JANUARY

**Brink Bush**; Westminster Cathedral, London, UK 4:45

**Karen Christianson**; Westminster Abbey, London, UK 5:45 pm

19 JANUARY

**Brink Bush**; Southwark Cathedral, Southwark, UK 1 pm

21 JANUARY

**Ben Bloor**; Reading Town Hall, London, UK 1 pm

22 JANUARY

**Hans-Georg Reinertz**; St. Margaret Lothbury, London, UK 1:10 pm

25 JANUARY

**Roger Judd**; Westminster Cathedral, London, UK 4:45

**James O'Donnell**; Westminster Abbey, London, UK 5:45 pm

26 JANUARY

**Peter Wright**; Southwark Cathedral, London, UK 1 pm

30 JANUARY

**Christian Lane**; Holy Rosary Cathedral, Vancouver, BC 8 pm

### Lessons & Carols

3 DECEMBER

St. Michael and All Angels Episcopal, Sanibel, FL 6 pm

6 DECEMBER

Christ & St. Stephen's, New York, NY 5 pm

Lawrence Memorial Chapel, Appleton, WI 1 pm, 4 pm

7 DECEMBER

Grace Church, New York, NY 4 pm

Vassar College, Poughkeepsie, NY 7 pm

Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am

Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Emmanuel Church, Chestertown, MD 4 pm

Peachtree Road United Methodist, Atlanta, GA 5:30 pm

Christ Church, Bradenton, FL 11 am

Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am

Alice Millar Chapel, Evanston, IL 10:40 am

Episcopal Church of the Ascension, Stillwater, MN 8 pm

Palmer Episcopal, Houston, TX 5 pm

10 DECEMBER

Grace Church, New York, NY 12:15 pm

14 DECEMBER

St. Vincent Ferrer, New York, NY 3 pm

Madison Avenue Presbyterian, New York, NY 4 pm

Grace Church, New York, NY 4 pm

Shadyside Presbyterian, Pittsburgh, PA 4 pm

St. Paul's Episcopal, Greenville, NC 5 pm

Cathedral Church of the Advent, Birmingham, AL 3 pm

15 DECEMBER

Trinity Church, Boston, MA 4 pm, 7 pm

19 DECEMBER

St. Mark's Cathedral, Minneapolis, MN 7:30 pm

20 DECEMBER

Cathedral Church of St. Paul, Detroit, MI 5 pm

St. Mark's Cathedral, Minneapolis, MN 7:30 pm

St. John's Cathedral, Denver, CO 3 pm

21 DECEMBER

Holy Trinity, New York, NY 5 pm

St. John's Episcopal, Hagerstown, MD 10:15 am

St. John's Cathedral, Denver, CO 3 pm

22 DECEMBER

St. Mark's Cathedral, Seattle, WA 7:30 pm

23 DECEMBER

Benaroya Hall, Seattle, WA 7:30 pm

Truro Cathedral, Cornwall, UK 7 pm

24 DECEMBER

Grace Church, New York, NY 8 pm

Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

Truro Cathedral, Cornwall, UK 7 pm

28 DECEMBER

Christ & St. Stephen's, New York, NY 11 am

4 JANUARY

St. Mary's Cathedral, San Francisco, CA 4 pm

GAIL ARCHER, Sinsinawa Mound, Sinsinawa, WI, July 2: *Praeludium in e*, Bruhns; *Allein Gott in der Hoh sei Ehr*, BWV 662, *Komm Heiliger Geist*, BWV 651, Bach; *Fantasie und Fuge*, op. 30, *Wie schön leuchtet der Morgenstern*, Senfter; *And the greatest of these is love*, Borzova; *Prelude, Petit Canon, Improvisation*, Boulanger; *Te Deum*, Demessieux.

MARIE RUBIS BAUER & MICHAEL BAUER, Sinsinawa Mound, Sinsinawa, WI, July 9: *Praeambulum in d*, *Praeambulum in G*, Scheidemann; *Differencias*, Arauxo; *Ave Maris Stella*, Cavazzoni; *Toccata per le levatione (Missa degli Apostoli)*, Frescobaldi; *Toccata*, Rossi; *Fantasia Ut, Re, Mi, Fa, Sol, La*, Sweelinck; Hymn (*Flights of Fancy*), Albright; N° VIII (*Meditations sur le Mystère de la Saint Trinité*), Messiaen; Penitence and Realization (*Job*), Eben; *Kairos*, Decker.

HENRI-FRANCK BEAUPÉRIN, St. James United Church, Montreal, QC, Canada, August 5: Improvisation; *Troisième Choral*, Franck; *The 94th Psalm: Sonata for Organ in c*, Reubke; Improvisation.

PETER RICHARD CONTE, with Andrew Ennis, Shepherd of the Bay Lutheran Church, Ellison Bay, WI, July 27: *Grand Choeur in D*, Guilmant; *Ave Maria (Otello)*, Verdi, transcr. Ennis; *Funeral March of Marionette*, Gounod, transcr. Conte; *Concerto in G*, BWV 592, Ernst, transcr. Bach; *Mondscheinsonate (Capriccio)*, Strauss, transcr. Conte; *Pastorale*, BWV 590, Mattheus-Final, BWV 244 (*Bach's Memento*), Bach, transcr. Widor; *Elsa's Procession to the Cathedral (Act II, Lohengrin)*, Wagner, transcr. Conte; *Prelude to Act I (La Traviata)*, Verdi, transcr. Conte; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Claire de Lune*, Debussy, transcr. Conte; *Andante in F*, KV 616, Mozart; *Nessun dorma (Turandot)*, Puccini, transcr. Ennis; *A Song of Sunshine*, Hollins; *Suite from Carmen*, Bizet.

KEN COWAN, with Lisa Shihoten, violin, Shepherd of the Bay Lutheran Church, Ellison Bay, WI, June 15: *Capriccio for violin and organ*, Hakim; *Sonata No. 1 in f*, Mendelssohn; *Garden Scene (Much Ado About Nothing)*, Korngold; *Chaconne in g*, Vitali; *Toccata in E*, BWV 566, Bach; *Violin Concerto*, op. 14, Barber.

GRADY E. COYLE, Northridge Presbyterian, Dallas, TX, August 24: *Passacaglia in c*, BWV 582, Bach; *Onder Een Linden Groen*, Sweelinck; *Herzlich tut mich verlangen*, Schmücke dich, o liebe Seele, O Gott, du frommer Gott (*Chorale Preludes*, op. 122), Brahms; *Perpetuum Mobile*, Middelschulte; *Toccata*, Sharpe; *Choral in b*, Franck; *Cornet*

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*Voluntary in G*, Walond; *Adagio in E*, Bridge; *Orb and Sceptre*, Walton.

PHILIP CROZIER, St. James United Church, Montreal, QC, Canada, June 3: *Impetuoso*, Wiedermann; *Toccata*, op. 7, no. 3, Barié; *Praeludium in e*, Bruhns; *Mouvement*, Berveiller; *Variations on 'Good King Wenceslas'*, Eben; *Aria in F*, BWV 587, Bach; *Balade en mode phrygien*, Alain; *Canzon Quarta*, Frescobaldi.

Regensburg Dom, Regensburg, Germany, July 16: *Impetuoso*, Wiedermann; *Deux danses à Agni Yavishta*, Postlude pour l'office de Complies, Intermezzo, Alain; *Toccata*, op. 7, no. 3, Barié; *Adagio*, Bédard; *Praeludium in e*, Bruhns; *Mouvement*, Berveiller; *Pièce d'Orgue*, Calvière; *Komm, Heiliger Geist*, Herre Gott, Tunder; *Variations on 'Good King Wenceslas'*, Eben.

DAVID ENLOW, Cathedral Basilica of St. Peter, London, ON, Canada, July 8: *Suite 'in Holberg's time'*, Grieg; *Fantasy in f*, K. 608, Mozart; *Grand Pièce Symphonique*, Franck; *Cortège et Litanie*, Dupré; *Petite Suite*, Debussy.

ERIK FLOAN, Shrine of Our Lady of Guadalupe, La Crosse, WI, August 10: The Emperor's Fanfare (*Sixth Double Concerto*), Soler, arr. Biggs; *Magnificat VIII. Toni*, Scheidemann; *Solemn Prelude on a Theme of Thomas Tallis*, Near; *Come Down, O Love Divine*, Biery; *Herzlich Lieb*, Floan; *Trumpet Tune in D*, Johnson; *Scherzo (Symphony No. 2)*, Vierné; *Praeludium et Fuga a 5*, BWV 522, Bach.

ALEXANDRA FOL, St. James United Church, Montreal, QC, Canada, June 10: *Prelude on Pange Lingua*, Cornell; *In dulci jubilo*, *Praeludium in G*, Credo, *Praeludium in C*, BWV 547, Bach; *Clipous*, Fol; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Privatum II*, Abbate; *Toccata e Fuga in d*, Unknown.

KURT-LUDWIG FORG, St. James United Church, Montreal, QC, Canada, July 15: *Toccata in F*, BWV 540, Bach; *Three Chorale Preludes*, Krebs; In Paradisum (*Requiem*, op. 48), Fauré; *Sonate No. 11 en ré mineur*, op. 148, Rheinberger.

DENIS GAGNÉ, St. James United Church, Montreal, QC, Canada, July 8: *Suite du deuxième ton*, Clérambault; *O du mein holder Abendstern*, Wagner, transcr. Warren; *Suite du deuxième ton*, Bédard; *Voluntary VII*, Stanley; *Wachet auf, ruft uns die Stimme*, BWV 645, Bach; *Marche triomphale sur le choral Nun danket alle Gott*, op. 65, Karg-Elert.

PATRICIA GALLAGHER, OP, Sinsinawa Mound, Sinsinawa, WI, June 11: *Paean*, Moore; *Cradle Song*, Howells; *Scherzo*, Ridout; *Concerto in d*, RV 565, Vivaldi, arr. Bach; *O Gott du frommer Gott*, *Schmücke dich, o liebe Seele*, Brahms; *Fantasia and Fugue in c*, BWV 537, Bach; *Arabesque*, Carillon, Vierné.

MATTHEW HALL, Old West Church, Boston, MA, August 19: *Fantasia and Fugue in c*, BWV 537; *Allein Gott in der Höh' sei Ehr'*, BWV 717 manualiter, BWV 663 à 2 claviers et pédale, BWV 711 manualiter, BWV 677 manualiter; *Prelude and Fugue in E-flat*, BWV 552, Bach.

JAMES HAMMANN, Sinsinawa Mound, Sinsinawa, WI, June 25: *Festival Voluntary*, op. 87, Peeters; *Chant de Paix*, Langlais; *Concerto in a for Two Violins*, BWV 593, Vivaldi, transcr. Bach; *Andante with Variations*, Mendelssohn; *Introduction and Passacaglia*, Reger; *Clair de lune (Pièces de Fantaisie)*, Vierné; *Toccata in D*, Kinder.

DAVID JONIES, Sinsinawa Mound, Sinsinawa, WI, June 18: *Imperial March*, op. 32, Elgar; *Praeludium in E*, BuxWV 141, Buxtehude; *Organ Concerto in B-flat*, op. 4, no. 2,

Handel, arr. Dupré; *Fugue on the Magnificat*, BWV 733, Bach; *Concert Variations on The Star Spangled Banner*, op. 23, Buck; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Pasticcio (Organ Book)*, Langlais; *Andantino*, op. 51, Final (*Symphony No. 1*, op. 14), Vierné.

MATTHIEU LATREILLE, St. James United Church, Montreal, QC, Canada, July 29: *Wir danken dir, Gott*, BWV 29, Bach, transcr. Dupré; *Allein Gott in der Höh' sei Ehr*, BWV 662, *Jesus Christus, unser Heiland*, Manualiter, BWV 666, *Jesus Christus, unser Heiland*, Pedaliter, BWV 665, Bach; *Choral dorian*, *Variations sur un thème de Clément Janequin*, Alain; *Prélude et fugue sur le nom d'Alain*, op. 7, Duruflé.

MARK W. MCCLELLAN, Sinsinawa Mound, Sinsinawa, WI, June 4: *Trumpet Tune*, German; *Brollöpstäg Hochzeitsmarsch*, Hagg; *Festival March*, Hackett; *Sonata for Organ in the style of a military band that sounds like a March*, Gherardeschi; *Arioso*, Bach; *God of Grace, and God of Glory*, Manz; *Jubilation Suite*, Young; *Hornpipe Humoresque*, Rawsthorne.

FLORENCE MISTRIC, Trinity Lutheran Church, Cleveland, OH, July 2 and 9: *Fantasia in g*, BWV 542, Bach; *Prelude, Fugue and Variation*, Franck; *Prelude and Fugue in f*, *Prelude and Fugue in g*, Dupré.

FRANCINE NGUYEN-SAVARIA, St. James United Church, Montreal, QC, Canada, July 22: *Prelude and fugue in g*, *Schmücke dich, O liebe Seele*, op. 122, no. 5, O wie selig seid ihr doch, op. 122, no. 6, Brahms; *Romance (Quatrième Symphonique)*, op. 32), *Carillon de Westminster*, op. 54, no. 6, Vierné; *Le Jardin suspendu*, Litanies, Alain.

REIKO OKAMOTO, Old West Church, Boston, MA, August 5: *Offertoire sur les grands jeux (Messe pour les Couvents)*, Couperin; *Passacaglia*, BuxWV 161, Buxtehude;

*Kingsfold*, Sakamoto; *Schmücke dich, O liebe Seele*, BWV 654, *Prelude and Fugue in E-flat*, BWV 552, Bach.

JAY PETERSON, Sinsinawa Mound, Sinsinawa, WI, July 16: *Praeludium in e*, Bruhns; *Why are you so troubled, my heart? (Tablatura Nova*, SSWV 127), Scheidt; *Andante Sostenuto (Symphony Gothique*, op. 70), Widor; *Choral (Second Symphony*, op. 20), Vierné; *Ciacona in f*, Pachelbel; *Prelude and Fugue in d*, BWV 539, Bach; *Thème et variations (Homage à Frescobaldi)*, Langlais; *Variations on Veni Creator*, op. 4, Duruflé.

MALCOLM RUDLAND, St. James United Church, Montreal, QC, Canada, July 1: *Prelude and Fugue in G*, BWV 541, Bach; *Sonata in c*, Pescetti; *Sleigh Ride*, Delius; *Toccata on 'Jilian of Berry'*, Collins; *Fugue on 'Fair and True'*, Wetherell; *Coronation March: Orb and Sceptre*, Walton.

STEPHEN SCHNURR, First Congregational Church Building, Christ Church, Michigan City, IN, July 2: *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *Prélude*, op. 29, no. 1, Pierné; *Humoresque 'L'organo primitivo'*, Yon; *Scherzoso*, Passacaglia (*Sonata VIII in e*, op. 132), Rheinberger.

ANDREW SENN, Old West Church, Boston, MA, August 26: *Toccata alla Rumba*, Willscher; *Fantasy in f*, K. 608, Mozart; *Toccata and Fugue in a*, op. 80, Reger; *Sei gegrüßet, Jesu gütig*, BWV 768, Bach.

LYNN TRAPP, Loyola University, Chicago, IL, August 17: *Praeludium in D*, Buxtehude; *Three Pieces for Organ*, Boulanger; *Te Deum*, Cantilene, *Fantasy on Easter Dismissal Chant*, Trapp; *Fantaisie-Improvisation sur l'Ave maris stella*, Tournemire; *Pastorale*, Scherzo, Alain; *Toccata and Fugue in F*, BWV 540, Bach; *Still Be My Vision*, As If the Whole Creation Cried (*Triptych for Organ*), Paulus.

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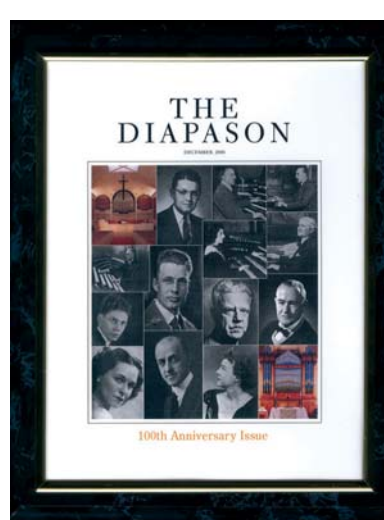
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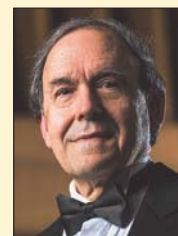
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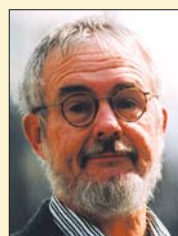
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