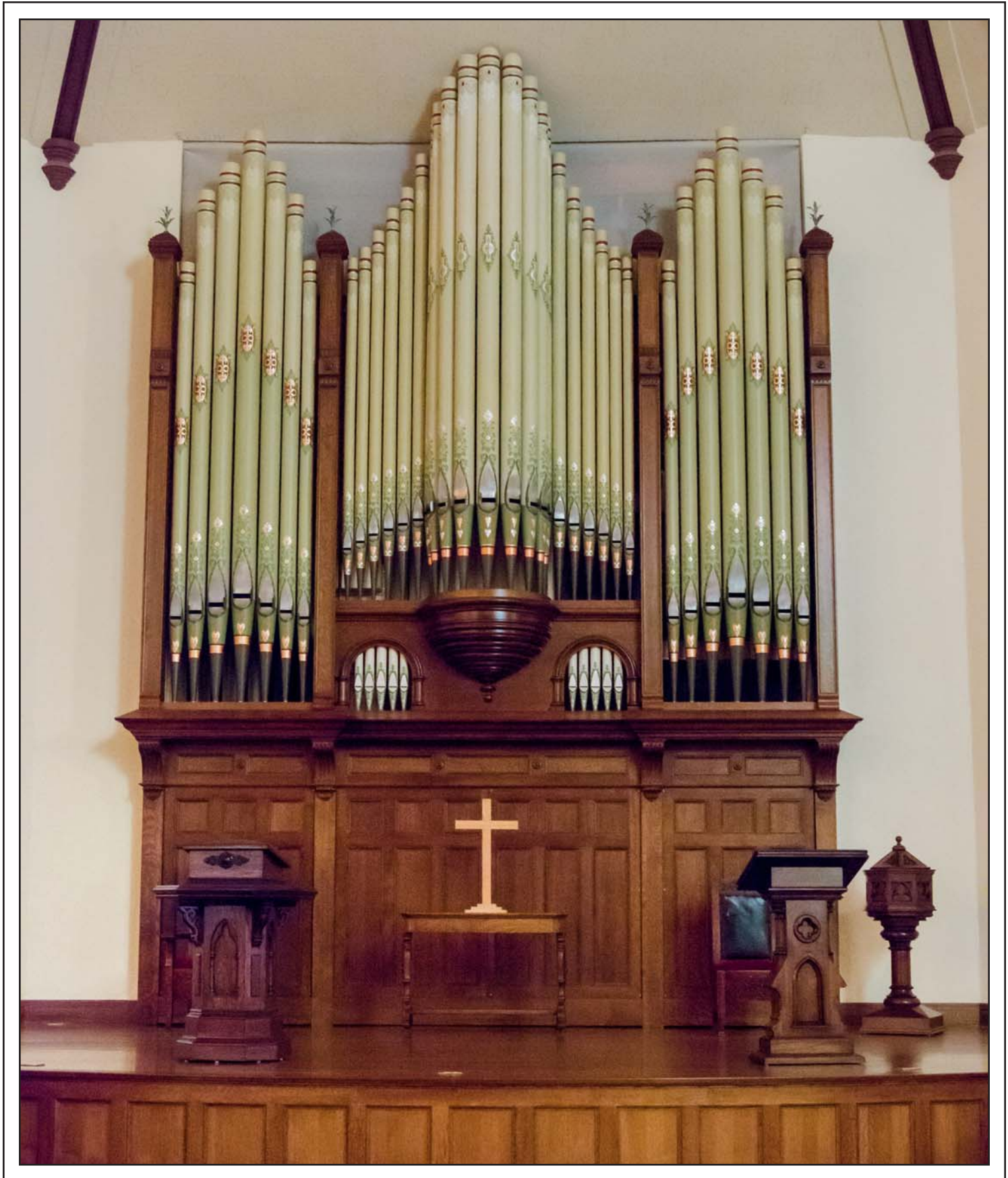


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DECEMBER 2015



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Cover feature on pages 26-27

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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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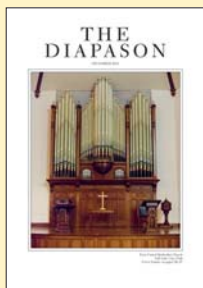
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**GAVIN BLACK**  
On Teaching

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**Carolyn Shuster Fournier**  
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**Andrew Schaeffer**  
**Jay Zoller**  
**Leon Nelson**

## Editor's Notebook

### In this issue

This month's features profile composers. Steven Young writes of the life and music of Frenchman Pierre Kunc (1865–1941), and Brenda Portman interviews Dutch composer Ad Wammes (perhaps best known for *Miroir*), focusing on a recent work originally written for a mechanical organ, *The Busy Drone*. And Mander Organs has created a taste-inspiring new instrument.

John Bishop has welcomed a new grandson, and he muses on how the arts might be in this child's future. Gavin Black begins a discussion about playing fast. Our cover feature this month is Bigelow & Co. Organ Builders' installation at First United Methodist Church, Salt Lake City.

### "20 under 30" nominations are open

Nominations are now open for our "20 under 30" Class of 2016. Nominations can be submitted via The-Diapason.com (click on "20 under 30") or by e-mail (to jrobinson@sgcmail.com), or through the post (THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005).



## Letters to the Editor

### John Bishop

I always enjoy John Bishop's enlightening columns though I know nothing of organ building. In view of his distinctly heartfelt "requiem" for John Scott, I'm confident that had he pursued a career in letters he'd have been equally successful.

Write on, John.

Gene A. Russell  
Nashville, Tennessee

### Catholic observations

Observation 1. Writers in THE DIAPASON regularly stumble over the French word *abbé*, which in French has two meanings. An *abbé* is a male who has become a cleric, that is, a member of the diocesan clergy, though not necessarily a priest. (Had I been French, I would, as a tonsured seminarian, once have been an *abbé* myself. I thought the better of it.) Ordained diocesan priests are addressed as "Abbé." Priest-members of religious

orders, however, are called "Révérend Père." So, therefore, not all abbés are priests, and not all priests are abbés.

But, should a not-abbé priest be elected head of a Benedictine monastery, this good monk, who was not an abbé, becomes an abbé—in English an abbot, but never a member of the diocesan clergy. The French just use the same word in two meanings, whereas we in English use two words, cleric and abbot.

Hence it's really bizarre for a text to state that Bonnet the abbot had a church wedding. (September issue, p. 23.) He was a Benedictine oblate, that is, a lay "fellow traveler" affiliated with the Benedictines. Under Catholic Canon Law a real abbot could not validly marry. Catholic books contain the charming phrase that such an unfortunate "attempted marriage."

Observation 2. The words mystic and mysticism. Commentators on religious

music all too often hold forth on mysticism, apparently ignoring that Catholic mysticism has a large and detailed specialist literature, ranging from the 16th-century St. John of the Cross to the 20th-century Thomas Merton. Perhaps the clearest exposition of such matters can be found in the philosopher Jacques Maritain's books *The Degrees of Knowledge* and *The Range of Reason*. Also useful are the short books of the Dominican friar M. A. Couturier. For them, artistic inspiration and veritable mysticism are quite distinct. The former results in an external artifact; the latter leads to an inner silence with some features akin to those found in the great Asian religions.

To the informed reader, much discussion of figures like Messiaen reads more like L. Frank Baum than Thomas Merton.

Joseph Fitzer  
La Grange, Illinois

## Here & There

### Events



**Holy Name Cathedral, Chicago, Flentrop organ**

**Holy Name Cathedral, Chicago, Illinois, continues its annual tradition of**

Advent organ recitals and Vespers. The series began November 29 with a recital by David Jonies. Recitals start at 3:30 p.m. and are immediately followed by Vespers at 4 p.m.: December 6, Richard Hoskins; 12/13, Stephen Schnurr; 12/20, Jay Peterson. For information: [holynamcathedral.org](http://holynamcathedral.org).

**Morrison United Methodist Church, Leesburg, Florida, announces organ recitals at noon: December 2 and February 24, David Bellows; March 2, Josiah Armes; 3/9, Ken Stoops. For information: [www.morrisonumc.org](http://www.morrisonumc.org).**

**Methuen Memorial Music Hall, Methuen, Massachusetts, presents holiday music events: December 4, Holiday Open House. "A Merry Music Hall Christmas," featuring music for organ and trumpet, will be presented 12/5 with Ray Cornils at the console and 12/6 with Peter Sykes. For information: [www.mmmh.org](http://www.mmmh.org).**

**Quire Cleveland** continues its concerts: Carols for Quire VII, December 4 (7:30 p.m., Trinity Cathedral), 12/5 and 12/6 (4 p.m., St. Peter Church); music of William Byrd, May 21 (7:30 p.m., St. Bernard Church, Akron) and 5/22 (4 p.m., St. Peter Church, Cleveland). For information: [quirecleveland.org](http://quirecleveland.org).

**The Cathedral Church of the Advent, Birmingham, Alabama, continues concerts, all free and open to the public: December 4, Frederick Teardo; 12/20, Cathedral Ringers Handbell Ensemble. For information: [adventbirmingham.org](http://adventbirmingham.org).**

**The University of Cincinnati College-Conservatory of Music** presents concerts at Corbett Auditorium, Cincinnati, Ohio: December 5 and 6, Feast of Carols, featuring multiple choirs; 12/12, Cincinnati Children's Choir holiday concert; February 13, Honegger, *Joan* ▶ page 4

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*of Arc at the Stake*; April 23 (at Knox Presbyterian Church, Cincinnati), choral music on Shakespearean texts. For information: ccm.uc.edu.

**The Houston Chamber Choir** continues its 20th-anniversary season: December 5, Britten, *St. Nicolas*; 12/12 and 12/13, Christmas at the Villa; January 31, 17th annual Invitational School Choral Festival; March 5, "Mexicantos," five centuries of Mexican choral treasures; May 22, "Just Gettin' Started," jazz music with bassist Christian McBride. For information: houstonchamberchoir.org.

**The Indianapolis Symphonic Choir** presents the 25th anniversary celebration of its annual Festival of Carols. Performances take place at the Scottish Rite Cathedral in downtown Indianapolis (December 6, 7 p.m.) and the Palladium at the Center for the Performing Arts in Carmel (12/18 and 12/19 at 8 p.m., 12/20 at 3 p.m.). Tickets may be purchased at [indychoir.org](http://indychoir.org).

The Indianapolis Symphonic Choir also presents: 12/13, Handel's *Messiah*; January 29–31, Holst's *The Planets*; April 2, Bach's *St. John Passion*; May 13, Pops: A Choral Spectacular; 5/20, 5/21, Duruflé *Requiem*; June 10 and 12, Bizet's *Carmen*. For information: [indychoir.org](http://indychoir.org).

**St. George's Episcopal Church**, St. Louis Park, Minnesota, presents an Advent Festival Evensong December 6 at 3:30 p.m., featuring the choir, with soprano Dorothy Benham, mezzo Elizabeth Woolner, organist and choirmaster Randall Egan, and harpist Rachel Brandwein. Works include Bach, *Lobet den Herrn*; McCabe, *Magnificat & Nunc Dimittis*; Mendelssohn, *I Waited for the Lord*. For information: [stgeorgesonline.org](http://stgeorgesonline.org).

**TENET** continues its concerts, at various venues in New York City: December 12, Praetorius: A Weihnachts Celebration; January 4, February 5, and 2/6, Music of the Ars Subtilior; 2/27 and 2/28, Buxtehude's *Membra Jesu Nostri*; March 6, The Secret Lover; April 16, Monteverdi's Madrigals of War and Love; May 20, Music of the Burgundians. For further information: [www.tenet.nyc](http://www.tenet.nyc).

**St. John's Episcopal Church**, West Hartford, Connecticut, continues its music series: December 13, Candlelight Festival of Nine Lessons and Carols; January 3, Scott Lamlein; 1/8, silent film screening with Jason Roberts; February 7, Natasha Ulyanovsky; March 6, Kari Miller; April 3, Ben Gessner; 4/9,

Rick Ericksen, organ, Donald Meineke, harpsichord, with dance interpretation, Bach, *Art of Fugue*; May 1, Vaughn Mauren; 5/22, Rutter, *Requiem*; June 5, Scott Lamlein. For information: [www.sjparish.net](http://www.sjparish.net).

**Crescent Avenue Presbyterian Church**, Plainfield, New Jersey, continues its concerts: December 13, Christmas Carol Sing; February 21, Competition Winners' Recital; March 13, Festival of Organists; 3/25, Good Friday Tenebrae; April 9, Crescent Choral Society, Simply Schubert; May 22, Crescent Singers. For information: [crescentconcerts.org](http://crescentconcerts.org).

**Shadyside Presbyterian Church**, Pittsburgh, Pennsylvania, continues its music series: December 13, Advent concert; 12/24, Candlelight service; January 31, Nathan Carterette, piano; February 21, Chatham Baroque; April 10, Ayreheart; 4/17, Choral Evensong. For information: [www.shadysidepres.org](http://www.shadysidepres.org).

**Christ Episcopal Church**, Easton, Maryland, continues concerts: December 13, Advent Lessons & Carols; January 31, Peter DuBois; February 21, Matthew Daley, piano; March 20, Bach, *St. John Passion*; April 3, Edward Taylor from Carlyle Cathedral, England; May 1, Wes Lockfaw, with Christopher Sala, trumpet. For information: [www.christchurcheaston.org](http://www.christchurcheaston.org).

**South Church**, New Britain, Connecticut, continues its music series: December 20, Candlelight Festival of Lessons & Carols; April 10, Organized Rhythm: Clive Driskill-Smith, organist, and Joseph Gramley, percussionist; May 15, Lorelei Ensemble. For information: [www.musicseries.org](http://www.musicseries.org).

**Musica Sacra**, New York City, continues its concerts: December 22, Carnegie Hall, Handel's *Messiah*; March 9, Alice Tully Hall, Lincoln Center, Mozart's *Solemn Vespers*, K. 339, and *Deborah*, a newly commissioned oratorio by American composer Evan Fein. For information: [www.musicasacrany.com](http://www.musicasacrany.com).

**National Conference for Sacred Music** will be held January 6–8 in Corpus Christi, Texas. Sponsored by the Association of Lutheran Church Musicians, the Presbyterian Association of Musicians, and the Fellowship of United Methodists in Music and Worship Arts, the conference will include sessions on worship planning ideas, choral technique, handbells, working with children, and reading new publications from Augsburg Fortress, Hinshaw, and MorningStar Music. Featured presenters



Iain Quinn, Sarah Gilbert, Amy Nungesser, Margaret-Mary Owens, and Chad Spears

On September 29, the **College of Music at Florida State University** presented a concert to celebrate the hundredth anniversary of the birth of Vincent Persichetti. The program was devised by Iain Quinn, assistant professor of organ and coordinator of sacred music. Chad Spears performed *Piano Sonata No. 10*, op. 67, Margaret-Mary Owens played the *Auden Variations for Organ*, op. 136, Amy Nungesser performed the *Dryden Liturgical Suite for Organ*, op. 144, and Sarah Gilbert gave a pre-concert talk titled "Grit and Grace: Persichetti's Modern Traditionalism." The performance took place in the Opperman Music Hall.



Philip Pampreen and Seamus Gethicker



On June 20, 2015, the **Young Organist Collaborative**, centered in Portsmouth, New Hampshire, awarded its annual Penn Brown Memorial Scholarship for Advanced Organ Study to **Philip Pampreen** of Dover, New Hampshire, and **Seamus Gethicker** of Bath, Maine. Qualified applicants completed a judged audition for the Penn Brown conducted on the Lively-Fulcher organ at Christ Episcopal Church in Exeter, New Hampshire. The collaborative, funded exclusively by donations, supports seventh- through twelfth-grade students in southern Maine, seacoast New Hampshire, and northeastern Massachusetts by providing financial support for lessons with local organists, opportunities for masterclasses with well-known organists, and field trips to area pipe organs and organbuilders. The Penn Brown scholarship pays for 24 lessons of additional advanced study, and is named in honor of the late C. Pennington Brown, a passionate YOC supporter.

include David Cherwien, Eric Nelson, Susan Briehl, Heather Williams Potter, Jackson Henry, and Ed Rollins. Registration fee is \$150; for information: [www.augsburgmusic.org/ncsm/](http://www.augsburgmusic.org/ncsm/).

**The 2016 High School Organ Festival & Competition**, co-hosted by the Winston-Salem AGO Chapter, University of North Carolina School of the Arts, and Salem College, will be held January 29–31, 2016. The competition is open to all high school seniors or younger who are studying in the United States. A CD recording, application, and letters of recommendation are due by December 18, 2015. For audition requirements and schedule information: [www.timothyolse-norganist.com/hs-competition.html](http://www.timothyolse-norganist.com/hs-competition.html).

The organ department of **Baylor University** announces the twenty-second annual **Robert and Joyce Jones Midwinter Organ Conference**, to be held January 24–26, 2016. Funded through a generous grant from faculty emerita Dr. Joyce Jones, the conference will be devoted to Max Reger (1873–1916), on the centenary of his death. Guests

include concert organist Raúl Prieto Ramírez, Christopher Anderson (Southern Methodist University), Thomas Dahl (Hamburg), Joyce Jones (Baylor), *Pipedreams* host Michael Barone, and Isabelle Demers (Baylor). For information, including schedule and registration, visit [www.baylor.edu/music/index.php?id=859316](http://www.baylor.edu/music/index.php?id=859316) or call Teresa Reid at (254) 710-1417.

**Historic Organ Study Tours (HOST)** announces its tour in Lorraine, France, August 29–September 7, 2016. The home bases for the tour will be in Metz, Nancy, and Épinal, with visits to many towns and villages. Numerous organs will be visited, from 18th-century French Classic instruments to 19th-century Romantic and contemporary examples, as well, spotlighting organs by Cavaillé-Coll, Mutin, Merklin, and Calinet. The tour will be led by Christophe Mantoux, and tour directors are Bruce Stevens and William T. Van Pelt. For further information, including itinerary and costs, contact Bruce Stevens at [bbstevens@erols.com](mailto:bbstevens@erols.com).

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## Here & There

► page 4

**Rider University**, Lawrence, New Jersey, is considering discontinuing (as of this writing) thirteen majors and one minor, a move projected to save the university more than \$2 million a year as it tries to close its \$7.6 million deficit in this year's \$216 million budget. More than 20 jobs, including 14 full-time faculty positions, would be eliminated. Among the majors to be dropped would be piano at the school's music campus, Westminster Choir College, in Princeton. Current juniors and seniors in these programs would be able to complete their degrees, but sophomores and freshmen would need to make other plans.

In recognition of its 25th season, **Spivey Hall of Clayton State University**, Morrow, Georgia, has received a \$25,000 grant from the Charles Loridans Foundation to support fees of musicians performing in the 2015–16 Spivey Series. The hall is home to the Albert Schweitzer Memorial Organ, built by Fratelli Ruffatti of Italy. Organ performers for early 2016 include Bryan Anderson (January 23) and Alan Morrison (February 27). For information on all performances, visit [www.spiveyhall.org](http://www.spiveyhall.org).



Restored 1899 Barckhoff organ at the Keweenaw Heritage Center (photo credit: Sharon Butera)

The **Organists of Keweenaw** continue to keep alive two of their four-teen historic organs. Daily matinees are played on the 1899 Barckhoff at the **Keweenaw Heritage Center** in Calumet, Michigan, and weekly recitals were played this July and August on the 1883–84 Garret House organ at the Houghton County Historical Society's Heritage Center in Lake Linden, Michigan. Neither the Garret House nor the Barckhoff organ is in regular use during the year, whereas the other twelve of the area's historical organs are used regularly for congregational services.

Organists playing recitals at the Lake Linden site included Jan Dalquist, who played patriotic songs and early American hymns, and Fr. Corbin Eddy, who featured classic organ sounds from Britain and classic pop sounds from the 1960s, as well as organ works by composers dating from 1660 to 1991. Jan List gave a world tour of folk tune hymns; Kathen Alatalo-Arten featured Pachelbel and Bach in two different recitals along with flutist Susie Byykkonen. Carol Waisanen led the congregation in a Vespers program with soloists David Waisanen and Ruth Robertson. A closing recital of classic organ music was presented by Tom Kraska, a Keweenaw summer resident from Chapel Hill, North Carolina.



Michelle Walter, Jeremy Anantharaj, and Ericka McCarty at Knoxville Konzert

On August 29, **University of Tennessee** organ students and faculty played a "Konzert" of music by German composers as a part of the annual GermanFest at Knoxville's **First Lutheran Church**. The concert was played on the church's 1974 Beckerath organ (two manuals, eighteen stops) and consisted of music by J. S. Bach, C. P. E. Bach, Scheidt, Buxtehude, and Mendelssohn. Participating were students Jeremy Anantharaj, Ericka McCarty, and Michelle Walter, and faculty members John Brock and Edie Johnson.

The **Marble Collegiate Church**, New York, New York, dedicated its new four-manual, 101-rank organ by Glück Pipe Organs of New York City during Sunday service on October 18. Music director of the church is Kenneth V. Dake. The first recital for the organ was presented by Ken Cowan on October 27. Future recitals include performances by Richard Elliott (March 10) and Diane Bish (April 29). For further details, visit [www.marblechurch.org](http://www.marblechurch.org).

## Competitions

The **Third International Bach-Liszt Organ Competition Erfurt-Weimar, Germany**, was held September 29 through October 11, 2015. The competition is organized by the city and cathedral of Erfurt in cooperation with the University of Music Franz Liszt of Weimar. The jury consisted of Wolfgang Zerer (chair, Germany), Guy Bovet (Switzerland), James David Christie (United States), Alessio Corti (Italy), Andrew Dewar (England/France), Hans-Ola Ericsson (Sweden/Canada), Christophe Mantoux (France), and Jane Parker Smith (England). First prize (€12,000) was awarded to **Thomas Gaynor**; second prize (€8,000) to **Anna-Victoria Baltrusch**; third prize (€5,000) to **Chelsea Barton**. Thomas Gaynor, of New Zealand, is pursuing his Doctor of Musical Arts degree in the studio of David Higgs at the Eastman School of Music, Rochester, New York. Anna-Victoria Baltrusch, of Germany, is studying for her Soloist Diploma in organ at the Hochschule für Musik in Freiburg im Breisgau, Germany. Chelsea Barton, of the United States, is pursuing master's studies at the Schulich School of Music, McGill University, Montreal, Canada.

**East Carolina University** invites applications for its **Tenth Annual Young Artists Competition in Organ Performance**, to be held in Greenville, North Carolina, February 26–27, 2016. The competition is open to pre-college organists from the Southeast United

## Appointments

**Lynn Trapp** has been appointed director of music ministries for St. Joseph Catholic Church, Cockeysville, Maryland. Since 1996 he has served as director of worship and music for St. Olaf Catholic Church, Minneapolis, Minnesota, where he also coordinated a concert series and radio and television outreach. He has played recitals throughout the United States and Europe, including regional and national conventions of the National Association of Pastoral Musicians and the American Guild of Organists. His keyboard and choral works are published by several firms, including Oxford University Press.

**Ryan Dye** has been appointed canon for music for St. Michael's Episcopal Cathedral, Boise, Idaho, where he will direct two adult choirs and oversee all aspects of the music program. Dye previously served for thirteen years as minister of music for All Pilgrims Christian Church in Seattle. Dye has served the American Guild of Organists as Seattle Chapter Dean and chaired the 2009 Region VIII Convention in Seattle. He holds degrees in religion and business from Walla Walla University as well as a BMus and MMus in organ performance from the University of Washington, where he studied with Carole Terry, Douglas Cleveland, and J. Melvin Butler. ■



Ryan Dye

States. The featured guest artist and adjudicator will be Dr. Paul M. Weber of Louisville, Kentucky. The competition is being held earlier than usual, and the application deadline is January 25, 2016. For information, contact Andrew Scanlon, professor of organ at ECU ([scanlona@ecu.edu](mailto:scanlona@ecu.edu)), or visit [www.ecu.edu/music](http://www.ecu.edu/music) for competition details.

The **Setnor School of Music at Syracuse University**, Syracuse, New York, has established the Arthur Poister Endowed Prize Fund thanks to a generous endowment given by alumnus Richard A. Hudson, emeritus professor of musicology at the University of California, Los Angeles. The gift will be used to fund the first and second prizes of the annual Arthur Poister Organ Competition, which will be jointly hosted by the school and the Syracuse Chapter of the American Guild of Organists. Hudson studied with organ professor Arthur Poister as an undergraduate at Oberlin College Conservatory of Music and later attended Syracuse University to pursue a master's degree in organ in 1950 after Poister was hired there. The competition was established by the Syracuse Chapter in 1975, expanded to AGO Regions I, II, and III in 1984, and to the United States and Canada in 1985. For the 2016 Poister Competition, the Syracuse Chapter will continue to administer the competition and Will Headlee, coordinator since 1998, will continue as coordinator. The final round of the competition will move to Hendricks Chapel, Syracuse University, on April 9, 2016

## People

**Robert Bates**, professor of organ at the University of Houston, will present a mini-French festival in the Seattle area January 9–11. On January 9 at 10 a.m. Bates will present a lecture on the development of the organ in France leading up to the time of Titelouze (1562–1633), and performance issues in 16th- and early 17th-century French organ music, including registration practices in the pre-classical period. Sponsored by the Seattle Chapter of the AGO-SPAC fund, this class will take place at Plymouth Church in Seattle on the new French-style Fisk organ.

On January 10 at 3 p.m., Bates will perform a recital of early French music and Germanic repertoire on the Fritts organ in Kane Hall at the University of



Robert Bates

Washington, sponsored by the university and its professor of organ, Carole Terry. On January 11 at 7:30 p.m., Bates will present a masterclass in early French organ repertoire on the Fritts organ at the University of Puget Sound in Tacoma, sponsored by the Tacoma AGO chapter. All events are open to the public.

Last August, Robert Bates performed four different concerts on four historic French organs, at the Cathedral of Rodez, the Abbey de La Chaise-Dieu, on the Bedos organ of the Church of Sainte-Croix in Bordeaux under the auspices of the Association Renaissance de l'orgue de Bordeaux, and at the Cathedral of Sarlat. He also performed recitals last fall at Vassar College in New York and in Texas. Robert Bates is under management to Penny Lorenz Artist Management. For information: [organists.net](http://organists.net).



Jonathan Dimmock at Grace

**Jonathan Dimmock** ([www.jonathandimmock.com](http://www.jonathandimmock.com)) completed two international concert tours. In June and July, he played eight concerts in Europe, including

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international festivals in Poland (Pelplin), Switzerland (Muri—a duo organ concert with his husband, George Emblom), Germany (Silbermann Festival in Freiberg), France (Montpellier), and Italy (Lake Como). In September and early October he gave four recitals, one masterclass, and two radio interviews in Australia (Sydney, Melbourne, Tanunda, and Adelaide), including the recently restored 1877 Hill & Son organ in Tanunda.

Dimmock is the principal organist at the Palace of the Legion of Honor in San Francisco, principal organist for the San Francisco Symphony, and organist/choir director at Congregation Sherith Israel. He maintains an active recital, accompanying, and recording career, having recorded more than 40 CDs (including the Grammy Award-winning Mahler 8 with the San Francisco Symphony). He is the founder of Resonance, a non-profit that uses music in international conflict resolution.



**Norberto Guinaldo**

**Norberto Guinaldo** has been invited to be part of the 60th anniversary of Redeemer Evangelical Lutheran Church of New Paltz, New York, and play the c. 1890 Pilcher tracker that was in his home for 36 years. The organ was installed in the new sanctuary 15 years ago and rebuilt and tonally updated by organ builder Jeremy Cooper of New Hampshire. Guinaldo visited the organ in 2014; the instrument, once of seven stops, has been enlarged to twelve. Guinaldo subsequently wrote a collection of ten pieces exclusively for the instrument's resources, called *The New Paltz Organ Book*, which he offered to Redeemer as a gift in memory of Mary Louise Farley, whose vision made the tracker organ in the church a reality, and in appreciation for her children's generosity.

The published set is available for purchase at Guinaldo's website, along with a recording of this and other works of his. For further information: [www.guinaldopublications.com](http://www.guinaldopublications.com).

**Dan Locklair's Requiem**, for SATB chorus, soloists, string orchestra, and organ, received its world premiere on November 1 as a part of Choral Evensong for the Feast of All Saints at St. Paul's Episcopal Church, Winston-Salem, North Carolina. Dedicated to the memory of the composer's parents, *Requiem* is in nine movements and

approximately forty minutes in length. The texts are all in English and are drawn from the traditional Requiem Mass and the Book of Psalms. The music is published by Subito Music Corporation: [www.subitomusic.com](http://www.subitomusic.com).

The world premiere of Locklair's *Initial Memories: A Divertimento for Organ and Wind Quintet* was presented by the Indiana University of Pennsylvania College of Fine Arts and the Department of Music, Indiana, Pennsylvania, on November 7. A four-movement divertimento, *Initial Memories* was commissioned by IUP in honor of the newly installed Ronald G. Pogorzelski and Lester D. Yankee pipe organ, built by R. J. Brunner & Company of Silver Spring, Pennsylvania, which is being used by special arrangement with the American Guild of Organists.



**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 Hugo Distler's *Frisch auf, gut Gsell*, available in MP3 and streaming audio formats at [www.umich.edu/~jkibbie](http://www.umich.edu/~jkibbie).



**Hector Olivera**

**Hector Olivera** will present masterclasses at his residence in Sarasota, Florida. Two-day classes covering the Roland Atelier will be held April 19–20, and on the classical organ April 21–22. Cost is \$425 for each two-day class, or \$675 to attend both. For information: [www.hectorsfriends.com](http://www.hectorsfriends.com).



**Austin Philemon** (photo credit: Lauren Moore)

The University of North Carolina at Charlotte has begun an organ performance major at the request of a student in his junior year. **Austin Philemon** began taking organ lessons at the age of 12 and landed his first church position at age 15. Philemon is the student of **Jacqueline Yost** at UNC-C, lecturer in music theory and aural skills, and the curriculum for Austin's organ major is being crafted as he progresses through his degree, modeled on a piano performance degree yet customized with special courses for the organ. Yost earned her doctor of musical arts degree in organ performance and literature from the Eastman School of Music. UNC-C expects to have more organ majors enrolling in the years to come.



**James and Nicholas Welch**

On September 19, **James Welch** and his son **Nicholas Welch** performed in Solvang, California, during the town's annual Danish Days Festival. The recital was given on the 1970 Casavant in Bethania Lutheran Church, which is built in traditional Danish style. The program included the world premiere of Emma Lou Diemer's *Morning Song After Grieg*, commissioned by Welch for this occasion.

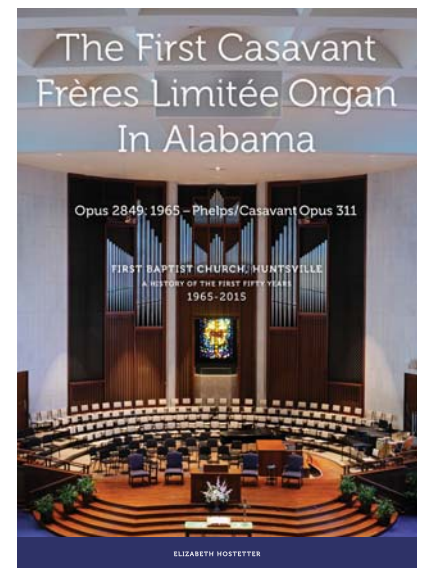
James and Nicholas Welch also performed together in a recital on the Kegg organ of Christ Episcopal Church in Eureka, California, on September 28. The program included excerpts of the recital James Welch played at Notre-Dame Cathedral in June, including works by Rulon Christiansen, Richard Purvis, Jean Langlais, Dale Wood, and Louis Vierne. Nicholas Welch performed

the Toccata from *Suite Gothique* by Boëllmann and on the piano Chopin's *Ballade in G minor* and Beethoven's *Moonlight Sonata*. Together they played Joel Raney's piano-organ arrangement of *Lord of the Dance*.

## Publishers

**Carl Fischer Music** announces the release of *The Party Planner's Christmas Song and Recipe Book* (VF18, \$34.99). The book features over 90 popular carols arranged by Dan Fox for vocal, piano, and guitar, suitable for beginners and intermediate players. Lyric sheets and audio MP3s are available as separate downloadable files for group sing-alongs and caroling. Carols include *Carol of the Bells*, *The First Noel*, *The Twelve Days of Christmas*, *Jingle Bells*, *Joy to the World*, and *Rudolph the Red-Nosed Reindeer*. Award-winning chef Lisa Keys has provided 27 holiday recipes. For information: [www.carlfischer.com](http://www.carlfischer.com).

**Edition Walhall** announces a new publication for harpsichord by Jean Henry D'Anglebert (1635–91). The facsimile edition of *Pièces de clavecin* (Museo Civico Belluno) includes an introduction by Denis Herlin. Minkoff Faksimiles, ISBN 2-8266-0986-6, MI02, €46.00. For information: [www.edition-walhall.de](http://www.edition-walhall.de).



*The First Casavant Frères Limitée Organ In Alabama*

**First Baptist Church**, Huntsville, Alabama, has published *The First Casavant Frères Limitée Organ In Alabama—Opus 2849: 1965, Phelps/Casavant Opus 311*, in celebration of the instrument's 50th anniversary. The book by Elizabeth Hostetter traces the history of First Baptist's Casavant organ, designed by Lawrence Phelps, installed in 1965, the first Casavant in the state. Billy Orton is the minister of music and worship and Sherry Upshaw, associate minister of music/organist. The book can be ordered directly from the music office of the church; 256/428-9421, or [musicministries@fbchsv.org](mailto:musicministries@fbchsv.org).

**Encore Publications** announces works by Philip Moore. Moore (b. 1943) is president of the Royal College of Organists and has served in positions at Canterbury Cathedral, Guildford Cathedral, and York Minster. Organ works

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include *Impromptu* (£7.95) and *Prelude and Fugue in G Major* (£8.95). New choral titles include *Magnificat & Nunc Dimittis (St Thomas Service)* for upper voices and organ (£3.50), *Missa in Tempore Paschali*, Communion Service for SATB and organ with text in Latin (£4.25), and the German carol *In dulci jubilo*, arranged for SATB and organ (£3.15). Encore Publications also offers the publication of a newly discovered anthem by Gordon Jacob (1895-1984). His anthem for harvest, *O praise the Lord* (£2.50), was composed in 1922. Jacob taught at the Royal College of Music for 40 years and arranged music for the coronation of Queen Elizabeth II. For information: [www.encorepublications.com](http://www.encorepublications.com).

**Kevin Mayhew** announces new publications edited by Christopher Tambling. *Essential Repertoire for the Church Organist* (400536, £19.99) provides a variety of interesting repertoire for the student organist. The book is divided into two parts; Part 1 contains music for manuals only, and Part 2 has pieces for both manuals and pedals. *More Essential Repertoire for the Church Organist* (1400537, £24.99) contains pieces from the lists for the Associated Board of the Royal School of Music organ examinations, from pieces required for Grade 4 to the more challenging repertoire for Grade 8.

*Fifty French Organ Pieces* (£19.99) is a collection of French organ music designed for liturgical use, as processionals, recessionals, and interludes. Lengths are varied and some pieces contain optional editorial cuts, so that they can fit easily into the differing requirements of liturgical celebration. For information: [www.kevinmayhew.com](http://www.kevinmayhew.com).

**The Organ Historical Society** has released its 2016 calendar, which celebrates the 61st Annual OHS Convention to be held in Philadelphia, June 26–July 2, and the Diamond Anniversary Year of the OHS, founded June 27, 1956. The calendar features photography by Len Levasseur of twelve different instruments, ranging from a 1791 Tannenberg to contemporary organs by Mander, Brombaugh, Kney, Rieger, and Dobson. An essay by Michael Krasulski presents local history. Non-member price: \$19.99, member price: \$14.99. For information: [www.organsociety.org](http://www.organsociety.org).

## Recordings

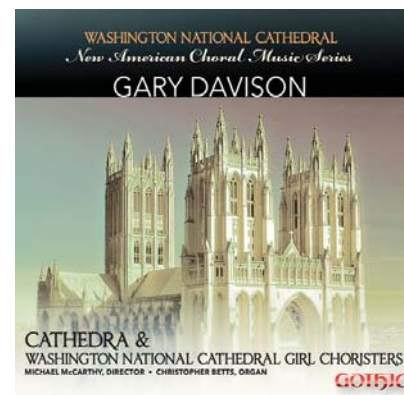
**Association des Amis de l'Art de Marcel Dupré** has released a restoration of the original tapes of the Mercury Living Presence recordings with Dupré



Marcel Dupré restoration

playing in New York, Detroit, and Saint-Sulpice and also the cleaning of the Philips recordings with Dupré at Saint-Ouen. The restoration reveals inner details and dynamics never heard on any previous releases. The ten-disc set includes works by Bach, Franck, Messiaen, Widor, and Dupré, with some works released for the first time. Priced at €40 plus shipping, the set can be ordered at [www.marceldupre.com](http://www.marceldupre.com).

**Gothic** has released a new compact disc of the works of Gary Davison, a native of the southwestern United States, as part of its New American Choral Music series from Washington



Gary Davison recording

National Cathedral (G-49289, Loft Recordings, The Gothic Catalog). The disc features the vocal ensemble Cathedral Girl Choristers, Michael McCarthy, director, and Christopher Betts, organ, and includes the *Mount Saint Alban Communion Service* and the *Saint Francis Canticles*. For information: [www.gothic-catalog.com](http://www.gothic-catalog.com).

## Nunc Dimittis

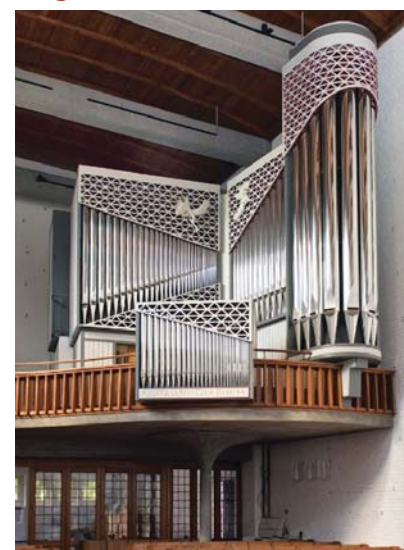
**William Benjamin Hutto, III**, 67, musician, composer, and teacher, died September 29 in Washington, D.C. Born in Charleston, South Carolina, on October 4, 1947, Hutto graduated in 1968 from Emory University in Atlanta, Georgia, with additional study at Westminster Choir School, Princeton, New Jersey, the Royal School of Church Music in England, and in the Education for Ministry program at the University of the South, Sewanee, Tennessee. In He was named a Fellow of the Royal School of Church Music in 1998 and in 2013 was awarded an honorary doctorate from the Virginia Theological Seminary, Alexandria, Virginia. Hutto served as president of the Anglican Association of Musicians from 1988 until 1989 and of the Royal School of Church Music in America from 1999 until 2006.

In 1969, Hutto joined the staff of the Porter-Gaud School of Charleston as an English teacher and choral director. During this period, he also served as organist and choirmaster of the Episcopal Cathedral of St. Luke and St. Paul of Charleston. He was a co-founder of the organ recital series of the Piccolo Spoleto Festival. Hutto was appointed organist and choirmaster of Christ Episcopal Church, Charlotte, North Carolina, in 1985. In 1999, he moved to Washington, D.C., to serve St. Albans School for Boys and National Cathedral School for Girls as director of choral activities and director of performing arts. During Hutto's tenure, the choral program experienced tremendous growth that included tours across the United States and to Australia, South Africa, Chile, and Argentina. In 2006, Hutto became organist of St. John's Episcopal Church, Lafayette Square, in 2009 becoming director of music. As a composer, his work was included in *The Hymnal 1982* of the Episcopal Church, and several of his anthems have been published. William Benjamin Hutto, III, is survived by his sister, Catherine B. Hutto, of Silver Spring, Maryland.

**Kristopher Erik Lindquist** died on October 11. He was 62. He studied organ with David N. Johnson at Arizona State University, graduating with a bachelor of arts degree in music in 1977, and did graduate studies in theology and liturgy at Pacific Lutheran Theological Seminary, Berkeley, California. Lindquist served as director of music and organist at Grace St. Paul's Episcopal Church in Tucson until 2002; other various positions as organist and choir director included: in Arizona, Bethel Lutheran Church and Trinity Episcopal Cathedral, Phoenix, and Lutheran Church of the Good Shepherd, Tempe; in California, St. Paul's Lutheran Church, Oakland, Pacific Lutheran Seminary, Berkeley, Episcopal Church of the Holy Faith, Inglewood, and Episcopal Church of the Good Shepherd, Berkeley.

The legacy of his teacher, David N. Johnson, was a lifelong influence on Lindquist. In 2002 he organized a concert commemorating the 80th anniversary of Johnson's birth that included performances by Lindquist and other former students, along with a massed choir. For many years, Lindquist composed songs and chants for liturgical use. While at Grace St. Paul's, his music became the centerpiece of the groundbreaking Mass for the Third Millennium (M3M) service. Both printed and recorded versions of *Chants for Meditation and Celebration* are available through links at [kelmusic.com](http://kelmusic.com). ■

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**Gerhard Grenzing**, organbuilder of Barcelona, Spain, announces the inauguration of a new organ in the Auferstehungskirche of Hamburg-Großhansdorf, Germany. The three-manual, 33-stop instrument of mechanical key action and electric stop action is housed in an organ case from 1965. The instrument was dedicated in service on November 1, with organ concerts following by Martin Hasselböck (11/7), Wolfgang Zerer (11/14), Andrés Cea Galán (11/22), and Clemens Rasch (11/28). For information: [www.grenzing.com](http://www.grenzing.com).

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## Autobiography of a clavichord: As told to Larry Palmer

I am known as “Number Nine”—a moniker bestowed on me because of my position in the handwritten logbook of instruments built by dedicated craftsmen of the Chickering Piano Company. This select group comprising the Early Music Department of the Massachusetts firm was led by Arnold Dolmetsch, a great visionary who supervised the building of all 34 of us clavichord siblings during that first decade of the 20th century. As clavichords go, I am big-boned: a large girl of five full octaves with a polished, unblemished mahogany body set on four sturdy legs. From 1906 until the 1911 financial depression made it necessary for Chickering to discontinue the building of such fascinating examples of past keyboards and bowed instruments, Dolmetsch and his skilled workers produced approximately 100 instruments—the first of their types to be constructed in the United States in modern times.

Most of my fellow musical instruments would refer to their purchasers as “owners,” but in my more than 100 years of existence I have learned that these caretakers might be described more accurately as “keepers” since our longevity has proven to be more enduring than theirs! The first of my four keepers purchased me for \$200 on November 1, 1906, and I was delivered to 14 Harris Street in Cambridge, where I began my active musical life with Miss Mary Phillips Webster. My mistress loved me dearly and took painstaking care of my needs: dusting, polishing, tuning, and best of all, playing gently on my delicate keys. In 1908 our family was increased by the addition of a large mahogany (with boxwood inserts) Dolmetsch-Chickering double-manual harpsichord—Number 52 in the logbook, and Miss Mary, an excellent pianist who had made her professional concert debut in 1884, continued her explorations of pre-Beethoven music with both of us, gradually giving pride of place to my louder younger brother, whose birthday, like J. S. Bach’s, occurred on March 21. Number 52 was particularly happy with his special connection to “ancient” music’s foremost representative.

Miss Webster (cited by Keeper Number Three as the first woman to study music at Radcliffe College), taught music theory and history privately from her home, as well as at the Perkins School for the Blind, where she headed the girls’ music division for three years. Later, during my years with her, she served on the music faculty of the Milton Academy. Politically active in the women’s movement to obtain voting

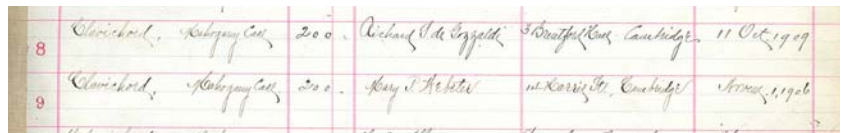


Keeper Four (Larry Palmer)

rights, she was well known in New England as a lecturer, a published composer, and author. Our household was often a gathering place not unlike the French salons, and I became very accustomed to enjoying the gentle wit and intellectual bravura of the academic world: an ambiance that has continued to comfort and amuse me throughout the rest of my softly voiced life.

In 1917 (I think it was) Miss Webster’s harpsichord was returned to Chickering, who resold it to Smith College. Like many maiden ladies, Miss Mary never mentioned her actual age to me, but as is typical for musical folk, her love for this divine art kept her youthful in spirit. But, as she became elderly and housebound, my dear mistress continued the downsizing of her earthly belongings, so a few years later, I, like my harpsichord brother, was passed on to a second keeper, the young academic named Austin Warren (1899–1986). Young Warren took good care of me during his graduate student days at Harvard and Princeton, but he was far from the proficient musician that my dear Miss Mary had been. When he left Massachusetts in 1939 after thirteen years of teaching at Boston University to take a position as professor of English at the University of Iowa, he passed me on to his devoted friend, another younger professor, Wallace Fowlie (1908–98). Fowlie’s encomium to me in his 1977 book *Journal of Rehearsals* continues to cause me to blush and even to intensify my capacity for “Bebung” (the German term for one of the unique abilities that we clavichords have: the production of a gentle vibrato completely through finger pressure—since our tone producer, a brass tangent, actually touches our strings directly, the application of slight pressure causes them to go sharp, while the lessening of the pressure brings the string back to pitch—something that big brother harpsichord has never been capable of doing, to my great delight and his despair!).

But I digress! Wallace Fowlie, my dear third keeper, rented his first single-occupancy apartment at the beginning of 1940 while teaching at Bennington College. This domicile was in Old Bennington, and my presence in this, his first truly private space, led to my being described in his journal as the “one precious object of my possessions.” I also remember, with great nostalgia, the visit to Wallace’s home by the young harpsichordist Ralph Kirkpatrick, who had been engaged to teach at Bennington during one semester. Dr. Fowlie asked RK if he could take some clavichord lessons with him, to which the skeptical Kirkpatrick fired



From the Dolmetsch-Chickering log book



Mewsetta, bear, and Walph Vaughan Williams rest on Number Nine



Dolmetsch-Chickering inscription

back, “Do you own a clavichord?” It was Kirkpatrick who received the larger surprise when Fowlie replied that he did, indeed, possess a clavichord built by Dolmetsch as his ninth early instrument for Chickering. Kirkpatrick responded, “I had wondered where No. 9 was. You have one of the best clavichords—quite possibly the longest in the country.”

Demanding a visit to see the instrument, RK touched me, tuned me carefully, and then sat down to play the first prelude from Bach’s *Well-Tempered Clavier*. Entranced, he continued with the fugue, and, Fowlie reports, ultimately played most of the entire first book of the WTC during his visit. What glorious music we made together: it was definitely the acme of my artistic life thus far!

You can see why I (as a modest middle-aged lady) would be moved to redness (or a darker mahogany) by these words. If I had my own copy of Fowlie’s wonderful volume (and if I could read it), I would surely pore over the special words about me on page 101 and concentrate even more on the ensuing description of the metaphysical effect my quiet musical tones had on my keeper, on the special aura of the room in which I resided, and on his abilities to play and hear more accurately the lovely notes that issued from my resonant sound cavity.

Being family to Dr. Fowlie, a distinguished scholar of the French language and its literature, who eventually moved on to spend the major part of his teaching career at Duke University, I became especially nostalgic for my French-born maker Arnold Dolmetsch. Especially at Christmas time I would tremble with longing to have someone—anyone—play my favorites among the old French *Noëls* as a reminder of such delightful holiday music-making during my younger days.

And while he is not a speaker of French (or even a very good reader of that Gallic language) my fourth, and current, keeper (who writes these columns for THE DIAPASON) has made certain that I occasionally get to make music with very proficient executants stroking my keys



At right, Miss Webster lecturing?

and stretching (and releasing) my strings. Dr. Fowlie’s “most precious possession” arrived at the Harpsichord Clearing House in 1992, and since “keeper four” had previously requested the opportunity to bid on the next Dolmetsch-Chickering clavichord to come through the HCH, he was not very pleased to learn, upon inquiry, that I was already “spoken for.” Responding with righteous fury, my present keeper caused a reconsideration of the prior sale and after some soothing and needed “spa-time” with a firm of furniture restorers who uphold the stellar reputation of New England’s craftspeople and their ability to clean and repair antiques, I was transported to my second southern home, Texas.

The clavichord specialist Virginia Pleasants, nearly as old as I, played a splendid recital on me during a joint conference of Southeastern and Midwestern Historical Keyboard Societies in Fort Worth and Dallas in 1998. What a pleasure to have such a sensitive specialist bring out wonderful music from my innards. But it surely must be that my most glorious Texas moment thus far was my 100th-birthday concert on October 27, 2006, when another splendid clavichordist, Gregory Crowell, joined Keeper Four in a program that culminated in J. S. Bach’s *Concerto in C Minor for Two Keyboards*, BWV 1060, played in partnership with my new younger brother at my Dallas home, a newly-acquired 1939 clavichord by John Challis. What a fun evening that was! And one overflowing with historic synchronicity—for Challis, in 1939, was not long-returned to Ypsilanti, Michigan, following his apprenticeship in Haselmere, UK, with my own maker, Arnold Dolmetsch. So we two instruments, separated by a generational 33 years, are both products of the USA, and both of us continue to survive and benefit from the skillful craftsmanship of these builders from those pioneering years of the early instrument revival.

This Christmas season we will be three clavichords at home, having

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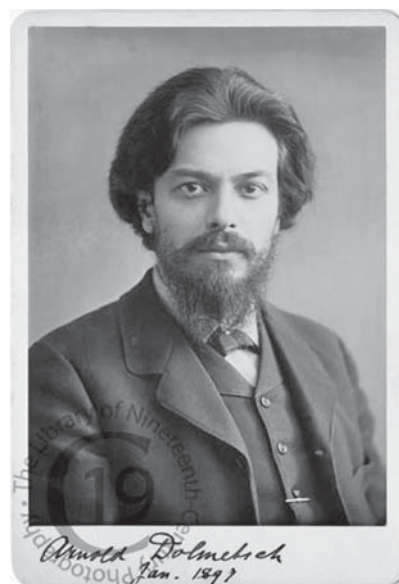
welcomed Keeper Four's "other" clavier, returned from its longtime residency in his university office. This, the first he had acquired of us delicate, quiet keyboards, was a German portable instrument ("Reiseklavichord") made by the Passau builder, his friend Kurt Sperrhake. It was a remarkable light-weight instrument whose prototype was originally designed for Isolde Ahlgrimm, the much-travelled Austrian artist who needed a carry-on instrument for practicing during her many concert tours. Late at night on Christmas Eve, when all should be sleeping, perhaps we will all break forth in Christmas arrangements by LeBègue, Edwin McLean, or J. William Greene, and express our communal wishes for other visitors to come and play us—preferably those who specialize in artistic clavierchording. In our letter to Santa we're specifically pushing for Massachusetts resident Judith Conrad, whom we hear is particularly adept at both playing and singing (just a hint to Keeper if he should read this).

As the oldest playable instrument in the house (yes, I know that I'm stored just in front of a 1797 Kirkman fortepiano, but that one is not playable) I continue to keep the other clavichords in line. And, covered by warm layers of protective padding, I provide a soft, safe sleeping "shelf" for my oft-dozing companion, the indoor cat Mewsetta, who occasionally shares her resting place with feline number one, Walph Vaughan Williams. I am totally certain that Miss Mary Webster, Professors Austin Warren, Wallace Fowlie, and Keeper Four will all rest more comfortably knowing that all is under control and flourishing. (But I *do* wonder, quietly—with enhanced *bebung*—who will be my eventual Keeper Number Five?) ■

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Arnold Dolmetsch

Comments or news items for these pages are always welcome. Address them to lpalmer@smu.edu or, via post, to 10125 Cromwell Drive, Dallas, Texas 75229.



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## Reviews

### Music for Voices and Organ

by James McCray

#### Christmastide and Epiphany: The work of Christmas

When the song of the angels is stilled,  
When the star in the sky is gone,  
When the kings and the princes are home,  
When the shepherds are back with their flock,

The work of Christmas begins:  
To find the lost, to heal the broken,  
To feed the hungry,  
To release the prisoner,  
To build the nations:  
To bring peace among the brothers,  
To make music from the heart.

—Howard Thurman (1899–1981)  
*The Work of Christmas*

Gift giving is one of the most popular activities associated with Christmas. For most folks that is completed before Epiphany, the period from which the activity is derived. The church designates January 6 as the official day of Epiphany, and by then most of the gift giving is little more than memory.

Probably my favorite secular Epiphany tale is that short story written by William Sydney Porter (O. Henry) titled *The Gift of the Magi*. It has lingered with me since I first read it during my freshman year of college in a literature class. In it the two married people (Della and Jim) are so poor that they do not have money to purchase Christmas gifts for each other. Della sells her prized hair to buy the expensive gold chain for Jim's watch; however, meanwhile Jim has sold his watch so he could purchase the tortoise shell combs his wife had craved in a store window. O. Henry's poignant story closes as follows:

The magi, as you know, were wise men—wonderful wise men—who brought gifts to the Babe in the manger. They invented the art of giving Christmas presents.

And here, I have lamely related to you the uneventful chronicle of two foolish children in a flat who most unwisely sacrificed for each other the greatest treasures of their house. But in a last word to the wise of these days let it be said that of all who give gifts these two were the wisest. Of all who give and receive gifts, such as they are wisest. Everywhere they are the wisest.

They are the magi.

Do yourself a favor by taking a few minutes to find and reread this entire story. It will be a gift to you from O. Henry! This delightful tale deserves reading on or near the time of Epiphany just as *A Christmas Carol* by Charles Dickens is read each season near Christmas. Both timeless stories help us to enjoy the true meaning of these joyous seasons.

Christmastide is the brief season between Advent and Epiphany, which

are usually considered the beginning and ending of the traditional Christmas period. It is best remembered by the ancient song, "The Twelve Days of Christmas." For church choir directors, singing carols on the Sunday after Christmas is a common way to relieve an exhausted choir that has presented numerous works for a Christmas Eve service. Nevertheless, the reviews this month feature a selection of repertoire for these two seasons, and they merit your attention.

I wish you all a very Happy New Year and hope that some of the reviews from this past year have been useful to you. The beautiful words by Howard Thurman at the opening of this column serve both to close our year and as a challenge for 2016. Bring the spirit of Epiphany to each of your singers and accompany by reading them at a future rehearsal.

#### Christmastide

**Mary, Did You Know?**, arr. Craig Courtney. SATB and piano, Beckenhurst Press, CU1034, \$2.25 (M).

Originally recorded by Christian recording artist Michael English as a vocal solo, the song has since become a Christmastide classic, and this choral arrangement is certain to revive it even more. The opening five-note tone clusters for women quietly move to the same notes flowing in the piano score, and then these notes eventually become the melody for a soloist or a small section of singers. Later the choir sings divisi chords while the soloist sings above them. The piano music is not difficult. This very expressive setting is certain to become a work that is often repeated and also could be used throughout Epiphany. Highly recommended.

**Carol of the Birds**, J. William Greene. SAB and organ, Augsburg Fortress, 978-1-4514-9878-3, \$1.80 (E).

To have an easy work for that first Sunday after Christmas is a good idea. This SAB work has four verses: the first is for unison soprano, the second is for unison baritone, and the last two are for SAB choir. The story in the text is delightful and so is the independent organ part, which is on two staves, filled with trills and other ornamentations. Charming music.

**How Far Is It to Bethlehem?**, arr. David W. Music. Unison with piano, Choristers Guild, CGA1378, \$1.95 (E).

Another idea for that Sunday after Christmas is to use a children's choir, and this very easy selection may be of interest to directors. The tune and its accompaniment are quite simple; the

children are heading to Bethlehem to view the Christ Child.

**Gaudete**, arr. Michael Burkhardt. Unison treble choir, SATB, tambourine, and drum, MorningStar Music Publishers, MSM-50-1126, \$1.70 (M-)

The treble choir sings the same melody alone and with the adult choir. There are three repeated verses and a final verse with limited percussion use. The basic melodic material is heard many times in various arrangements. Easy music.

**The Nativity of Our Lord**, Robert Convery. SATB, violoncello, and harp, ECS Publishing, No. 6490, \$7.60 (M+).

This 15-minute work is in one complete movement and set to the poetry of Christopher Smart (1722–71). There is no keyboard part in this full score. The choral parts are a mixture of contrapuntal and chordal lines, always with lots of changing dynamics and expressive markings. The harp music is difficult with busy running notes in both hands, *glissandi*, pedal changes, etc.; this will require an accomplished performer. The cello part has some *pizzicato* strumming, but is not as difficult as the harp music. There are passages of unaccompanied singing, wide vocal ranges, and frequent articulations that mirror the text. Expressive music and poetry!

**Angels from the Realms of Glory**, Steven Van Wye. SATB and organ, GIA Publications, G-8460, \$2.05 (M-).

Although the traditional text is used, this setting has new themes and is not the traditional melody. There are four verses with the last one different than the usual hymn. The organ accompaniment is on two staves with registration suggestions. A brisk tempo is used throughout as the melody receives changing arrangements.

#### Epiphany

**Go Tell It on the Mountain**, arr. David Schelat. SATB, organ, and assembly, Augsburg Fortress, 978-1-4514-9882-0, \$1.80 (M).

The three verses are sung by the choir with the familiar refrain melody joined by the assembly. The organ part has a lengthy introduction and plays throughout. This African-American spiritual has a rhythmic energy using a pulsating "doom, doom, doom," bass line on the verses. Fun and enjoyable music.

**What Star Is This**, Steven Van Wye. SATB and organ, GIA Publications, G-8814, \$2.05 (M).

This setting is an arrangement of *Quem stella sole pulchrior* that uses legato writing in both the choral and organ parts. There is a soprano descant added in the fourth and final verse. The choral and the organ parts are each set on two staves, and the melody is clearly recognizable throughout. This is easy, practical music with a lovely message in the text.

**The Star of Heavenly Grace**, Paul Gibson. TTBB and English horn, ECS Publishing Co., No. 7877, \$1.55 (M).

The English horn plays throughout with short, rhythmic phrases, and its music is found on the back cover. The men sing in a chant-like style, but are only in a true four-part texture for about half of this three-page setting. The tender music is not difficult, and this attractive work will be especially useful to a high school or college choir for a concert.

**Ancient Peoples Searched the Sky**, Sally Ann Morris. SATB and keyboard, GIA Publications, G-8476, \$1.90 (E).

Subtitled "Love on Earth," the three verses are almost entirely in unison with all having the same melody. The keyboard music on two staves is very easy. This practical setting has a beautiful text in which the sages follow a star that brings them to "love on earth."

#### Book Reviews

**By Heart: The Art of Memorizing Music**, by Paul Cienniwa. Self-published via CreateSpace, North Charleston, South Carolina, ISBN 1496180690, paperback, 93 pages; [www.paulcienniwa.com](http://www.paulcienniwa.com).

"This book is primarily an exploration of how one can memorize music . . . It is also how one should memorize." Paul Cienniwa, the author—a harpsichordist—begins the introduction with these words and hastens to add that the process he explains in these pages is based on his own experience: "I am not so naïve as to suggest there is only one way to memorize music, but I would like to posit that my approach creates as solid a foundation as possible."

Cienniwa explains that the techniques described in the book emerged from a blog he wrote describing his return to playing from memory after playing exclusively from scores for 18 years. (See his article, "Dear Harpsichordists: Why Don't We Play from Memory?" in *THE DIAPASON*, September 2011.) He was motivated by the desire to connect more viscerally with the music, to making each piece his own. During the transition to performing from memory, Cienniwa discovered some unexpected benefits: his technique seemed more solid, his awareness of intonation and posture was heightened, and—most practically—he no longer needed page-turners.

There are no discrete chapters, but section headings are titled, "Why Bother?," "The Early Stages of Memorization," "The Middle Stage of Memorization" (the heart of the book), "A Few Sticking Points," "The Memorized Recital," and a conclusion. There are three appendices that include checklists for memorization. The reader is thus taken from the decision "to memorize or not to memorize" (and it's not always advisable, especially for chamber music and contemporary scores) through suggestions on how to do it. Along the way, Cienniwa addresses the issue of fear—truly the elephant in the room for most musicians—and how to lay such a good foundation that you can recover from any memory slips. He advocates practicing with a metronome, using consistent fingering, score study away from the keyboard, and keeping a practice log. Developing aural memory, establishing a daily routine that balances regularity with variety, and knowing when to set a piece aside temporarily are crucial issues addressed here.

The tradition of performing solo keyboard music from memory dates from nineteenth-century artists Clara Schumann and Franz Liszt. While pianists are still expected to memorize concert music, harpsichordists and organists are not, at least not to the same degree. Cienniwa acknowledges that his book is directed more to harpsichordists than organists, but the skills and techniques he describes in memorizing are important for all performers, regardless of their instrument.

Cienniwa writes in a direct, conversational style and is honest about his own initial failures with memorization—those



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bumps in the road—and how he drew on his years of training, including suggestions from his teachers, to achieve his goals. One of the most interesting aspects is how he came to reexamine his approach to music, in the process questioning ideas and habits acquired over the years. This book describes his own journey to successfully performing from memory and will serve as a guide to thoughtful performers, whether they play from memory or a score.

—Sarah Mahler Kraaz  
Ripon College

### New Recordings

**Franck: Father of the Organ Symphony.** David Noël-Hudson, organ, Joris Verdin, harmonium. Two DVDs (329 minutes) and two CDs (145 minutes), produced by Fugue State Films, [www.fuguestatefilms.co.uk](http://www.fuguestatefilms.co.uk), also available from Raven Recordings, \$69.95, <http://ravencd.com>.

This beautiful twin DVD and CD set, recorded on well-chosen intact historic Cavaillé-Coll organs, provides the context to César Franck's organ music and reveals David Noël-Hudson's intuitive musical playing, completely faithful to the composer's indications.

The 52-page production booklet contains pictures of César Franck, the churches where he played, each performer, and gives the stoplist of each instrument. David Noël-Hudson's three-page introduction is printed in English, French, German, Spanish, Italian, and Dutch. After defining a masterpiece as a work that cannot be compared with any other, Noël-Hudson then explains how Franck's organ works use the great forms of the past and their poetic musical expression emanated from both his head and his heart. Noël-Hudson proposes that Franck's *Trois Chorals* are a single cyclic work: the grand variation form in the first Choral suggests birth and growth; the passacaglia form in the second Choral depicts creation; the reconciliation between the secular and the divine in the third Choral reveals the coming of maturity.

This collection includes the first proper recording of the 1858 Cavaillé-Coll at the church of Saint-Louis d'Antin, where Noël-Hudson is organist. Franck's *Prélude, fugue et variation, Pastorale*, and *Prière*, recorded here, reveal the superb voicing of its 26 stops and suggest how Franck's 1859 organ at Sainte-Clotilde sounded. The *Trois Chorals*, the *Pièce symphonique*, the *Fantaisie en ut*, and the *Final* sound so well on the 1855 Saint-Omer Cathedral organ. The *Trois Pièces*, composed for Franck's concert at the Trocadéro in 1878, were recorded on the 1894 secular organ for the Baron de l'Espée, now at the church of Saint-Antoine des Quinze-Vingts in Paris.

The DVDs are in French and English with subtitles in the other four languages, along with David Noël-Hudson's performances and analyses of Franck's twelve organ pieces. Éric Lebrun, a biographer of Franck and organist at Saint-Antoine-des-Quinze-Vingts, perceptively traces the main events of Franck's life and situates Franck's organ works in the context of Romantic music, his overall musical production, and that of his contemporaries, at the organs of Notre-Dame-de-Lorette (1838) and Saint-Jean-Saint-François (1845). Olivier Penin presents the Sainte-Clotilde organ (1859). Joris Verdin, organ professor at the Royal Conservatory in Antwerp, presents Franck's musical expression on a Mûstel harmonium, interpreting an *Offertoire* (1864) and five pieces from *L'Organiste*

(1889–90). Jean-Pierre Griveau plays seven other selections from this latter collection on the 1846 choir organ at the Orléans Cathedral.

Congratulations to these artists and to Fugue State Films for this quality musical production: Will Fraser, direction; Simon Still, camera, and David Hinitt, sound. May David Noël-Hudson's wish "to enhance the appreciation of people who are listening again to the pieces they love, but also to reach those who have never heard Franck's music before" come true.

—Carolyn Shuster Fournier  
Paris, France

**Joseph de Torres: Complete Organ Music.** Bruno Forst, organist. Brilliant Classics 94715, \$7.50; [www.prestoclassical.co.uk](http://www.prestoclassical.co.uk).

The pieces included on this CD have been subjected to some widely differing views as to the identity of their composer, and although much has been made of him being a native Mexican of a similar name, the weight of modern scholarship has attributed them to one Joseph de Torres (early 1670s–1738), who received initial training from the Jaraba y Brunas, both being nephews of the eminent Darocan composer Pablo Bruna (1611–79), and who became second and then first organist of the Royal Chapel, Madrid. In addition to composing much sacred vocal music and a small amount of organ music, he wrote an important treatise on accompaniment, this latter being published by his own publishing house, which also printed many important treatises and pieces by other eminent composers. As the preserved manuscripts and prints of his works testify, his fame extended as far as the New World.

The instrument chosen for this recording is the two-manual organ in the parish church of Santa Quiteria, Elche de la Sierra (in the province of Albacete) by an unknown builder, quite probably in the late 17th or 18th century, which was restored in 2005 by the Desmottes Brothers of Cuenca. In each manual the stops are divided, presumably C–C#, the main manual having 14 stops for each half of the keyboard, with the left hand including a Violón, the Flautado chorus of 8', 4', and Twelfth, with a Quincena and Decinovenas (i.e., Fifteenth and Nineteenth) as one stop, Nazardos (Flutes) of 12th, 15th, and 17th, a Lleno and Cimbala both of four ranks, and a Clarón of three ranks, an interior Trompeta Real, and horizontal reeds of Bajoncillo at 4' and Clarín en 15. In the right hand there is the Violon, the same pitch Flautados, a Flauta Traversa of two ranks, the Lleno, Cimbala, and a three-rank Tolosana. A seven-rank Corneta Magna, two interior reeds (Trompeta Real and Trompeta Magna) and two horizontal reeds (Clarín Real and Clarín Claro) complete the registers. The Chair organ is, as expected, of far more modest dimensions, the left hand having only a Violón, Octava, Quincena, and Nazardo en 19th, the right hand offering additionally a two-rank Flautín, a Corneta Inglesa of five ranks, a Clarín, and an Oboe. The organ is tuned to A=415.

This CD includes all of Torres's extant organ music known to date, the small quantity requiring only eleven tracks, the music for all but the last track being found in a manuscript now preserved in Mexico; the pieces are not presented here in the order in which they appear in this manuscript, but this poses no sense of discontinuity to the listener. The pieces cover the majority of styles common in Spain at the time of their

composition, and the use of the Albacete organ is an inspired choice, which allows Bruno Forst to offer a quite richly varied tonal palette.

The opening piece is a raucous *Batalla*, which shows off the horizontal reeds in chordal passages and in less sonorous two-part writing including a slower section; some judicious echo effects add to the drama. This is followed by a *Partido de Segundo* (Tono being understood), in which the writing for the solo voice is in the right hand, this varying between passages of repeated notes and fast passages not infrequently in a dotted rhythm in the first section, the second section being in triple time with Italianate writing more typical of Vicente Rodriguez than of Bruna and Cabanilles. The third piece, the *Obra de Mano Derecha* (i.e., with the solo line in the right hand), is in the style of an Italian sonata, the right hand solo in the opening *Despacio* being a flue combination, before the reeds appear in the *Andante* and *Grave*, with more reeds added to produce a brilliantly piercing sound in the closing 12/8 ternary form *Alegro [sic]* in which the hemiolioic writing is stressed. Unfortunately in my copy the bass sounds muddy and indistinct in the opening movements.

The fourth piece is here entitled *Obra de Séptimo Tono Bajo* (i.e., solo in the left hand), although interestingly the original manuscript does not specify *Bajo*, and is in the typical two sections, closing in triple time. Indeed, the writing does imply a solo, but in the right hand, which is how Bruno Forst plays it, using much softer registers quite successfully in both its sections. The next piece we hear is the *Obra de Lleno de Séptimo Tono*, which starts slowly on a moderate flue combination and then gathers speed as the reeds are added.

After this, Bruno Forst plays the *Obra de Primer Tono Bajo*, the reed speaking clearly as the left hand moves from a pensive quarter-note and eighth-note line to leaping eighth-note and scalar sixteenth-note passages. Bruno Forst has chosen to play the second section, which continues in common time but has two voices in the bass, with both hands on the main manual using the reeds to great effect, rather than to follow the examples of Bruna and Cabanilles who occasionally specified keeping the hands as in the first section, thereby doubling the sonority of the solo line. The following *Partido de Primero Alto* (i.e., on the first tone with solo in the right hand), which is in three parts throughout, is presented in a similar manner, with the reed taking the increasingly virtuosic solo line, and in the second section, in triple time, in which the solo line is doubled, it is delegated to flues.

The *Fuga* is quite loosely constructed, allowing Bruno Forst to vary the registration to offer a range of tone colors from flues to reeds, with some application of solo and accompaniment—an idiosyncratic performance, which may give the listener a sense of discontinuity here. The *Obra* that follows is toccata-like, and although there is no indication that it is to be treated as such, Forst has turned the opening into a piece for divided registers, passing the "solo" line from hand to hand, for much of its length, which does not completely convince the reviewer.

The final piece from this manuscript, the *Partido de Sexto Tono*, has the solo in the right hand, and unfortunately remained incomplete in the manuscript, but Forst has converted it into a piece in ternary form, playing the lengthy opening section after the short existing second section in a highly ornamented format. The CD closes with a brief *Canción* found in a manuscript now in Oporto. In three repeated sections, with the right hand melodic line featuring a dotted rhythm throughout, played here on the reed for the first time and then echoed on the flues of the accompaniment, the whole piece is then repeated, the melodic line being highly ornamented most pleasingly.

Bruno Forst's playing is of a very high standard, and the years of careful study of source materials to develop his keen awareness of style is revealed in his many added embellishments, which enliven the at times relatively static writing. The occasional use of echo effects and choice of registration is mostly well thought out, and although in a few pieces repeats have been omitted, as have passages that have been speculatively added by the editor of the modern edition, this does not detract from a generally faithful recreation of the pieces.

The very short booklet contains a brief biography of the composer, providing useful background information to his many activities and the extent of his reputation, and a short paragraph about the performer. The specification of the organ is included; it would have been extremely helpful if space could have been found to include the registration of each piece. A photo of the splendid instrument graces some two-thirds of the front cover. Although by its very nature it is on the short side, this CD contains sufficient variety of compositional genres to be highly recommended to those looking for a recording of the lesser-known repertoire from the late 17th and early 18th centuries, played on an instrument contemporary with the music, as well as to those who are

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already aficionados of the Iberian composers of this period but are unlikely to be aware of this particular composer.

—John Collins  
Sussex, England

**New Organ Music**

**Mark Sedio, *Come & Praise, Vol. 2. Augsburg Fortress, ISBN 978-0-8066-9692-8, \$19.50, www.augsburgfortress.org.***

As the cantor of Central Lutheran Church in Minneapolis, Mark Sedio has a deserved reputation as a creative and skillful hymn player and improviser. While this volume is particularly useful for musicians working in Lutheran settings, organists of all denominations will find it appealing. In choosing the tunes, Sedio thoughtfully avoided writing on tunes that organists of many denominations are likely to already have in their libraries. Furthermore, organists of all skill levels are likely to find useful settings—from the difficult toccata on ATKINSON (“O God of Light”) to simple reharmonizations, such as Sedio’s own tune BETHOLD (“Jesus on the Mountain Peak”).

Of particular interest was Sedio’s refreshing setting of ST. CLEMENT, which was composed for the opening celebration of the 2008 National Convention of the American Guild of Organists, held at Central Lutheran. In addition to the “Prelude,” his reharmonization of the fourth stanza for SATTBB voices as well as his descant for stanza five are provided with permission for local use. Other tunes include FOREST GREEN, KUORTANE, THURNBULL, RAABE, HOLY MANNA, HARVEST

GIFTS, NORWICH, JERUSALEM, UNSER HERRSCHER, SONNE DER GERECHTIGKEIT, THE ASH GROVE, and ES IST DAS HEIL. Sedio’s unique ability to sympathetically capture the essence of these unique hymns makes this a particularly useful addition to any library.

—Andrew Schaeffer  
First United Methodist Church  
Edmond, Oklahoma

**Marilyn Biery, *Gathered into One: Organ Settings of Contemporary Tunes. Augsburg Fortress, ISBN 978-1-4514-8606-3, \$19.00, www.augsburgfortress.org.***

Some time ago I reviewed Marilyn Biery’s volume *An American Perspective*. At that time I said, among other things, “The music of Marilyn Biery in *An American Perspective* is a collection of eight tune settings. It is a unique and diverse collection, which shows Ms. Biery to be a highly competent composer, one of imagination and boldness.” I went on to talk about the effectiveness of some of the tunes and the variety in the settings. So, it was with this in mind that I approached this volume, *Gathered into One*.

I must admit that as I played through this collection of contemporary tunes, I felt mildly disappointed. My initial reaction was that it did not quite live up to *An American Perspective*, and that it might better be called “Meditations on Contemporary Tunes.” A title like that would have prepared me for the more contemplative and the less bold approach of which this volume consists.

I knew very few of the tunes themselves, but fortunately, with every piece the tune name, the composer and year, and publication was carefully listed, so there was no problem finding the music.

The first piece, *As the Grains of Wheat*, specifies Swell strings, an 8’ solo stop on the Great, and a 4’ in the Pedal. The Swell strings begin in a low register with the Pedal carrying the tune. It is never specified where the Great solo is to be used, although a few measures in the middle where the Swell finally rises to the treble clef, seem to me a likely spot. Low strings end the piece with the 4’ once again in the Pedal.

*Baptized and Set Free* again calls for Swell strings, coupled to Pedal this time, with the Great 8’ Flute as a solo. The melody comes in on the Great, and the opening notes are repeated in several voices, generally over sustained chords. In the center of the piece, the melody lies over a repeated eighth-note pattern.

*Be Not Afraid* is the only piece in the collection that is actually called a “meditation.” It has luscious repetitive phrases with melody over sustained seventh chords. Again, registration calls for Swell strings coupled to Pedal, with the addition this time of Pedal 16’ and Great Flute 8’.

*Lord, Let My Heart Be Good Soil* appears in two versions—first, a hymn introduction and then as a short prelude. The material and approach is the same in each, except for length, the second being much more developed. The registration calls for Swell Flute 8’, Viola 8’, Great Flute 8’, with this time a solo reed on the Choir. Except for a four-measure reprieve in the center, the piece gets a little tedious with the solos on alternating Great and Choir played over sustained left-hand chords on the Swell.

*Now We Remain* has the sub-heading “Homage to Calvin Hampton.” Registration, you guessed it, is Swell strings against Flute 8’ on Great or Choir. Despite the registration, I found this piece to be the most interesting of the book. Much as Calvin Hampton often did, Biery uses an interesting repeating triplet figure in the left hand that patters along throughout the entire piece and changes just enough here and there to require you to be very careful playing it.

*On Eagle’s Wings* was one tune I knew without looking it up. The melody appears only in short phrases, which made it memorable here and there where it was recognizable. For the most part the left hand plays sustained chords and the Pedal, long held notes. Registration was, once again, the usual.

The longest piece in the collection is *We Are Called*, which extends to seven pages and calls for “Full to Mixtures”—to me a welcome change! It is subtitled “Harmonization and Coda (or Introduction),” which allows for different uses in the service. However, for me, the repetition got a little overwhelming, and I longed for more variety.

With *We Walk by Faith* we are safely back to Swell strings and Great Flute 8’ with the solo in the Pedal. Harmonically, I found this piece to be much more interesting. The Pedal solo begins the piece with a catchy little melody, which soon gives way to 16’ in the Pedal and the melody switching to the Great Flute. This continues to the end with buildups in the left-hand chord.

The final piece, *You Are Mine*, asks for Foundations 8’ and 4’ on both manuals with couplers. The Pedal begins a syncopated rhythm, which continues almost unabated throughout the first three quarters of the music. This is an interesting piece, made more so by the syncopation, but again has much repetition, melodic and harmonic. Some of this repetition, in most of these pieces, is a result of over-repetition in these contemporary tunes. This may appeal to some people even though I do not like it.

If your church uses these kinds of contemporary tunes, this collection may be your cup of tea. As meditative music or as communion music, I can recommend this collection, or it might serve as good music for a student since most of it is easy to medium difficulty.

—Jay Zoller  
Newcastle, Maine

**New Handbell Music**

***Music of the Masters 2, arranged for 2 or 3 octaves of handbells or handchimes, by Sharon Elery Rogers. Choristers Guild, CGB805, \$39.95, Levels 1+ - 2+ (E-M).***

This collection introduces ringers to famous classics in progressing levels of difficulty. Composers include Sibelius, MacDowell, Mendelssohn, Pachelbel, Tchaikovsky, and Schubert. Teaching suggestions are included as well as biographical pages on each composer. Purchase one copy and reproduce them for your choir.

***Foundation, arranged for 5, 6, or 7 ringers, 2, 3, or 4 octaves of bells, by Karen Thompson. Choristers Guild, CGB872, \$4.50, Level 2 (E+).***

The melody appears in the treble after a layer of syncopated chords sets the pace for the piece. The familiar early American tune FOUNDATION is the melody used, as suggested by the title. Here is a spirited arrangement that will be a welcome addition for any choir.

***Triumphant Spirit, arranged for 2 or 3 octaves of handbells, by Nicholas A. Hanson. Choristers Guild, CGB841, \$4.50, Level 3 (M-).***

This lively piece begins in fanfare fashion and takes shape as a “bolero-type” march. The original theme could serve well as a processional.

***Take My Life and Let It Be, arranged for 3–5 octave + Bb2 handbells, with optional 3–5 octaves and Bb2 handchimes by Sandra Eithun. Agape (a division of Hope Publishing Company), Code No. 2710, \$4.50, Level 3 (M+).***

This handbell setting brings together two great hymns, HENDON, “Take My Life and Let It Be,” and ANGEL’S STORY, “O Jesus, I Have Promised.” Handchimes and suspended bell lines open to set up the melodic material. The piece builds to a full rendition of both tunes, winding down to a reflective ending of these two great texts.

***A Celtic Ring, arranged for 3–5 octaves of handbells by Susan E. Geschke. Agape (a division of Hope Publishing Company), Code No. 2706, \$4.50, Level 2 (M-).***

Using original melodic material and incorporating the hymn tune HOLY MANNA, Susan Geschke provides a lovely piece for church or community use. A sprinkling of staccato notes throughout with no bell changes will give ringers just the right amount of challenge.

***Fanfare on Coronation, arranged for 3–5 octaves of bells by Ron Mallory. MorningStar Music Publishers, MSM-30-861, \$4.50, Level II (M).***

Beginning with an opening fanfare, this piece proceeds right into the familiar hymn, “All Hail the Power of Jesus’ Name.” With some special effects employed and a key modulation, the arrangement develops into a joyful hymn of praise.

—Leon Nelson  
Vernon Hills, Illinois

# THE OHS CATALOG

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### OHS PIPE ORGAN CALENDAR

THE OHS 2016 CALENDAR celebrates the 61st Annual OHS Convention — Philadelphia, June 26 — July 2, 2016 and the Diamond Anniversary Year of the OHS, founded June 27, 1956. This calendar is filled with gorgeous photographs by Len Levasseur — 12 different instruments, one for each month — ranging from a 1791 Tannenberg to an 1892 Hook & Hastings, a Roosevelt, E.M. Skinner, to the “Wanamaker” organ, the Midmer-Losh at Atlantic City, Aeolian at Longwood Gardens, and contemporary organs by Mander, Rieger, and Dobson. Michael Krasulski’s welcoming article offers wonderful local history, punctuated with still more stunning organ photos. The Calendar highlights US Holidays, and the major dates of the Christian and Jewish year.

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## Velocity I

This month and next I am writing about the quest to play fast: fast enough, faster than before, faster than the next person, fast and secure, fast and yet clear. This important thread runs through all aspects of learning to play music. It can also touch upon all sorts of insecurities and sensitive spots. Can I play fast enough? Will my soloist or the conductor insist on a tempo that is too fast for me—either one that feels wrong musically or one that I just plain can't do? If I don't play at least something—anything—fast, will listeners assume that I am not really in command of what I am doing?

No one's self-esteem as a musician is ever undermined by the inability to play slowly enough. (Well, it rarely is. Perhaps this should happen more. Playing slowly effectively isn't necessarily particularly easy.) But many of us worry whether we can play fast enough, either for what we want to do musically or for what we think listeners will expect of us. We also worry that if we choose a slower tempo for genuine musical/expressive reasons, people will assume we just can't play it faster. We rarely worry that our listeners will assume that we can't play more slowly.

Long ago I heard it recounted that Rachmaninoff had said that Alfred Cortot always decided that the really hard bits had to be played "expressively," that is, slowed down. This was of course meant to be a withering criticism of Cortot: not only claiming that his keyboard facility was faulty when it came to velocity, but also claiming that his much-admired expressive playing was actually musically arbitrary, and just a way of covering up lack of skill. I have reacted to this by saying that often the hard bits are hard because they are musically involved and complicated, and maybe should be slowed down, for the listener's sake as much as for the players. But not-fast-enough seems to open us to criticisms of this sort, and we often worry about it.

Fortunately this (like most things) can also be a source of humor. I recall a moment a long time ago when I was in the company of a fine young musician who was about to play in a youth orchestra concert. An older friend who was there clapped him on the back with a hearty "Play louder and faster than everyone else!"

As far as I can tell, conductors are not likely to be subjected to this sort of criticism if they are inclined to slow tempos. The physical gestures of conducting relate to the music and its speed in a different way. Also, keyboard continuo playing usually becomes actually easier as tempo goes up—assuming that the continuo part is being improvised by the player, or at least has been written by the player with the ultimate tempo in mind. This is because in general, the faster the tempo, the fewer notes or chords are needed in the continuo realization. (If the bass line itself is too difficult at a fast tempo, that can reverse this effect.)

## Tempo and fingering

My decision to write about this subject comes specifically from a reader's suggestion, in a recent e-mail, that a "discussion of fingerings that will work at faster tempos would probably be interesting." This indeed seems to me to be a good point of entry into the topic. Is the quest to feel comfortable up-to-tempo—especially at fast tempos—best addressed at the point of choosing fingerings (and pedalings—though I am focusing mostly on manual playing here) or best addressed by process—that is,

practicing, and specifically the pacing of work on tempo within practicing? The answer is "both." But how exactly, and in what sort of proportions? Next month I will look at some specific passages and different fingerings, to try to address this aspect of the question directly.

There are different levels and types of playing "fast." This is obvious, but worth noting. The act of getting notes right—and its important adjunct, which is having it feel comfortable or even easy—is almost always more likely the more slowly a passage is being played. That's the fundamental fact of learning pieces: it's why we start practicing passages slowly and then speed them up. For many pieces, speeding up will not take things past a comfortable level of velocity. For these pieces, that process will always work and is not really within the sphere of this discussion. If, however, the goal is to play a piece at a tempo that seems to tax what the player can do with velocity, then there can be different, perhaps more complicated issues.

The question is how much continuity there is across these two areas. Is the process that we use to make a "normal" piece comfortable and reliable what we should also use to get something very fast—fast enough that the velocity alone makes it a challenge? How are these two processes related? The point of any normal systematic practice is to create predictability: that is, to make us feel certain, as we play the piece, that we know what is coming up. In "normal" situations, this predictability comes from a blend of things—so-called "muscle memory," conscious familiarity with what is coming up in the piece (whether we are using notated music or not), and the ability to read ahead and combine memory with newly reviewed information. Fingerings and pedalings that have some logic to them or are simple or that use patterns of some sort can aid in this process.

## Tempo and fingering

The key to playing fast is *predictability*. It is natural to believe that if we have trouble playing fast, it is because we just can't quite move that fast. However, this is rarely the case. Most organ (and harpsichord) music doesn't tax the physical ability of any player to move quickly. However, above a certain speed—which of course varies from person to person—the conscious elements of "knowing what's coming next" simply can't come into play: there isn't time. The sources of rock-solid predictability that are below the level of conscious thought become more important.

Let's take this one step at a time. How fast can you move your fingers? The most direct way to explore this is to drum your fingers on the table, the arm of your chair, or wherever is comfortable. That is, "play" five "notes"—away from any instrument—with the fingering 5-4-3-2-1. No beat, no timing; just drum those fingers as quickly and lightly as you can. Make sure that your arm is comfortable and that your wrist and fingers are not turned too much to either side. It is OK—even a good idea—to have your arm resting on whatever surface you are using.

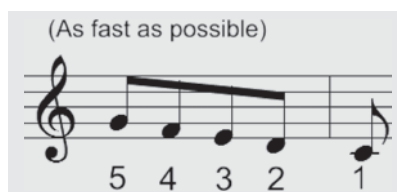
How fast do your fingers go in this exercise? You don't need to come up with a number—just a sense of whether the velocity is greater than you are likely to need in playing music. It almost certainly is. See whether there is an appreciable difference between the two hands, either in how this feels overall or how fast you are able to move. There might be, but if one of them is slower, it is also probably

still above the threshold of how fast you will ever need to move when playing.

Now try it the other way around: 1-2-3-4-5. This is no longer intuitive drumming on a table. It can feel a bit awkward, and the ceiling on velocity might be just a touch lower, but still comfortably above any real-life musical speed needs. It feels awkward in part because the thumb is more comfortable as a point of arrival than as a starting point: releasing the thumb almost infinitely quickly to go on to 2 is tricky. How does it feel if you just do four notes: 2-3-4-5? With just non-thumb notes, is the difference in feel between one direction or the other less noticeable? How about the difference between the two hands?

(5-4-3-2-1 drumming is basically the same gesture as closing your fist. However, 1-2-3-4-5 does not correspond to any naturally shaped hand gesture.)

Now try the same thing at a keyboard, (ideally an organ or harpsichord), so that you won't be distracted by thoughts of dynamics. (If you are at a piano, play near the very top of the keyboard where the touch is lighter.)



(Or whatever notes you want.)

See if you can let the fact that you are actually playing, not just drumming on a surface, not change the feel of what you are doing. Go through the same sequence of directions and hands. Predictability is at 100% through all of these slightly different ways of performing this exercise, but physical naturalness varies a bit.

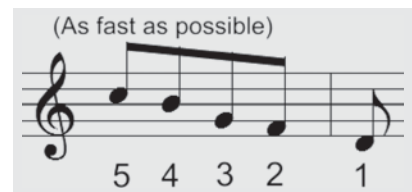
One next step in this exploration is to try up and down, or vice versa. That is, play (on the table at first) 5-4-3-2-1-2-3-4-5. Then do the same, but keep it going for a while, several times back and forth. Then try starting on the thumb: 1-2-3-4-5-4-3-2-1-2-3, etc. Is it easier to do this ongoing repeated table-drumming starting on 5 or starting on 1? After the first pass through all of the fingers, they resolve into the same thing, except for perhaps an underlying sense of where the strong beats are—even though in the absence of a musical context there aren't exactly beats. (For me personally doing this, taking only one pass at the notes, 5-4-3-2-1 is easier, quicker, and more natural than 1-2-3-4-5; the repeated drumming seems easier and faster when I start on 1 rather than on 5. This difference is more pronounced in my right hand than the left. But, again, the fundamental point is that as long as it is utterly predictable, the possible velocity of any of these patterns is greater than the demands of repertoire.)

Another thing to try in exploring predictability and comfort is using the same five fingers, each playing once, but changing the order. You should decide clearly on an order before trying to play and then do so as quickly and lightly as possible. This is meant to be the opposite of improvisation: do not take yourself by surprise. So try, say 1-5-4-2-3, or 2-4-5-1-3—or anything. But again, know before you trigger the five notes exactly what you want them to be. Try this both drumming on a table and poised over five adjacent notes on a keyboard. Try to let those two feel as similar to each other as possible.

As you play around with this, you will probably notice that one time or another through a non-adjacent finger pattern of

this sort you will feel a tiny hesitation or notice that the overall speed is less than you thought it would be. If this happens, try to recognize the feeling of whatever it is that is introducing that hesitation. It is probably a split-second of uncertainty about what is supposed to come next. Go back to straight (5-4-3-2-1) drumming for a time or two, then make double-sure of what you want your non-adjacent pattern to be. (Perhaps you will notice a hierarchy of non-adjacent finger patterns as to how easy it is to make them as predictable as scalewise patterns. For me, 5-1-4-2-3 is not appreciably different in feel from 5-4-3-2-1, but I need to think and prepare a bit more to make 2-1-5-3-4, for example, feel that predictable.)

Another useful variation is to plan and then play non-adjacent note patterns with adjacent fingers, for example:



(or any note pattern that you like).

You can take all of this through the stages described above: each hand, both directions, back and forth once, back and forth repeatedly. Just never do anything that you haven't mapped out in advance; use predictability to make very high-velocity playing function easily.

So far, predictability has been achieved—and physical ease of movement preserved at the same time—by using patterns in which the hand maintains the same five-finger position throughout. A further step is simple gestures that involve moving the hand. Think of your favorite (for this purpose, easiest) such gesture. For a lot of us that is a scale with the traditional modern fingering: 1-2-3-1-2-3-4-5 in one direction and 5-4-3-2-1-3-2-1 in the other. Try playing this—just in one direction for now—with exactly the same feeling that you used for the five-note exercises. Know for certain in advance what you are planning to do and execute it as one very fast unmeasured gesture.

There are intermediate practice techniques that you can use to prepare for this—for example, drumming on the table with 5-4-3-2-1-3 without changing the position of 3, or drumming 1-2-3-1-2-3-4-5, again without changing the position of the fingers on the table. Then 5-4-3-2-1-3, moving 3 over 1 for the last "note." You can play around with this and invent new permutations, as long as the predictability, quickness, and lightness remain. ■

*To be continued . . .*

Gavin Black is director of the Princeton Early Keyboard Center in Princeton, New Jersey. His website is [gavinblack-baroque.com](http://gavinblack-baroque.com) and he can be reached by e-mail at [gavinblack@mail.com](mailto:gavinblack@mail.com).

### Meeting the future

This weekend, Wendy and I drove to Massachusetts to visit our new grandson. Samuel John Vichiectt-Bishop was born last Thursday (October 22) at 3:45 p.m., weighing 3.45 kilograms (7.61 pounds), the second son of my second son Christopher and his wife Alessandra. Big brother Benjamin is almost three years old, a turbo-charged, bright-eyed, bilingual beauty. (Alex is Brazilian so they speak Portuguese at home.) Sam is just big enough to rest in my two cupped hands. His feet are about the size of my thumbs, and his toes are like the little peas in snow pea pods. The whole thing is magical, remarkable, moving, and inspiring.

Three years ago when we were anticipating Ben's birth, I was looking forward to the rite of passage of becoming a grandfather. But as those who know me have heard me say, I was not prepared for the joy of seeing my son as a father. And yesterday, watching Chris confidently scoop up the teeny boy, and seeing Chris and Alex as a team preparing for Sam's first few weeks, discussing schedules about daycare and medical appointments, all while managing Ben's rambunctious motions, I was simply bursting with pride.

Then, driving home to New York, listening to news reports about national and international politics, I reflected on the first days of the life of a tiny person, wondering what kind of world he will know as an adult.

### Kids these days . . .

Old fogies like me have been saying that for centuries, but I still like to make comparisons between generations in my family. My grandfather pointed out that local transportation when he was young involved horses, and he was about the age I am now when humans walked on the moon. When my father was growing up, a truck drove around his urban neighborhood delivering ice for iceboxes. My generation was the first to establish households that required refrigerators, air conditioners, stereo equipment, televisions, microwave ovens, and, heaven-help-us, computers at the outset.

Our thirty-something children are of the first generation to have had cell phones while attending school. CDs were the standard format for recorded music, color television was ubiquitous, and the Internet was barely a glimmer in Al Gore's eye, used only by scientists and academics.

When I was a kid, *Popular Mechanics* magazine predicted that by now, we'd be whisking about in personal jet-powered vehicles. It didn't bother me that the cartoon renderings made them look like trash cans—I'd be happy to stand on banana peels and coffee grounds if my PJV would speed me through the Lincoln Tunnel two feet above the stalled traffic. I'm a little disappointed that this hasn't happened yet. I think they spent too much time developing the fax machine.

When I wonder what the future holds for four-day-old Sam, it's safe to say the technological products that will be important to him when he's a young adult have yet to be imagined. But since I'm far from the field of technological development, I'll leave that speculation to the engineers.

A couple years ago, Wendy and I were visiting our daughter's in-laws in Athens, when Christos, an architect, took us to visit an ancient amphitheater outside the city. He told us that the large architectural firm for which he had worked held

employee conferences at the site so they could study the particulars of the design and construction, and he pointed out some incredible facts. I was especially impressed by the fact that the 10,000-seat structure occupied a section of a perfect sphere, and after thousands of years was still perfectly level. Christos explained that the techniques used for the design, surveying, and construction must have been written down, but that all documentation had been lost through the ages. He recalled his boss lowering his voice and posing the rhetorical question, "Who was the bastard who burned the Library at Alexandria?"

### The death of culture

Just as hundreds of generations of accumulated recorded knowledge was lost forever in the (multi-stage) destruction of that venerable library, our modern society seems capable of losing important components, ironically at the hands of the very advance of technology. As life becomes more complicated and methods of information management and communication proliferate, our collective attention spans are diminishing. National Public Radio is still able to retain an audience willing to listen to news stories that last several minutes, but most of our news is delivered to us in brief bursts. It's easy to get the sense that some of the things that are central to our culture are being threatened by our collective ability to pay attention, to concentrate, and to participate in activities that require the thoughtful use of time.

One example of this is as simple as the written word. A friend who had neurosurgery on her right arm fell and broke her left arm while traveling in Italy. Her right hand is still tingly as her nerves heal, and her left arm is in a heavy rigid plaster cast. She reports the delight in taking advantage of the Dictation and Speech functions of her MacBook. Having lost comfortable use of both hands at least temporarily, she is able to continue her work as an attorney, dictating letters, e-mails, and formal documents into her machine. And I confess to frequent use of voice memos with my iPhone. But when I recently heard a story on NPR about how some educators are starting to wonder whether it's necessary to teach cursive writing in public schools, I shudder while acknowledging my culpability.

Will Sam go to school in an age when copperplate script is obsolete? What would that mean to our society? Do we care? Or would that be a lamentable loss?

§

Most readers of THE DIAPASON can read music. With a glance at a score, we can accurately hear melody, harmony, and rhythm in our "minds' ears." We're multilingual. We might take it for granted, but we learned every jot-and-tittle purposefully. When and where did we learn this? I'll speak for myself—you can fill in your own story. I had my first piano lessons when I was about eight, and I know Miss Swist laid the foundation for my musical literacy. I also remember the goitered and aptly named Mrs. Loudon who crowed in front of elementary school classrooms, teaching us simple songs and writing quarter notes and rests on the blackboard using a cool chalk gang-holder to draw staves.

Of course, I'll encourage Chris and Alex to give Ben and Sam music lessons—I'll offer to pay for them. But I doubt they'll experience anything like the even questionable musicianship



John Bishop and Samuel John Vichiectt-Bishop

provided by Miss Loudon in Winchester, Massachusetts, in the 1960s. When I was leading a church youth choir, most of the kids had no background reading music, so I gave it to them. I know that many of my colleagues do exactly that as part of their work with children. But that covers only those kids going to church. If the schools aren't teaching basic musical skills, a huge swath of children would never be exposed to quarter notes. Do we care about that?

Plato said, "I would teach children music, physics, and philosophy; but most importantly music, for the patterns in music and all the arts are the key to learning." Imagine a Presidential Education Commission that promoted the teaching of music as a basic tenet of public education. What a world that would be!

In 1920, the population of the United States was about 106,000,000, and 300,000 new pianos were sold. That's one new piano for every 353 Americans. Today there are about 319,000,000 Americans, and according to an article published in the *New York Times*, in 2006, Americans bought only about 76,000 pianos.<sup>1</sup> That's one new piano for every 4,197 Americans. That huge decline must have been caused largely by the introduction of radio, television, and electronic recordings. But I can't escape the notion that a hundred years ago, most households owned pianos and included family members who could play them.

Chris and his older brother Mike grew up singing in choirs that I directed, they both had piano lessons, and they were both often conscripted as "tuner's helper," but when they were out on their own, they made their own choices about church. I doubt that Sam or Ben will follow their grandfather's footsteps into church music, but I hope they'll both go through life with an understanding of the art of music, enough to allow them to be free to be moved by it.

§

Throughout the centuries, artists have manipulated materials as various as marble and linseed oil to record their observations and interpretations of the world around them. And they took it seriously. Michelangelo's stunning

statue, *David*, is almost 17 feet tall and weighs almost 12,500 pounds. Do we assume that the original block of marble was twice that heavy (25,000 pounds), 2½ times (31,250 pounds) as heavy, or more? It was removed from a quarry in Carrara, Italy, and the finished statue is in Florence, over 80 miles away. No big deal; a heavy crane lifts it onto a truck, and off we go on an asphalt highway. No, Michelangelo completed the statue in 1503—that 13-ton stone was hauled over hill and dale using carts with wood wheels drawn by oxen over roads of mud and stone.

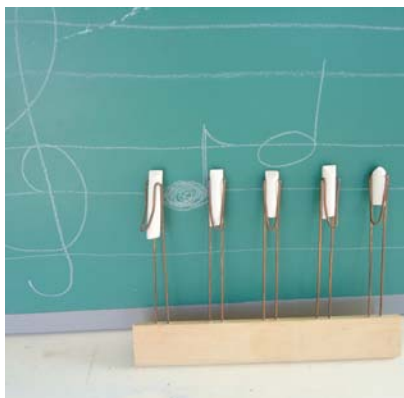
When I was in college, I took several art history courses, learning rudiments of style, iconography, and techniques—knowledge that enhances every visit to an art museum forty years later. I've watched droves of tourists stream from their buses along well-worn pathways toward an iconic masterpiece like *Mona Lisa*, ignoring hundreds of compelling artworks, actually missing the entire experience while snapping bootleg photos, as I sneaked off in the other direction to have sumptuous galleries to myself.

Walking through a doorway from one gallery to another, I've burst into tears encountering an iconic painting. I would have been introduced to the image by a slide in a Carousel machine in a darkened lecture hall forty years ago, but seeing the real thing is visceral. *The Starry Night* on a tee-shirt doesn't raise the hairs on your neck, but the very piece of canvas and streaks of paint that were handled by Vincent Van Gogh sure do.

Sam and Ben live more than 200 miles from us. I'm looking forward to having them here for Grandpa visits when I can take them to New York's wonderful museums. Meanwhile, I know that Chris and Alex will take them to the great museums of Boston. I hope that forty-something Sam will take his children to art museums.

§

The three major broadcast networks and two UHF channels that were around when I was growing up have become hundreds of cable channels broadcasting everything from real art to pure bunk. Originally hailed as the greatest educational tool of the twentieth century, television has deteriorated into a



Mrs. Louden's chalk holder (photo credit: www.jennyandpearl.com)

wasteland of misnamed experiences. You might tune in to *Animal Planet*, expecting something like the carefully researched nature programs of public television, but find a blood-and-guts story about feeding habits, narrated in an emergency voice, as if normal feeding habits should be reported like war zones. (Oh no! Look what that alligator did to that egret!) The History Channel shares idiotic testosterone-induced antics that have nothing to do with history, and while The Weather Channel could teach us some fascinating science, you're more likely to see poorly equipped, poorly educated "researchers" racing across Texas and Oklahoma, intending not to be hit by a tornado and acting surprised when they are.

Hollywood provides an endless supply of violent, gory fantasies, and full-length movies are instantly available to us, streaming through our laptops and phones, but what about live theater? When I was in high school, dozens of friends were gathered by the music department to learn, produce, and perform Broadway musicals. I'll never forget the lyrics to the songs of *Oklahoma!* or *Little Mary Sunshine*, having pounded out the tunes on the piano hundreds of times, and watching my friends spread their thespian wings was a delight.

Those productions were more energetic and enthusiastic than artistic, and our *Curly* was no Alfred Drake (original Broadway cast, 1943), but that troupe of school chums sure got a taste of what's involved in live theater. We dealt with stage fright, casting jealousy, embarrassing stage kisses, memory lapses, and missed cues, but that was really a life experience, giving us an appreciation of the emotion of acting. Two people on a stage can make an audience gasp, cringe, laugh, or cry. You see spittle flying between faces and realize the extent to which the actors have abandoned themselves in service of the story. I hope that Sam will appreciate and seek out live theater.

Wendy is a literary agent, working to enable authors selling their manuscripts to publishers and laboring to promote and advocate the books as they arrive on the shelves in bookstores. In many ways, her work parallels mine. Books and pipe organs are facing competition from electronic alternatives; both are viewed by many as outdated, even unnecessary. But just like a pipe organ, there's no substitute for a real book. You feel its weight in your lap, you handle the pages, you can even write in it, leaving notes for yourself or for the next person to read.

I'm proud that my kids grew up loving books, and that they love books as adults. Chris and Alex's condo is alive with books—hundreds of books. We bring more each time we come, and we

know that friends and family join us. Ben loves to sit in a lap to "read" a familiar book. He knows many of them by heart and recites along as you read, imitating inflections and correcting errors.

I trust that Sam will become an adult in a world that reveres the printed page, in which information is disseminated and discussed on paper and in which stories are told on paper. I trust that he will pass on that love to his friends and the family members that follow him. And I'll be giving him books at every opportunity.

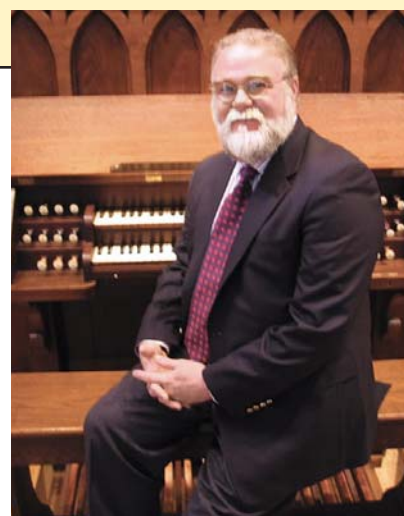
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Books, music, theater, and art are all still in the mainstream of our culture. People who seek and appreciate them enjoy the wealth of knowledge and depth of expression of those who have preceded us. And through their exposure to the heights of human culture, they are open to the appreciation of less prevalent expressions. As participation in the American church has diminished, fewer members of society are likely to be familiar with pipe organs, or even have experienced them at all.

I imagine that Sam will be more familiar with the pipe organ than other kids in his classes—I'm looking forward to sharing my passion with him as part of his awareness of his family. And who knows, maybe he'll take some lessons.

I fully expect Sam to be familiar with video games—his father and uncle are products of the generation that started with PacMan and Mario Brothers and has since gone deeper into that world that I don't understand. As our kids were the ones who understood how to program a VCR, my grandsons will be virtuosic in operating gadgets we haven't dreamed of.

But I hope, and I'll do all I can to guarantee, that his education will not only expose him to the wide world of culture, but also immerse him in it. He'll be well versed in the latest games, movies, music, and art. And he'll be familiar with Shakespeare and Shostakovich, Donatello and *Don Giovanni*, Brunelleschi and Stravinsky, Rodgers and Hammerstein, and Bernstein and Sondheim. He'll know the difference between Bach and Offenbach, and he'll pass it all on



with love and passion. I'm not pretending that he's going to be an artist, an actor, or a musician, but intending that he'll know enough about those things to care about them. I expect it of him, and I expect it of me. Lucky for all of us. ■

**Notes**

1. Stephen J. Dubner and Steven D. Levitt, "Laid-Back Labor" (Freakonomics blog), *The New York Times Magazine*, May 6, 2007.

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# Pierre Kunc at 150

Rediscovering a prize-winning composer

By Steven Young

The year 2015 marks the 150th anniversary of the birth of Pierre Kunc (1865–1941), possibly one of the most award-winning organist/composers in France’s musical history. Yet, despite his regional renown, as evidenced by numerous performances and prizes, his fame remained mostly local and limited to his lifetime. It seems unusual that any composer would enjoy such success and eventually be consigned to obscurity. The principal reason for his lack of lasting fame may be the lack of published music, as the bulk of Kunc’s output never appeared in print. Few of his awards offered the opportunity for publication; instead, they featured performances. The published materials in the Bibliothèque Nationale (BN) include several piano pieces, most of his organ works, numerous motets and Mass settings for voices, two transcriptions for organ, and his only two chamber works, the *Sonate* and *Rapsodie*, both for viola and piano.

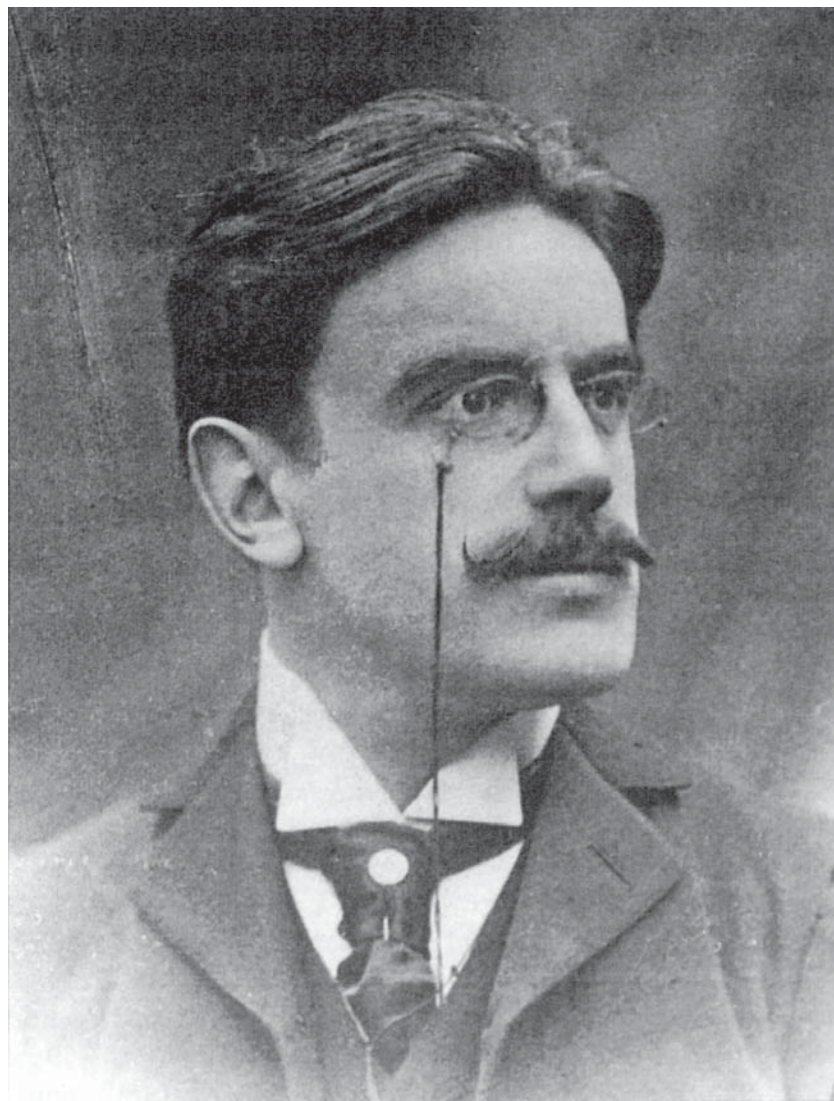
Not one of Kunc’s dozen or more orchestral works appears to have been published, nor are there any orchestral manuscripts listed in the BN catalogue. Certain works, such as *Au pied des monts de Gavranie*, suffered the typical fate of a new composition: they received their premieres and were almost instantly forgotten. But others, such as *Été pastoral*, enjoyed multiple performances throughout Kunc’s lifetime.<sup>1</sup> It seems likely that several works survived the ravages of World War I in France, as several pieces were performed both prior to and following 1914, but one has to question whether or not these were manuscripts or published scores, and if they still exist. It would be a great boost to scholars to have access to these scores in order to more fully analyze the music and Kunc’s contribution to the field.<sup>2</sup>

Born in Toulouse, Kunc began his musical training at home with his father, Aloys Martin, who was *maître de chapelle* at the cathedral in Toulouse, and with his mother, Henriette Marie née Dargein, who had studied piano with Louise Farrenc and organ with César Franck at the Paris Conservatoire. Pierre’s education continued at a Jesuit school in Toulouse, and later he pursued further study at the Paris Conservatoire, where he had organ lessons with Eugène Gigout, a lifelong admirer of Franck, and composition study with Ernest Guiraud, a winner of the Prix de Rome as well as a founding member of the Société Nationale de Musique. While in Paris, Kunc frequented concerts of the Schola Cantorum and developed relationships with some of Paris’s greatest musicians, many of whom were devotees of Franck, whose music clearly illustrates the influence of

the Germanic school of Liszt and Wagner. This sphere of influence, coupled with Kunc’s devout Catholicism, may have influenced his style.

Little is known about Kunc’s personal life. He married twice, both times to singers. His first wife, Jane Gillet, was a former student of Kunc’s who performed with some of Paris’s finest musicians. She premiered several *melodies* of Guy Ropartz for the Société Nationale and performed a wide array of repertoire, including songs by her husband and brother-in-law, Aymé. Jane died from pleurisy in 1912. Three years later, at the age of fifty, Kunc married Elisabeth Tournier. That marriage lasted over twenty years before Elisabeth passed away from an illness she developed in 1931, which took her life some four years later. Neither marriage produced any children. According to his nephew, it was at this time that Kunc devoted himself to writing mostly sacred music.<sup>3</sup> Perhaps this second devastating personal loss gave Kunc a reason to renew his interest in sacred music, turning to the familiar during a low emotional period.<sup>4</sup>

A very early review (1890) praises Kunc as a composer with a bright future, and notes that Kunc’s compositional ability might make him a future candidate for the Prix de Rome.<sup>5</sup> Many of Kunc’s earliest musical compositions received reviews citing his stylistic kinship with Wagner. In his review of Kunc’s *Prelude d’Helene*, critic André Gresse claimed that Kunc was a disciple of Wagner, calling the orchestral work with voices that of a “real talent (*réel talent*).”<sup>6</sup> This attachment to Wagnerian style remained part of Kunc’s musical vocabulary throughout his career, resulting in conflicting comments from reviewers.<sup>7</sup> The extreme differences among them reflect the two prevailing schools of thought in Paris during this time. Some preferred the more Germanic style of symphonic music while others hoped that young composers would help give France a new voice, one that avoided Germanic styles and references.<sup>8</sup> A review of the premiere of Kunc’s *Été pastoral* provides an example of the negative opinion, asserting that Kunc might best be a composer of “charming ballets and excellent pantomimes” rather than of serious music.<sup>9</sup> Another reviewer, upon hearing this same performance, wrote that it was regrettable that a new work had so little to offer with regard to originality.<sup>10</sup> In contrast to those comments, several reviewers praised this same work for its clarity, color, and great candor, as well as claiming that Kunc possessed rare



Pierre Kunc (private collection, kindly provided by musimem.com)

qualities “not smothered in tricks.”<sup>11</sup> In an era where experimentation, creativity, and imagination were sought in new music, Kunc’s music may have seemed old-fashioned or outdated, so even the positive reviews were often lukewarm, such as this one from a concert of the Société nationale in 1906, assessing his vocal settings of some poetry by Camille Mauclair, pseudonym of Séverin Faust:

I am beginning to think that it (modern music) is a dirty trick, because the simple melody by Monsieur Pierre Kunc, titled “Complainte,” has given me great pleasure. This musician appears to me to have chosen a poem quite suitable for music . . . I was less fond of the second piece, “Undergrowth,” but it does not lack originality.<sup>12</sup>

However, in the same concert, Kunc’s performance of his *Suite: Grand prière [sic] symphonique* for organ was well received, though one reviewer did find the title questionable, as the work did not provide a prayer-like atmosphere.<sup>13</sup>

Kunc wrote in nearly every genre, composing works for voice, choir, organ, piano, chamber ensembles, and orchestra. It would seem he never stopped composing, producing a substantial body of work, much of which remains unknown, unheard, and unpublished. Throughout his career, Kunc continued to develop and hone his craft, and he enjoyed notable success. In 1900, he won a prize in a competition sponsored by the Société des Compositeurs for his *Symphonie-Fantaisie*, which he had completed in 1898. Pianist Georges de Lausnay performed the premiere with the orchestra of the Concerts Victor Charpentier.<sup>14</sup> This work enjoyed many performances during Kunc’s lifetime, most often with de Lausnay as the pianist.

Four years later, Kunc survived the three competitive rounds of judging in the Concours de la Ville de Paris with his three-act *tragedie lyrique, Canta*.<sup>15</sup> The work ultimately received a rather mixed

review, one that referred to its energy as “snort[ing] with persistence,” and as being full of “clashing measures that sometimes compensate for emotion.”<sup>16</sup> It should be noted that Kunc ultimately lost that competition to such notables as Charles Tournemire and Gabriel Pierné. In 1913, Kunc’s *Symphony Pyrénéenne* captured the Prix Antonin Marmontel from La Société des Compositeurs.<sup>17</sup> Portions of this work received several performances over the next two decades, but it seems its first complete performance took place in Toulouse under the direction of Pierre’s brother Aymé in 1923, nearly a decade after its completion.<sup>18</sup> Despite the ongoing war, or perhaps in honor of France’s accomplishments, Kunc’s *Overture héroïque et triomphale* premiered in Paris to favorable reviews at the Salle Gaveau in 1916, right in the middle of the global conflict.<sup>19</sup>

As late as 1929, Kunc, at sixty-four years old, was still entering his works in competitions and winning prizes, including the Prix Chartier given by the Académie des beaux-arts for a piece of chamber music.<sup>20</sup> (The award announcement does not give the title of the work; it may have been the *Rapsodie pour alto et piano*.) Two years later, Kunc was awarded the Prix Trémont (for a second time) by the Académie des beaux-arts. (The first time he won this prize was in 1909, when he shared it with César-Abel Estyle.<sup>21</sup>) Finally, in 1940, the year before he died, he received the Prix Jacques Durand from the Académie des beaux-arts for his *Rapsodie* for viola and piano.

Kunc’s music received frequent performances at the concerts of the Société nationale, an organization devoted to performing chamber and vocal works of young and upcoming French composers; many of these works received critical praise.<sup>22</sup> Despite these positive reviews, many of his pieces languished in his library for years, while other pieces enjoyed

The image displays a musical score for the theme of the A section of the *Grande pièce symphonique*. It consists of three systems of staves. The first system shows the piano part with a treble and bass clef, and the organ part with a single bass clef. The second system continues the piano and organ parts. The third system shows the piano part with a treble and bass clef, and the organ part with a single bass clef. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

Example 1, *Grande pièce symphonique*, theme of A section

numerous hearings. For instance, his *Prélude to Les Cosaques*, a play by Leo Tolstoy, was not performed until fifteen years after it had been completed.<sup>23</sup> By contrast, his piano piece, *Rigaudon*, which he subsequently arranged for piano and orchestra, received countless performances during his lifetime, and may have been among his best-known compositions. However, despite his local fame, numerous recognitions, and frequent performances, a great deal of Kunc's output remains unpublished.<sup>24</sup>

Kunc's limited renown may be due to having come from a musical family, where his father Aloys and younger brother Aymé were extremely well known, so possibly greater things may have been expected. A review of the *Quinze motets* (1856) by Pierre's father begins with this glowing statement: "If Monsieur Kunc was not an excellent musician full of verve and originality, we would tell him: 'You deserve these words of praise, it is charming, gracious, and sometimes even brilliant.'" <sup>25</sup>

Aymé won second prize, along with Maurice Ravel, in the prestigious Prix de Rome competition of 1902, at the tender age of twenty-five. This honor catapulted him to great fame and well-deserved respect.

Although Pierre was a fine composer and musician, he suffered from being frequently confused with his brother. Two examples may provide a clearer picture of this awkward situation. A review in *Le Ménestrel* mentioned the pleasure of hearing the second movement of Pierre's *Symphonie Pyrénéenne*, which was followed by a work of "his glorious brother, Aymé."<sup>26</sup> (Another critic went so far as to claim that Pierre had been taught his craft by Aymé, who was twelve years Pierre's junior!) One such confusion with his brother arose in 1922, during a search for a new director of the Conservatory of Nantes. Among the listing of possible candidates was Pierre, winner of the Prix de Rome, though this was likely a reference to Aymé, then serving as director of the

Toulouse Conservatory.<sup>27</sup> Regardless of Pierre's noteworthy abilities as a composer, he and his music remained in the shadow of his father and younger brother. In spite of these regrettable circumstances, Aymé appears to have been a strong supporter of his elder brother, conducting his music, including the aforementioned first complete performance of the *Symphonie Pyrénéenne* at concerts in Toulouse and Nancy.

#### Works for piano and organ

Since Kunc spent the bulk of his professional life as a teacher of piano and organ at the Ecole Sainte-Geneviève in Paris, it comes as no surprise that he composed a fair amount of music for both instruments.<sup>28</sup> His piano music was performed by many of the greatest interpreters of the era, including Alfred Cortot, Edouard Risler, and Blanche Selva. Kunc's organ works (twelve in all) also remain little known, despite their accumulated accolades. Although Kunc won several *premières prix* for his organ compositions, not one of these compositions appears in the current concert repertoire. (Music of the other prize winners, Henri Mulet and Joseph Jongen, still appear in the concert repertoire.) With his *Libera Me: Pièce funèbre* and *Communion*, Kunc took first place in the 1911 competition sponsored by the Procure générale de musique religieuse. *Libera Me: Pièce funèbre* was dedicated to the memory of his father; it uses techniques found in the music of the era, including thematic combinations, a technique often associated with Franck and Vierne. The order in which the thematic material appears creates the sense of a tone poem or musical drama depicting the human experience at the end of life (death, regrets in life, the fear of judgment, and the promise of redemption), as noted in the publication's preface. The use of Gregorian chant themes pays homage to Kunc's father, who was founder and editor of *Musica Sacra*, a periodical devoted to the Catholic Church and its music.

In 1921, Kunc commenced work on his only organ symphony. Completed in 1923, the *Symphonie en Ré mineur* was entered into yet another competition sponsored by the Procure générale de la musique religieuse, and, again, Kunc garnered the *premier prix*. The work was published by the Procure générale the following year, and received its premiere at the Salle Gaveau in Paris in March 1924, admirably performed by Georges Jacob, to whom the work is dedicated. (Jacob performed many of Kunc's organ pieces.) The work enjoyed several more performances over the next few years, all given by Jacob. The last documented performance of the *Symphonie en Ré mineur* took place in 1927, at a concert sponsored by the Union des Maîtres de Chapelles, once again by Jacob.

Reviews of this *symphonie* were extremely favorable. Georges Renard penned an extensive article, which analyzed the piece in great detail.<sup>29</sup> Ultimately, it may have been this essay that aided in the disappearance of the work from the standard organ repertoire of the day, as Renard praised the work for its "Widorian concept of the orchestral symphony adapted to the organ."<sup>30</sup> By 1924, the symphonies of Widor, which were the first of their kind, had been surpassed by the brilliant work of his pupil, friend, and former assistant, Louis Vierne, organist of Notre-Dame, who, by 1924, had published four of his six organ symphonies. It may be that the reviewer sought to place the work within the ever-growing genre of the organ symphony, but the suite-like structure initially used by Widor was, by this time, outmoded. However, the Kunc work, while containing traditional elements, certainly contains newer ones as well, such as cyclic thematic material, chromatic tonal language, and tightly controlled tonal relationships between the movements of the symphony.

One unique quality of the *Symphonie en Ré mineur* is the structure of its opening movement. Usually Vierne and Widor, the principal organ symphonists of their day, relied heavily on sonata-allegro form or some version of a binary form, but Kunc introduces four

themes in the work's first movement, *Fantaisie*. Throughout the movement, these themes intermingle and receive diverse treatments, including rhythmic augmentation and varied harmonization; they undergo fugal treatment and imitation as well as modal changes. According to Renard, there are many unexpected events, including the return of the final statement of the first theme in the original minor key despite its having been heard in the parallel major mode for some time.

The only other organ work that received significant mention during Kunc's career is the *Grande pièce symphonique*, which he dedicated to his teacher Eugène Gigout. The work seems to have been part of a larger suite for organ, but this scherzo is the only movement extant. The piece appeared in 1901 as part of the series *L'Orgue moderne*, arguably the premier publication of new organ music by young French composers in the early part of the twentieth century. The work was played by both Alexandre Guilmant and Georges Jacob.<sup>31</sup> Kunc also seems to have been taken with the music of his contemporaries such as Léon Roques and Camille Saint-Saëns, as he arranged several works of these men for smaller forces, including the *Adagio* from the so-called "Organ" symphony by Saint-Saëns, which Kunc set for violin, violoncello, harp, and organ.<sup>32</sup>

Among the works for organ, some deserve special mention. The *Grande pièce symphonique* assumes the same name as the Franck work that is often credited as the composition that initiated the French symphonic organ school, but bears little resemblance to the earlier work. The Kunc work is in three large sections that together loosely resemble sonata form. The aggressive A theme is rhythmic and chromatic (Example 1). In contrast, the B section features sustained harmonies and limited chromaticism that abruptly becomes a fugato, whose subject uses the opening A material and then alternates with the B theme. A brief development section follows, which leads to a return of the A and B material, the A material in the tonic F# minor and the B material in the parallel major

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## French organ music

with just a few hints of the A theme (Example 2).

Another noteworthy piece is the brief *Adagietto in E Major* from 1902, also found in *L'Orgue moderne*. This lyrical work utilizes some of the characteristic tone colors of the French symphonic organ, including the Cor de nuit and the Trompette harmonique. The closing section uses some rich and vivid harmonies, as seen in Example 3.

### Choral works

Following the short-lived success of his *Symphonie pour orgue*, Kunc appears to have shifted his focus to chamber and choral music, though he did not cease writing works for large ensembles and even reworking music from earlier successes. (He extracted the *Deux Danses hindoues* from his *Canta* originally completed in 1900; this excerpt received glowing praise at its premiere some thirty years later.<sup>33</sup>) During this period, Kunc composed two Masses for choir and organ (dedicated to St. Bernadette and to *des Saintes Reliques*—"holy relics"), as well as the aforementioned *Rapsodie* for viola and piano or orchestra (published posthumously). For several years, he served as *maître de chapelle* at St. Sulpice in Paris, where Charles-Marie Widor was still serving as *organiste titulaire*. Happily for Kunc, he was able to perform choral works that his father had written, as well as some of his own sacred music, while fulfilling his duties. His choral music seems to have enjoyed some local success throughout several regions of France, as many newspapers mention his works in their listings of music performed at religious services. Early works in the choral genre include the *Hodie Christus natus est* and *Regina coeli* from 1901. Several years later he composed settings of *O Salutaris*, *Tantum Ergo*, *O Sacrum Convivium*, *Cantique de Communion*, and *Tota pulchra es* (1910). Kunc dedicated these works to various *maîtres de chapelle* in Toulouse (his birthplace) and Paris (his adopted home). Kunc appears to have been well respected as a choral conductor, as a review of some sacred music quotes Kunc and comments that he is a connoisseur and an excellent musician.<sup>34</sup>

### In summary

Finally, Pierre Kunc proved himself to be a most well-rounded musician; not only did he compose and perform music, he wrote critically about it. He served as music critic for two journals, *Le Guide musicale* and *La Nouvelle revue*. He wrote at least three lengthy articles on various musical personalities, scores, and performances, including an insightful retrospective on the career of Charles Lamoureux, conductor and organizer of the Concerts-Lamoureux,



Example 2, *Grande pièce symphonique*, development section



Example 3, *Adagietto in E Major*

and an extensive critique of a performance of Humperdinck's *Hansel et Gretel* at the Opéra-Comique.<sup>35</sup>

As a whole, Kunc's organ repertoire, though small, admirably displays his competency as a serious composer. His entire extant output for his preferred instrument follows, with asterisks indicating the prize-winning works.<sup>36</sup>

#### *Grande pièce symphonique*

\* *Communion* (in A-flat)

\* *Pièce funèbre*

*Douze pièces pour orgue ou harmonium sur des noëls français*

*Adagietto (L'Orgue moderne)*

*Sortie fuguée (L'Orgue moderne)*

*Marche religieuse*

*Entrée solennelle, Fughetta*

*Offertoire en fa majeur*

*Offertoire sur deux Noëls en si b*

*majeur*

\* *Symphonie en ré mineur*

*Adoremus (et laudate)*

*Élévation*

Kunc's *Symphonie en ré mineur* is unlike many of its predecessors within the genre in its compactness—it has only three movements whereas a four- or five-movement design had been the standard. This brevity is intensified by Kunc's use of a singular rhythmic idea, which supplies the momentum in each of the latter two movements. One might find such motoric patterns tiring on the ear, but the use of countermelodies and unusual harmonic progressions keeps the listener's interest.<sup>37</sup>

Sadly, much of Kunc's organ music remains unavailable, though a few pieces appear in online catalogues. Both Kunc's record of prizes and awards and fresh analyses of this works indicate an output of considerable musical merit, worthy of rediscovery. ■

### Notes

1. Among the orchestral works, one finds the *Prélude d'Helene* (one tableau appears to be in print in a British Library), *Canta*, *Symphonie fantaisie pour piano et orchestre*, *Prélude (pour Les Cosaques)*, *Deux Danses hindoues*, *Symphonie Pyrénéenne*, and *Été pastoral* (premiered in 1905 and performed as late as 1943), to name a few.

2. According to a personal e-mail correspondence with Francois Pellecer, Kunc's nephew, whatever scores Pellecer possessed have been given to the Bibliothèque Nationale, though they do not as yet appear in the catalogue. The BN collection has six manuscripts of Kunc, all but one for piano.

3. Pellecer, Pierre Kunc.

4. In December 1937, the cathedral of Nantes gave the premiere performance of the *Messe de Sainte-Bernadette* (L'Ouest-Éclair, December 27, 1937, p. 4).

5. *Revue des Pyrénées et de France méridionale*, p. 874 (1890). Kunc was awarded two first prizes from l'Académie de musique in Toulouse; one for an overture for orchestra, and the other for his song, *Extase*. The judges cited his work as being of a "modern and alluring style" and of "great originality."

6. *Le Journal* (Paris), February 25, 1895, p. 4, in a review of the Concerts d'Harcourt.

7. A review of Kunc's *Diptych Breton* lamented the need for young composers to "compose *La Morte de Isolde*" over and over again, suggesting that this music has already been written (*Revue musicale de Lyon*, vol. 7, no. 25, 1910, pp. 750–753). However, another review called the music "very evocative." It claimed that these "pages of music were not negligible." (See *Le Rappel*, March 22, 1910.)

8. A reviewer of a performance of some songs of Kunc lamented that "Kunc's sin" was a vain attempt to develop the work in a pseudo-Wagnerian vein. (See *Le Mercure musical*, May 15, 1906, p. 471).

9. *Le Mercure musical*, December 15, 1905, p. 546. Interestingly, this work was awarded a prize from la Société des Compositeurs in 1903. A more gracious review appeared in *Le Matin* (October 30, 1905, p. 5) immediately following the October premiere, though it too claimed that the piece lacked originality, possibly due to the Wagnerian influences that dominated much of Kunc's music.

10. *Le Ménestrel*, vol. 71, no. 43, November 5, 1905, p. 357.

11. *Revue Illustré*, vol. 40, no. 23, November 15, 1905, p. 1.

12. "Je commence à trouver que c'est un villain tour, et ce pourquoi la simple et franche mélodie de M. Pierre Kunc, qui a pour titre "Complainte," m'a cause un vif plaisir. Ce musicien me semble avoir choisi une poème tout a fait "musicable" . . . J'ai moins aime la seconde mélodie, "Sous bois" . . . mais elle manqué par trop d'originalité." *Le Mercure Musical*, 1906, vol. 2, p. 471 features a review of the Société Nationale concert of March 17, 1906.

13. Kunc's work is properly titled *Grande pièce symphonique*. It was published in 1901 by Alphonse Leduc. So, it would appear, that the critic either misread the title or there was a misprint in the program.

14. *Le Ménestrel*, vol. 69, no. 2, January 11, 1903, p. 13. The work is entitled here as *Suite pour piano et orchestre* with Pierre Kunc conducting.

15. There were thirty-one entries in that competition; only six received awards and performances. According to Kunc's biography, Samuel Rousseau considered the work to be "a little too Wagnerian." (Pellecer, Francois, *Pierre Kunc*. Self-published, 2001).



Pierre Kunc at the organ of Notre Dame de Bercy (private collection, kindly provided by musimem.com)

16. *Le Ménestrel*, vol. 70, no. 21, May 22, 1904, p. 162.

17. *Le Ménestrel*, March 14, 1914, p. 87.

18. *Comoedia*, April 16, 1923, p. 3. The review mentions that fragments had been performed at several of the Concerts-Lamoureux, but it was finally performed in its entirety in Toulouse, the composer's hometown.

19. *Le Gaulois*, January 3, 1916, p. 4. The work originally premiered in Toulouse as the *Overture to Salammbô* (see *Revue française de musique*, November 15, 1912, p. 110.) Interestingly, the overture had three movements (sections): Gloria, Luctus, Victoria, possibly due to the storyline of the Flaubert text.

20. *Académie des beaux-arts [Annuaire]*, 1929, p. 20.

21. *Le Journal* (Paris), May 17, 1909, p. 7.

22. *Le Ménestrel*, vol. 82, no. 23, June 4, 1920, p. 234; *Le Ménestrel*, vol. 84, no. 5, February 3, 1922, p. 49. The reviewer mentions that the composer achieved a happy balance between the dramatic opening movement and the flowery exuberance of the third movement in the Sonata.

23. The work, premiered at Concerts-Colonne, received a positive review in *Paris-Soir*, March 24, 1925, p. 6.

24. Francois Pellecer, *Music et Memoria, Pierre Kunc* (2001), www.musimem.com/kunc\_pierre.htm. According to Pellecer, as of the publication, numerous works are still in the family's collection with hopes of being published posthumously.

25. "M. Kunc n'était pas un excellent musicien, un artiste plein verve et d'originalité, nous lui dirions: 'Ce que vous avait fait mérite des éloges; c'est charmant, gracieuse et parfois même brillant.'" *Revue de musique ancienne et moderne*, 1856, p. 776.

26. *Le Ménestrel*, vol. 86, no. 23, June 6, 1924, p. 261.

27. *L'Ouest-Éclair*, April 30, 1922 p. 4.

28. Among his more popular works for solo piano is the *Suite symphonique*. The earliest documented performance took place at a concert of the Société nationale des beaux-arts in May 1906, performed by Jean Batalla (see *Le Figaro*, May 29, 1906, p. 5).

29. Georges Renard, *Revue Sainte-Cecile*, 1927, pp. 103–104.

30. "... conception widorienne de la symphonie orchestrale adaptée à l'orgue."

31. *Le Mercure musical*, January 1, 1906, p. 317.

32. Published by Durand et Cie. in 1924. Kunc also adapted Saint-Saëns' *Laudate Dominum*.

33. *Le Journal*, February 13, 1930, p. 6. See also *La Semaine à Paris*, February 21, 1930, p. 16, and *Le Matin*, February 10, 1930, p. 5.

34. *Paris Musical et Dramatique*, May 1906, p. 4.

35. See *La Feu follet*, volume 20, tome XI, no. 1, pp. 152–155, and *La Nouvelle revue*, May–June 1900, pp. 624–630.

36. Pellecer, op. cit. He mentions *Vingt prières* but there is no record of them in the Bibliothèque nationale catalogue or elsewhere.

37. The reader is referred to the previously cited article by Georges Renard for more details about the work.

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# The Eclectic Landscape of *Ride in a High-Speed Train*

An interview with Ad Wammes

By Brenda Portman

Dutch composer Ad Wammes (b. 1953) achieved international notoriety in the organist community through the publication of *Miroir* in 1989. *Miroir* has been performed and recorded by many American and European concert organists, including Thomas Trotter and the late John Scott. The piece has justifiably yet erroneously been labeled minimalist: many of the techniques used in *Miroir* are similar to the techniques in post-minimalist music, but we cannot trace any direct influence from minimalism. Just as American composers Terry Riley, Steve Reich, and Philip Glass were attracted to the rhythmic and harmonic elements in popular music and integrated them into their style, Wammes' primary influence was the 1970s symphonic rock group Gentle Giant. This influence can be heard by comparing a recording of *Miroir* to a recording of Gentle Giant's song *Proclamation*.

It is entirely possible that Wammes' more recent organ work, *Ride in a High-Speed Train* (2011), could be similarly mislabeled, since it too has many repetitive figures. The title suggests that it could be conceptually modeled after John Adams' *Short Ride in a Fast Machine*, a post-minimalist piece for orchestra. Originally given the title *TGV* and composed for a mechanical dance

organ in 1993, *Ride in a High-Speed Train* has an intriguing and multi-faceted history, but it was never intended to be a minimalist piece.

For those who might attach the label of minimalist onto *Ride in a High-Speed Train*, I would emphasize that the presence of repetition alone is not sufficient. According to Keith Potter, minimalism is "a style of composition characterized by an intentionally simplified rhythmic, melodic and harmonic vocabulary."<sup>1</sup> In other words, reduction is the primary characteristic, not repetition. But, unlike visual art, music unfolds over time, so in order for a composition to be produced with a minimum of materials, it needs to have either long sustained tones or repetition of brief melodic patterns. Reduction typically manifests itself through the absence of melody (only short melodic fragments exist in the repetitive figures); a strong, steady pulse (except in the case of long tones); a strong tonal center (e.g., *In C* by Terry Riley, one of the very first minimalist compositions); slow harmonic change; and sometimes a limited number of pitches. The second most important characteristic of minimalism is gradual process: the idea that the listener should be able to hear and understand the compositional process as it unfolds. This creates a feeling that the music is going



Ad Wammes (photo credit: Arnoud Verrips)

nowhere and is endless, unlike most Western music, which is goal-oriented and directional.

Of course, the appeal of minimalism could not last forever, so it evolved. As a result, the repetitive figures became accompanimental to simple melodies, the audible process became less important, change began to happen at a quicker pace, and various means of expression and directionality were added. Both *Miroir* and *Ride in a High-Speed Train* seem to match this description of post-minimalism. For instance, the one-measure repetitive cell in *Miroir* remains the same throughout the piece but with simple melodies weaving in and out (see Example 1).

Despite the appearance of post-minimalism, we need to take the composer at his word when he himself denies having been influenced by minimalism. In *Ride in a High-Speed Train*, Wammes instead acknowledges a debt to symphonic rock music, Balkan music, and the process of composing for The Busy Drone (the name of the mechanical organ). The repetitive devices alone do not convincingly indicate minimalism, but they do give the piece a compelling energy that makes it a refreshing contrast in any concert program.

While I was preparing to present this and several other pieces in a lecture-recital, the composer revealed to me many details about the unique genesis of *Ride in a High-Speed Train* through e-mail conversations in December 2014 and January 2015.

**Brenda Portman: What was your inspiration for choosing the title? Is the piece meant to be programmatic?**

**Ad Wammes:** In 1981 my wife and I cycled for seven weeks through Europe. When we were in former Yugoslavia I had a breakdown with my bike (broken spokes caused by the terrible condition of the roads). I rang the doorbell of the nearest house and we were warmly welcomed by the man and woman living there. It was difficult to communicate as they spoke only Serbian. Anyway, in the evening the man placed a map of Yugoslavia on the kitchen table, took his accordion, pointed at a certain district, and then played music from that district. This way he went through the whole map. And this story came to my mind while composing, as it had Balkan influences in it and, in my mind, I kept seeing a train (probably caused by the ongoing 5/4 beat) going through an ever-changing landscape.

In 1993, the year in which I composed this piece, a train named TGV ("train à grande vitesse," French for "high-speed train") was introduced in Europe. In 2011, I made a transcription for (normal) organ and renamed it *Ride in a High-Speed Train* (as English-speaking people probably don't know what TGV stands for).

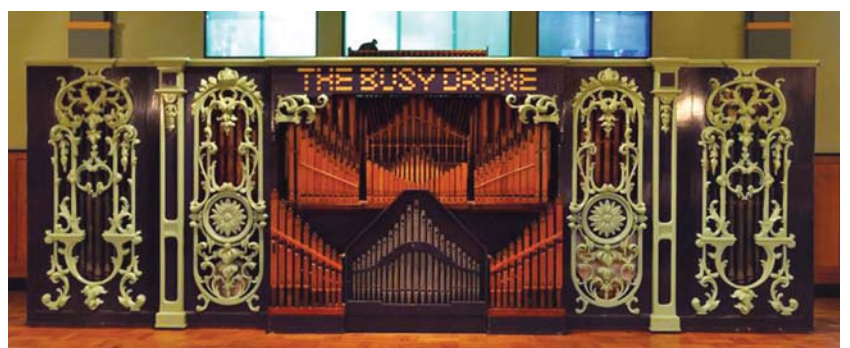
[The TGV, with its hub in Paris, is a network of high-speed trains that can reach a speed of over 300 miles per hour. It was introduced in Europe beginning in 1981, with its first line between Paris and Lyon. In 1993, the year Wammes



Example 1: *Miroir*, showing repetitive cell and added melody

## The structure of *Ride in a High-Speed Train*

	Scale	Root Key	Rhythmic Deviation
Measure 1	Major	E-flat	2+2+3+3 (eighth notes)
Measure 23	Lydian	C-flat	LH and RH: 2+2+3+3, Pedal: 3+3+1+3
Measure 30	Aeolian	B-flat	LH and RH: 2+2+3+3, Pedal: 3+3+1+3
Measure 44	Lydian	C-sharp	LH and RH: 2+2+3+3, Pedal: 3+3+2+2
Measure 50	Aeolian	A-flat	RH: 2+2+2+2+2, LH: undefined, Pedal: 3+3+2+2
Measure 64	Gypsy-like (Dorian with raised 4th)	B-flat	RH: 2+2+3+3, LH: 3+3+1+3 and 2+2+2+2+2, Pedal: 3+3+2+2
Measure 72	Gypsy-like (Dorian with raised 4th)	A	RH: 3+3+1+3 and 2+2+3+3, LH: 2+2+3+3, Pedal: 3+3+2+2
Measure 83	Major	E-flat	2+2+3+3



The Busy Drone (photo credit: Sonja Duimel)

Example 2: Differences between versions of *Ride in a High-Speed Train*



Example 2a: Measure 45, published version



Example 2b: Measure 45, original version



Example 2c: Measure 66, published version



Example 2d: Measure 66, original version

composed the piece, the northern Europe line opened from Paris to Lille, which was a connection for destinations in Belgium, the Netherlands, and northern Germany.<sup>2]</sup>

**Can you point out specific places in *Ride in a High-Speed Train* that show Balkan influences?**

Ornamentation, scales (especially the Lydian mode), unequal deviation over 5/4. [At this point Mr. Wammes referred me to an e-mail attachment that contained the first four pages of the original score to the piece.] I withdrew this

version after one day because Boosey & Hawkes immediately took interest in publishing it. The original version differs from the score published by Boosey & Hawkes concerning the notation of the rhythms. In the Boosey & Hawkes version all the rhythms are notated in the deviation of 2-2-2-2-2 eighth notes. (See Example 2.) But in fact the deviation constantly changes and is often diverse for both hands and feet at the same time [See the table on page 23 showing the piece's structure.] When changing the scale, root key and rhythmic deviation, it feels like slipping into another landscape.

**Was *Gentle Giant* also an influence on *Ride in a High-Speed Train*, as it was for *Miroir*?**

I don't know, but I am not the kind of composer that tries to escape from his influences, so probably yes.

**Could you tell me more about the mechanical dance organ for which *Ride in a High-Speed Train* was written?**

[From the author: Ad Wammes sent me the manual for The Busy Drone, which he wrote himself, explaining the instrument and how to appropriately write music for it. The following information is derived from that manual.]

The Busy Drone has three manuals (Zang, Tegenzang, and Accompagnement), pedal (Bassen), and limited percussion capabilities (big drum, woodblock, cymbal, and snare drum). It is a transposing instrument and sounds a minor third higher than notated. Each manual/pedal division has a compass of only one to two octaves, but, with stops ranging from 32' to 4', it actually spans six octaves. The disposition can be found on the website for Het Orgelpark Amsterdam [www.orgelpark.nl/nl].

The speed of the engine is 360 centimeters per minute, so the lengths of notes have to be calculated in millimeters for the organ book, based on the desired tempo.<sup>3</sup> The speed of the engine is the key to understanding optimal tempos and note values that could be written for the organ. If the note is too short, it does not have enough time to sound, and if it is too long (longer than approximately six beats at a tempo of quarter note = 120), then the organ book will weaken. [An "organ book" is comparable in function to a player piano roll.] The most effective compositions have a perpetual-motion type of energy and are dance-like, in order to capitalize on the instrument's history as a dance organ. If performed at the indicated tempo, *Ride in a High-Speed Train* has a continuous energy that propels the piece forward, making it sound like the motion of a train. The piece consists primarily of eighth notes, although the organ is able to accommodate durations as short as thirty-second notes. The longest note value in the piece, which occurs only a few times, is nine beats long at a tempo of 152.

**Did you intend for *Ride in a High-Speed Train* to be played on this organ only, or did you write it with performing organists in mind as well?**

Intentionally it was only written for the mechanical organ; I had no real organists in mind. It was only in 2011 that I made a transcription for "normal" organ at the request of the Dutch organist Age-Freerk Bokma. He heard *TGV* on The Busy Drone and asked me if it was possible to make a transcription for organ. I answered him: "Well, I'll have a look at it." After a week the transcription was ready, and although difficult, it is playable!


**What else can you tell me about the process of composing *TGV* for The Busy Drone?**

In 1993 I was asked to make a composition for The Busy Drone. While I was in the possession of the computer sequencer program PRO 24 (ancestor of Cubase), a sound sampler (ASR10 by Sequential Circuits), and a portable DAT recorder, I decided to do it differently. First I recorded all the different stops (there is an organ book called GAMMA, which runs through the different stops note by note) and put the sound samples in my sound sampler. Then I made my composition and put the information in the sequencer program on my Atari computer by playing it live. Finally I notated the score on large files of paper by indicating with pencil what had to be chopped out. This gave me the benefit of getting a musical interpretation of my piece instead of a stiff interpretation of a normal score.

**How did other composers create their scores?**

They made normal scores and from that the book-choppers (I don't know if this is the correct word for their profession) made the organ books.

The first person that delivered his piece as a MIDI file was Eric de Clercq. He made his piece *Een meter sneeuw* in 2001. The book was chopped by Johan Weima, who has a chopping machine connected to a computer. However, *Een meter sneeuw* was only premiered on October 7, 2009, in Het Orgelpark Amsterdam, because the concerts at the City Museum stopped and shortly after that the renovation of the Museum started (2004-12). The second person that delivered his piece as a MIDI file was me! In 2010 I went to Het Orgelpark to listen to *TGV*. (The organ was restored, so now it would sound much better!) The organ book, however, was nowhere to be found. Then Johan Luijmes (the director) told me about this MIDI file chopping



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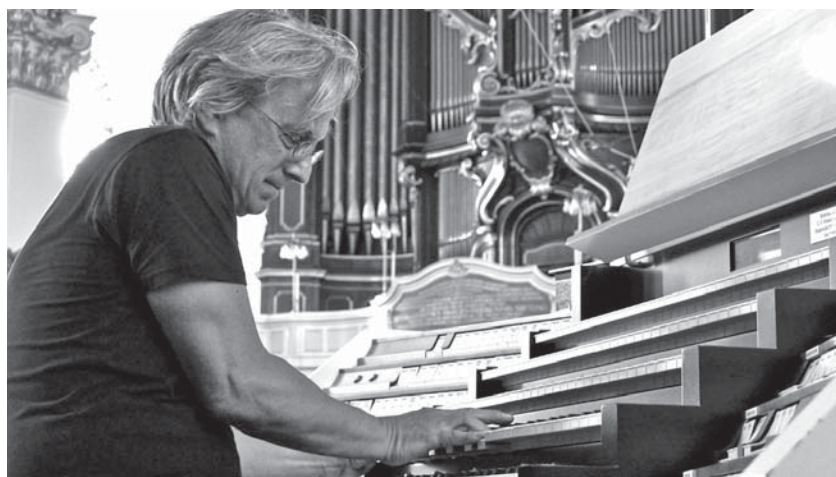




Example 3a: Large leaps in right hand, measures 84 and 86



Example 3b: Large leap from one manual to the next



Ad Wammes in Hamburg at St. Michaelskirche (photo credit: Arnoud Verrips)

machine. I still had the old MIDI files and from that a new version of *TGV* was chopped, now with the correct tempo at 152 per quarter note. (The first version was chopped at 150 while the translation of the MIDI data was too difficult at 152.)

From that time, 2010 till mid-2014, I was the intermediary between composer and chopping machine (handled by Johan Weima) by translating normal scores to MIDI files. Many times the composers (especially the young ones) came with MIDI files. I checked those and corrected them (notes being out of range, notes being too short, adding bridges (short interruptions) to the notes that were too long).

#### Can The Busy Drone read MIDI files directly?

Since mid-2014 a MIDI device has been installed in The Busy Drone by the Belgian manufacturer DECAP (Herentals). Now it is no longer necessary to make organ books. The Busy Drone directly reads the MIDI information.

#### When you composed *TGV* in 1993, was The Busy Drone still in the museum in Amsterdam or had it been moved to the museum in Utrecht?

Yes, it was still in Het Stedelijk Museum Amsterdam (The City Museum). It stayed for one year (2008) in the museum "Van Speeldoos tot Pierement" ("From Music Box to Street Organ") in Utrecht. It was taken over by Het Orgelpark Amsterdam in 2009.

[We have little knowledge of mechanical organs in the United States, but they were used frequently in various settings

in Belgium and the Netherlands for many decades. A mechanical organ is like a player piano, which plays itself, but someone has to work the controls. This particular organ was built in 1924 by the Belgian firm Mortier. It has 92 keys and 17 registers. Originally a dance organ in a café, it had fallen into disuse and been abandoned. In 1965 it was purchased by the Amsterdam publisher De Bezige Bij (The Busy Bee), with the intent to provide background music for an annual book fair. The organ was given a new look and a new name, "The Busy Drone." In 1973 the organ was moved to the auditorium of the City Museum and remained there for nearly 35 years, playing a role in a concert series entitled "Music Now." Contemporary composers were encouraged to write music specifically for the instrument during its long stay at the City Museum. These included Louis Andriessen (a key figure in the European minimalist movement), Misha Mengelberg, Willem Breuker, Bo van der Graaf, and others.<sup>4</sup> When the City Museum underwent renovations, it was moved to the museum "Van Speeldoos tot Pierement" ("From Music Box to Street Organ") in Utrecht in 2008, restored by the Perlee firm, and then moved in 2009 to Het Orgelpark Amsterdam, where it stands today.<sup>5</sup>

#### What exactly does it mean for a person to "work the controls" of the organ?

They change the organ books and see to it that the transport of the organ book runs smoothly. By the way, the organ books can also be run by hand. Yes, the

registrations can be handled on the spot, but usually the stop changes are already programmed (chopped out) in the book.

#### Do they still have to do this now, even with the organ reading MIDI files?

No, because there are no organ books to be transported anymore. The stop changes still can be done by hand, but usually they are programmed in the MIDI file.

**Thank you for taking the time to tell me more about *Ride in a High-Speed Train*. It is much easier to understand the musical language and performance challenges after learning about all of the factors involved in its composition.**

#### Postscript: Performing *Ride in a High-Speed Train*

As alluded to by the composer, there are some performance challenges in *Ride in a High-Speed Train*, due to its original function as a mechanical-organ piece. For a live organist, the execution of multiple complex rhythmic patterns at a tempo of 152 is daunting at the very least, if not close to impossible. Performers may need to dial the metronome down a few notches to communicate the piece effectively. It is also impossible for an organist to carry out the intended registration changes and still maintain the tempo without either omitting notes to hit a piston or enlisting the help of an assistant. For a mechanical organ, though, these details are programmed into the organ book (or now the MIDI file) and present no problems at all. Additionally, the size of an organist's hand or the distance from one note to the next were not an issue for The Busy Drone; therefore, there are several instances of quick leaps greater than an octave, sometimes at the same time as a manual change (see Example 3). It is also worth mentioning that the rhythmic precision in this piece renders a mechanical-action organ more suitable than electro-pneumatic, and a three-manual instrument is necessary in order to implement all of the desired colors.

YouTube features recordings of young American organists playing *Ride in a High-Speed Train*: Karen Christianson (<https://www.youtube.com/watch?v=bmygJ5lobhs>), Chinar Merjanian ([https://www.youtube.com/watch?v=XOXjt3\\_sGmE](https://www.youtube.com/watch?v=XOXjt3_sGmE)), and Brenda Portman (<https://youtu.be/tujDOGm-9JE>), and the Hauptwerk version by the composer himself (<https://www.youtube.com/watch?v=Ct7oNhSX-1w>). The first professional recording of the piece was recently released on the Acis label, by Jonathan Ryan ([acisproductions.com](http://www.acisproductions.com)). Information on Ad Wammes' organ compositions is at <http://adwammes.nl/>. ■

#### Acknowledgements

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*Ride in a High-Speed Train* by Ad Wammes, © 2011 by Boosey & Hawkes Music Publishers, Ltd. Reprinted by permission.

#### Notes

1. Keith Potter, "Minimalism," Grove Music Online, Oxford Music Online (Oxford University Press, 2007–13), accessed July 3, 2014.
2. Russ Collins, "TGV History and Speed Records," *TGV—High-Speed Train*, last modified 2014, accessed January 16, 2015, <http://www.beyond.fr/travel/tgvhistory.html>.
3. The Busy Drone manual, sent in an e-mail attachment from Ad Wammes on December 15, 2014.
4. Thom Jurek, "The Busy Drone," AllMusic, accessed December 27, 2014, <http://www.allmusic.com/album/the-busy-drone-mw0000566283>.
5. Orgelpark, "The Busy Drone," accessed January 16, 2015, <http://orgelpark.nl/over-het-orgelpark/de-instrumenten/the-busy-drone/>.

*Brenda Portman is the resident organist at Hyde Park Community United Methodist Church in Cincinnati, Ohio. She is currently finishing a D.M.A. degree in organ performance at the University of Cincinnati College-Conservatory of Music and presented a lecture-recital in February 2014 about the minimalist techniques in several organ works by Dutch composers Ad Wammes and Bert Matter.*

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### Bigelow & Co. Organ Builders, American Fork, Utah First United Methodist Church, Salt Lake City, Utah

#### From the builder

Bigelow & Co. specializes in mechanical action instruments that are both historically informed and innovative. It was, therefore, a bit of a reach to tackle the rebuild of what had once been a tubular pneumatic instrument. In retrospect, it has been a fascinating experience, made all the more enjoyable by the enthusiasm and support of the organist and many others at First United Methodist Church, Salt Lake City.

First United Methodist Church dedicated its new building on May 22, 1906, and the organ was dedicated six months later on December 7. The oldest document in the church's archives pertaining to the organ is a contract with the firm of "Geo. Kilgen and Son," dated January

29, 1924, in which the first item reads: "To electrify the organ now located in their church using the most modern type action with silver contacts, brass encased magnets and paraffine [*sic*] cables." That contract included several tonal changes as well, such as replacing the Great Mixture with a Flute Celeste, replacing the Dolce Cornet with a Vox Humana, and so on.

From the 1924 contract stoplist and other physical clues we made an educated guess as to the 1906 stoplist:

- GREAT**
- 16' Dbl. Open Diapason°
  - 8' Open Diapason°
  - 8' Viol d'Gamba°
  - 8' Dulciana
  - 8' Melodia
  - 8' Dopppe Flute [*sic*]°
  - 4' Octave°
  - 4' Flute d'Amour°
  - 2½' Twelfth
  - 2' Fifteenth°
  - III Mixture
  - 8' Trumpet°

- SWELL**
- 16' Bourdon (TC)°
  - 8' Open Diapason°
  - 8' Salicional
  - 8' Aeoline
  - 8' Stop Diapason°
  - 8' Quintadena
  - 4' Fugara°
  - 4' Flute Harmonic°
  - 2' Flageolet°
  - III Dolce Cornet
  - 8' Cornopean°
  - 8' Oboe°

- PEDAL**
- 16' Open Diapason°
  - 16' Bourdon°
  - 8' Violincello [*sic*]°

°Ranks that survive with all or most of their pipes

A photograph from 1915 reveals a handsome case with stenciled façade pipes (all speaking) covering an opening sixteen feet wide and twenty feet high. Unfortunately, in conjunction with a 1960 "Sanctuary and Chancel

Beautification Project," the beautiful oak casework was discarded and the façade pipes hidden from view. The organ was re-leathered and modified at that time. But, alas, by the 1980s the old ventil chests and actions were failing again. A hybrid electronic instrument provided a quick and economical solution. After Scott R. Mills was hired as organist, the congregation moved toward a more comprehensive restoration of their historic instrument, including a faithful reconstruction of the original oak casework and stenciled façade.

Realizing that many of the original pipes had been discarded or seriously altered, the church purchased nearly forty ranks of Kimball and Austin pipe-work, including harp and chimes, from the nearby Masonic temple, where that organ had been sitting idle for over twenty years. After examining what was left of the original Kilgen organ and additions, listening to whatever was playable, reviewing the inventory acquired from the Masonic temple, and perusing old photographs, we contracted with the church to "restore" and enlarge their historic organ. Adding only two new stops (four ranks of small pipes), the current three-manual specification was developed.

Most pipes of the Great, Swell, and Pedal divisions stand on their original ventil or unit chests, re-leathered and re-electrified by Bigelow. It is interesting that the ventil chests are in the style of Roosevelt, and may have come from an earlier Farrand & Votey instrument. That firm had been active in Utah in the 1890s, when they had recently acquired Roosevelt's patents. One wonders: did the previous Methodist church, located about a block away, have a Farrand & Votey organ that Kilgen subsequently moved and adapted to the new space? The discovery of very old modifications to those chests and to the swell box make such a scenario seem likely.

The main Choir chest is a new Blackington-style slider chest by Organ Supply Industries. That firm also supplied electro-pneumatic unit and offset chests used variously throughout the organ and several single-rise regulators.

A 1930s "Style A" console was acquired from the Austin factory, and Jack Nelson of Nelson Woodworking re-surfaced the old worn-out ivory keys with new unbleached bone. The new stop-action magnets and control system are from Syndyne.

With the completion of this instrument, Bigelow is pleased and proud to



2015 reconstruction



First United Methodist Church, Salt Lake City, Utah, 1915



1960s renovation

## Bigelow & Co., Opus 38

Rebuild/enlargement of 1906/1924 Kilgen  
Three manuals and pedal: 61/32 notes  
42 ranks: 36 voices + 19 transmissions = 55 stops; 2 percussions.  
Two additional stops (one rank/voice) are prepared for future addition.

#### GREAT (Manual II, unenclosed)

- 16' Dbl. Open Diapason
- 8' Open Diapason
- 8' Doppel Flute
- 8' Dulciana (Choir)
- 4' Octave
- 4' Hohl Flute
- 2½' Octave Quint [O]
- 2' Super Octave
- III Mixture (17.19.22) [O]
- 8' Trumpet (Choir)
- 8' Tuba°
- Choir to Great 16
- Choir to Great 8
- Choir to Great 4
- Swell to Great 8
- Swell to Great 4
- Chimes°

#### SWELL (Manual III, enclosed)

- 16' Lieblich Gedackt
- 8' Open Diapason
- 8' Salicional
- 8' Voix céleste (TC) [A]
- 8' Stopped Diapason
- 4' Fugara
- 4' Flute Harmonic
- 2' Flautino [O]
- III Cornet [A]
- III Mixture (15.19.22) [N]
- 16' Contra-Bassoon [A]
- 8' Cornopean [A]
- 8' Oboe
- 8' Vox Humana [O]
- Tremulant
- Unison Off
- Swell to Swell 4
- 16' Tuba (T.C.)°
- 8' Tuba°
- 4' Tuba°

#### CHOIR (Manual I, enclosed)

- 8' Geigen Principal [A]
- 8' Dulciana [A]
- 8' Melodia [A]
- 8' Quintadena [A]

- 4' Gemshorn [A]
- 4' Flute d'Amour
- 2' Flageolet
- 1½' Nineteenth [N]
- 8' Trumpet
- 8' Clarinet [O]
- Tremulant
- 8' Harp (TC)° [A]
- 4' Celesta° (extension)
- Choir to Choir 16
- Unison Off
- Choir to Choir 4
- Swell to Choir 8
- Swell to Choir 4
- 16' Tuba (T.C.)°
- 8' Tuba°
- 4' Tuba°

#### PEDAL

- 32' Open Resultant (from Open Diap.)
- 32' Stopped Resultant (from Sub Bass)
- 16' Open Diapason (wood)
- 16' Principal (Great 16')
- 16' Sub Bass
- 16' Lieblich Gedackt (Swell)
- 8' Principal (Great 16')
- 8' Cello

- 8' Bourdon (prepared)
- 4' Principal (Great 16')
- 4' Bourdon (prepared extension)
- 16' Tuba (extension)
- 16' Contra-Bassoon (Swell)
- 8' Tuba
- 8' Trumpet (Choir)
- 8' Bassoon (Swell 16')
- Great to Pedal 8
- Choir to Pedal 8
- Choir to Pedal 4
- Swell to Pedal 8
- Swell to Pedal 4
- Chimes

°Does not couple

[A] From Kimball/Austin

[N] New pipes

[O] Vintage pipes from another source

Electro-pneumatic action, including rebuilt ventil chests for Swell and Great  
Solid state switching and multi-level combination action  
Most pipework is early 20th-century Kilgen and Austin.



Stenciling by Tony Devroude

claim responsibility for all three of Salt Lake City's most recent three-manual organs, all very different from each other, and each one uniquely beautiful.

—Michael Bigelow

### From the organist and choir director

The vital ministry of First United Methodist Church (FUMC) of Salt Lake City, Utah, began just a few short months after the completion of the transcontinental railroad in 1869 when the Central Pacific and Union Pacific Railroads were finally joined at Promontory Point on the north shore of the Great Salt Lake. Methodist missionaries began arriving in Utah to organize churches and schools.

The first Methodist worship services were held in downtown Salt Lake City in an unfinished hay loft over a livery stable in May 1870. A year and a half later, the cornerstone was laid, and by December our congregation was holding services on the opposite block in the basement of our first new building. By 1905, it was determined to build a larger building (about a block away) to house the growing congregation. Frederick A. Hale, a prominent architect in the Mountain West, designed the building in the Victorian Eclectic architectural style. Although he was responsible for several church buildings in Colorado, this was his only one in Utah.

The FUMC organ has been in its original location since 1906, thus known as one of the oldest organs in the area. There are two older organs in Utah. First Congregational Church actually touts the oldest organ in the region (Farrand & Votey, 1892; renovated in 1992 by H. Ronald Poll & Assoc.), and First United Methodist Church of Ogden, Utah, possesses an organ which has been in storage for some time.

The earliest photo we have of our sanctuary is dated "Easter 1915." The pipes were stenciled and were various shades of green in color. The organ console sat near the pipes so that the organist had a view of the congregation. The stage area was open. To get to the choir loft below the stained glass windows, members had to pass through the organ chamber—the door can be seen in the middle of the photo. We have members who have recalled as little children "running through the pipes" to get to the choir loft.

In the 1930s, the front façade pipes received the first of three paint-overs that occurred over the years with a dull



Organ and chancel before reconstruction

gold color. The organ console was moved down to the main floor of the sanctuary during the tenure of organist and music director Dr. Frank W. Asper, who served from 1924–1939. He conducted a 30-voice choir and gave weekly organ recitals before worship. Dr. Asper was also a Mormon Tabernacle organist, serving from 1924–1965.

In 1960, at the time of the sanctuary and chancel beautification project, the organ façade pipes were moved back and a translucent screen placed behind a wooden grille. A set of crosses were placed in front of the screen and lights installed behind the screen. The pipes were no longer visible. Permanent pulpits were added with flower boxes and a new seating arrangement with benches for the choir loft. Since then, there have been several remodeling and renovation efforts, the last major one in 1989. The organist at the time requested that the church have the organ fixed so that it would be reliable. One can be grateful that they did not discard the historic pipes or chests. Due to financial restraints at the time, the church augmented the working components of the organ with an electronic Rodgers organ. The façade pipes were brought back out to be seen in the sanctuary with new woodwork framing the pipes. The inaugural concert was given by American concert organist and principal organist of the Wanamaker Organ, Keith Chapman, about three months before his untimely death.

When I was hired as the organist in 2008, I could tell that the organ was in need of significant repair. So we embarked on that possibility. The pipes were tuned and amid the ciphers, we could hear the potential warmth and beauty that the organ had to offer.

In November 2009, we launched a fundraising campaign to raise money to restore the organ and sanctuary back as close as possible to its original roots, keeping with its integrity, period, and design. The organ project included re-establishing the organ's unique 1900s tonal style, its organ case from the 1915 photo, a vintage console, and augmenting its character with other vintage components. After looking around the country for vintage components, we found what we needed in our own backyard at the Salt Lake Masonic Temple. The organ at the Masonic Temple was originally in the American Theatre, a 3,000-seat silent movie theatre and the largest in Utah at the time, which was located on Main Street in downtown



1930s Austin console



Reconstructed round tower (non-speaking pipes in arches)

Salt Lake City. The instrument was originally built by the W. W. Kimball Company. The Austin Organ Company enlarged the organ in 1915 (Opus 609). In 1917, Alexander Schreiner, later a Mormon Tabernacle organist for 53 years, was playing on this organ as a high school student purportedly making more money than his teachers. Near the end of the silent movie era, local organists had the vision to preserve the organ and move it from the American Theatre to the new Masonic Temple building that had been finished in 1927.

By 2014, with donors attending and supporting organ recitals by community organists, grant writing, and a very successful crowd-funding campaign, we had raised sufficient funds to hire Bigelow & Co. of American Fork, Utah. We removed the Rodgers console and purchased a console that had been built in about 1930 that had previously been part Austin Opus 1702 in the Old St. Mary's Catholic Church of Cincinnati, Ohio. Bigelow restored the original finish of the console and replaced the insides with state-of-the-art controls. We hired Tony Devroude of Artisan Organ to stencil the pipes. With his experience and expertise, Tony was able to recreate the original paint colors and stenciling designs, returning the original façade pipes back to their majestic beauty. He established the colors and designs by carefully peeling away layers of paint. Tony also turned the beautiful round middle tower base, crafted much of the case ornament including the four pineapples on top and the wooden dummy "stubby" pipes in the two arched openings. Finally, we removed the carpet

in the front of the sanctuary and the 1960s paneling and opened up the chancel area. Thus, we have brought back the "look and feel" of the original sanctuary space with the tremendous sound of the organ now known as the Wesleyan Heritage Organ, Bigelow Opus 38 (2015).

"Methodism was born in song." The music and liturgy of the worship at First United Methodist Church of SLC will return to its former glory. This was a true church and community effort. We are grateful to the members of FUMC, the many, many donors in the community, to the many workers with the remodeling of the sanctuary, and especially to the remarkable craftsmanship of Bigelow & Co. and for their meticulous care and expertise in preserving this historical organ. Our hearts are full of gratitude for their tireless efforts in making our dream become a reality.

Preserving these instruments (First Methodist and the Masonic Temple) with their treasured history provides a significant connection with our past and provides a sustaining commitment to who we are as a people in our worship to God.

—Scott R. Mills, Principal Organist/  
Music Coordinator

Photo credit: Heidi Jensen

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## New Organs

### Mander Organs, London, England The Flavour Conductor

Mander Organs has recently completed a most unusual commission, an organ to promote a premium-brand whisky. Research into the perception of taste and how it can be influenced by other senses has built on the idea of a flavor organ as referred to occasionally in literature. J. K. Huysman's novel *A Reboours* and Aldous Huxley's *Brave New World* both contained references to a flavor organ, which gave taste to music. More recently, Oxford University professor Charles Spence had researched taste and pitch, as well as sound quality to match particular tastes in whisky to certain musical sounds.

Whisky producer Johnnie Walker appointed Bompas & Parr, a group that engages in flavor-based experience design, culinary research, architectural installations, and contemporary food design, to bring these senses together in the promotion of Blue Label whisky in a novel way. The centerpiece was to be a real pipe organ, for which they approached and engaged Mander Organs to complete. Very little about the organ relates to Mander's usual work. The instrument had to be suitable for the especially composed music, it had to be played half by an organist and half by computer, work as a model for a light show produced by computer mapping, and above all had to be transportable anywhere in the world and fully assembled and tuned within 12 hours of arrival at site. This dictated an instrument with electric action and built on the unit extension principle. The organ has five ranks of pipes:

Bourdon/Flute rank 16' to 1'  
Diapason/Principal rank 8' to 2'  
Nazard/Twelfth rank 2 2/3' to 1 1/3'  
Tierce rank 1 1/2' to 1/2'  
Trumpet Rank 16' to 8'

The specification had to afford the composer as much flexibility as possible and was settled at:



The secret bar is easily accessible



The Flavour Conductor



Side view

#### Manuels I and II (identical)

16' Double Diapason  
8' Open Diapason  
8' Stopped Diapason  
4' Principal  
4' Open Flute  
2 2/3' Nazard  
2' Fifteenth  
2' Piccolo  
1 1/2' Tierce  
1 1/2' Larigot  
1' Flageolet  
1/2' Octave Tierce  
8' Trumpet

#### Pedal Organ

16' Bourdon  
8' Principal  
8' Bass Flute  
4' Fifteenth  
4' Octave Flute  
16' Trombone  
8' Trumpet

The Master Blender had identified six distinct flavors of the whisky—Fresh, Fruity, Malty, Peaty, Spicy, and Woody—and while a master of ceremonies would introduce these flavors, the music with

electronic sound effects and the light show would seek to enhance, describe, and reflect the tasting experience. In addition, the organ was to contain a secret bar, which opened on drawing a stop engraved with the Johnnie Walker seal, revealing a bottle of Johnnie Walker Blue Label, a carafe of iced water, and six whisky glasses.

It was a different and interesting project, but also a challenging one, working between a rock musician who had never composed for a pipe organ and the visionaries at Bompas & Parr, who had no idea of the inner workings of an organ. As the piggy-in-the-middle, Mander Organs had to inform the composer of what an organ was capable of, and almost as importantly, what it was not capable of. The designers at Bompas & Parr had to be informed of the workings and practicalities of a pipe organ, which required turning their inspired design ideas into something that would work as a pipe organ. Pulling these

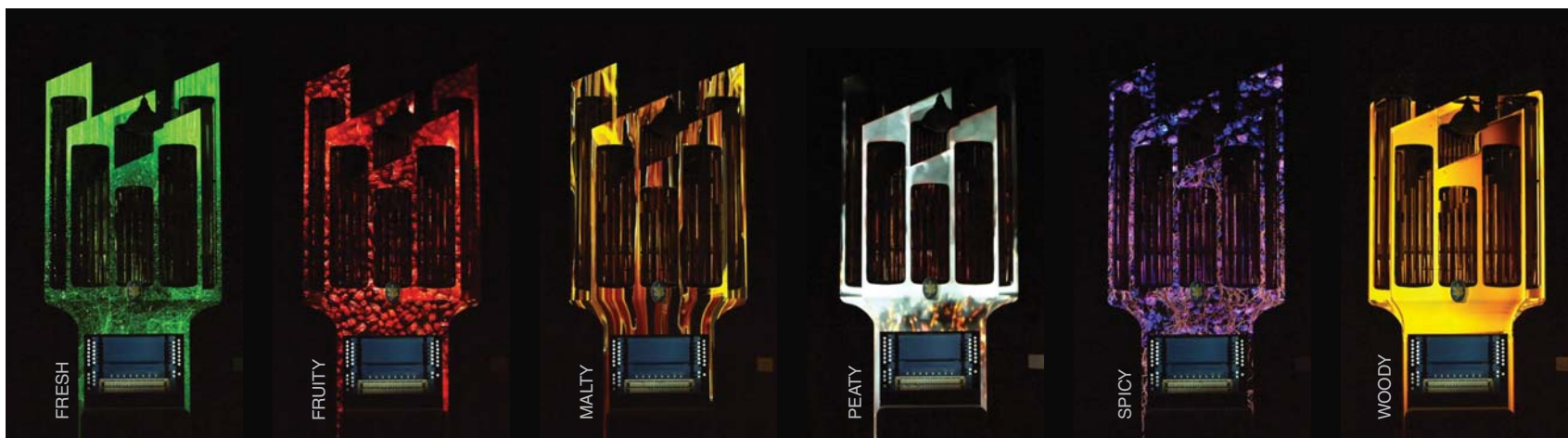
sometimes impractical ambitions and the compositional flights of fancy together in one instrument required a degree of resourcefulness and not a little diplomacy.

There were, however, compensations. Members of Mander Organs were, on a number of occasions, required to take part in whisky-tasting sessions, in order that they could understand what was being asked of the firm in creating a whisky organ.

The organ has already been featured in London, New York, and Malaysia, and further tours are anticipated over the next months and years. The musical presentation of the six flavors can be seen and heard at <https://www.youtube.com/watch?v=6IndMKbJcKU&feature=youtu.be>. The full blend can be seen and heard at <https://www.youtube.com/watch?v=8blMT7JEPkK&feature=youtu.be>.

—John Pike Mander

Photo credit: Bompas & Parr



The light show was designed to promote the various flavors that make this whisky special: Fresh, Fruity, Malty, Peaty, Spicy, and Woody.

# 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**  
Framingham State University Chorus; Heineman Ecumenical Center, Framingham State University, Framingham, MA 7 pm  
Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm  
**Paul Barte**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

**16 DECEMBER**  
Choirs of All Saints Church, Worcester; Mechanics Hall, Worcester, MA 12 noon  
Handel, *Messiah*; Avery Fisher Hall, New York, NY 7:30 pm

**17 DECEMBER**  
Handel, *Messiah*; Avery Fisher Hall, NY 7:30 pm  
**Michael Edward Stuart**; Christ Church, Bradenton, FL 12:15 pm

**18 DECEMBER**  
Handel, *Messiah*; Avery Fisher Hall, New York, NY 11 am  
Capital Arts Children's Choir; St. Patrick Cathedral, New York, NY 4 pm  
**Clara Gerdes**; St. Malachy's Church, New York, NY 6:30 pm  
Piffaro; Cathedral Basilica of Sts. Peter & Paul, Philadelphia, PA 8 pm  
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm  
Indianapolis Symphonic Choir, Festival of Carols; Palladium, Carmel, IN 8 pm  
Lakeside Singers; Fourth Presbyterian, Chicago, IL 8 pm

**19 DECEMBER**  
Handel, *Messiah*; Avery Fisher Hall, New York, NY 8 pm  
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm  
Choir of Trinity-by-the-Cove; Trinity-by-the-Cove Episcopal, Naples, FL 5 pm  
Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 5 pm  
Lessons & Carols; Church of the Nativity, Huntsville, AL 5 pm  
Indianapolis Symphonic Choir, Festival of Carols; Palladium, Carmel, IN 8 pm  
**Jay Warren**, silent film accompaniment; auditorium, St. John Cantius Catholic Church, Chicago, IL 3 pm  
Tower Brass; Fourth Presbyterian, Chicago, IL 5 pm

**20 DECEMBER**  
Lessons & Carols; Holy Trinity Lutheran, New York, NY 5 pm  
Christmas Lessons & Carols; St. Andrew's Episcopal, Lambertville, NJ 4 pm  
Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am  
Cathedral Choir & Washington Symphonic Brass; Washington National Cathedral, Washington, DC 3:30 pm, 7:30 pm  
Coro Vocati Christmas Concert; All Saints' Episcopal, Atlanta, GA 3 pm  
Choir of Trinity-by-the-Cove; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm  
Lessons & Carols; St. Mary Magdalene Episcopal, Lakewood Ranch, FL 5 pm  
Lessons & Carols; St. Boniface Episcopal, Sarasota, FL 6 pm  
Handel, *Messiah*, Sing-a-long; Church of the Redeemer, Sarasota, FL 7:30 pm  
Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
Indianapolis Symphonic Choir, Festival of Carols; Palladium, Carmel, IN 3 pm  
Lessons & Carols; Calvary Episcopal, Louisville, KY 7 pm

Handel, *Messiah*; First United Methodist, Anniston, AL 2 pm  
Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 3 pm  
**Eric Budzynski**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
**Jay Peterson**; Holy Name Cathedral, Chicago, IL 3:30 pm

**21 DECEMBER**  
Oratorio Society of New York, Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm

**22 DECEMBER**  
**Ray Cornils**, with brass, handbells, and chorus; Merrill Auditorium, Portland, ME 7:30 pm  
Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 7:30 pm

**23 DECEMBER**  
**Christopher Urban**, with piano; First Presbyterian, Arlington Heights, IL 12 noon

**24 DECEMBER**  
Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm  
Lessons & Carols; Fourth Presbyterian, Chicago, IL 8:30 pm, 11 pm

**25 DECEMBER**  
**Benjamin Straley**; Washington National Cathedral, Washington, DC 4:30 pm  
Bach, *Christmas Oratorio*, part I; Grace Lutheran, River Forest, IL 10 am

**26 DECEMBER**  
Bach, *Christmas Oratorio*, part II; Grace Lutheran, River Forest, IL 7 pm

**27 DECEMBER**  
Bach, *Christmas Oratorio*, part III; Grace Lutheran, River Forest, IL 4 pm

**29 DECEMBER**  
**Andrew Scanlon**; King's Chapel, Boston, MA 12 noon  
Boar's Head & Yule Log Festival; St. Paul United Methodist, Louisville, KY 5 pm, 8 pm

**30 DECEMBER**  
Boar's Head & Yule Log Festival; St. Paul United Methodist, Louisville, KY 5 pm, 8 pm

**31 DECEMBER**  
Cathedral Choir & Orchestra; Cathedral of St. John the Divine, New York, NY 7:30 pm  
**Craig Cramer**; Central Reformed Church, Grand Rapids, MI 8 pm  
Boar's Head & Yule Log Festival; St. Paul United Methodist, Louisville, KY 6:30 pm

**1 JANUARY**  
Bach, *Christmas Oratorio*, part IV; Grace Lutheran, River Forest, IL 10 am

**3 JANUARY**  
**Scott Lamlein**; St. John's Episcopal, West Hartford, CT 12:30 pm  
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm, pre-Evensong organ recital 4 pm  
Bach, *Christmas Oratorio*, part V; Grace Lutheran, River Forest, IL 4 pm

**4 JANUARY**  
TENET; Trinity Church, New York, NY 5 pm

**5 JANUARY**  
**Karen Beaumont**; Incarnation Lutheran, Milwaukee, WI 11:30 am  
**David Bartlett**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

**6 JANUARY**  
Epiphany Procession; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm  
Bach, *Christmas Oratorio*, part VI; Grace Lutheran, River Forest, IL 7 pm

**8 JANUARY**  
**Jason Roberts**, silent film accompaniment; St. John's Episcopal, West Hartford, CT 7 pm  
**Todd Wilson**; First Presbyterian, Gainesville, FL 7:30 pm

**Bert Adams, FAGO**  
Park Ridge Presbyterian Church  
Park Ridge, IL  
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# 20 UNDER 30

## Calendar

### 9 JANUARY

**Jens Korndörfer**; First Presbyterian, Atlanta, GA 2 pm  
**Todd Wilson**, masterclass; First Presbyterian, Gainesville, FL 10 am

### 10 JANUARY

**David Crean**; St. Thomas Fifth Avenue, New York, NY 5:15 pm  
**Janet Yieh**; Virginia Theological Seminary, Alexandria, VA 4 pm  
**Todd Wilson**, hymn festival; First Presbyterian, Gainesville, FL 4 pm  
Menotti, *Amahl and the Night Visitors*; Church of the Redeemer, Sarasota, FL 5:15 pm  
**Zach Hemenway**; St. Boniface Episcopal, Sarasota, FL 6 pm  
Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm  
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Karen Beaumont**, with soprano & horn; St. Casimir Catholic Church, Milwaukee, WI 4 pm

### 12 JANUARY

**William Chouinard**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

### 14 JANUARY

**Dudley Oakes**; Christ Church, Bradenton, FL 4 pm

### 15 JANUARY

Baroque Band; Music Institute of Chicago, Evanston, IL 7:30 pm

### 16 JANUARY

**Ken Cowan**; St. John's Cathedral, Jacksonville, FL 4 pm  
Baroque Band; Augustana Lutheran, Chicago, IL 7:30 pm

### 17 JANUARY

**Kurt Ison**; St. Thomas Fifth Avenue, New York, NY 5:15 pm  
Evensong; Christ of the Redeemer, Sarasota, FL 5:15 pm  
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

**Daniel Schwandt**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

Northwestern University Community Ensemble; First Presbyterian, Arlington Heights, IL 4 pm

### 19 JANUARY

**David Jenkins**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

### 20 JANUARY

Baroque Band; Grainger Ballroom, Symphony Center, Chicago, IL 7:30 pm  
**Marijim Thoene**; Rogers Chapel, Tulane University, New Orleans, LA 12 noon

### 22 JANUARY

**Douglas Cleveland**; FNB Concert Hall, University of Alabama, Tuscaloosa, AL 7:30 pm

**Christopher Jacobson**, with South Dakota Chorale; St. Mark's Episcopal Cathedral, St. Paul, MN 7:30 pm

### 23 JANUARY

**Bradley Burgess**; Dwight Chapel, Yale University, New Haven, CT 5 pm

**David Simon**; Christ Episcopal, New Haven, CT 7:30 pm

**Brian Anderson**; Spivey Hall, Clayton State University, Morrow, GA 3 pm

**Douglas Cleveland**, masterclass; Moody Concert Hall, University of Alabama, Tuscaloosa, AL 9 am

### 24 JANUARY

**Paul Cienniwa**, harpsichord, with ALLISON; Thomas Crane Public Library, Quincy, MA 3 pm

**Jonathan Ryan**; Christ Church (Episcopal), Greenwich, CT 4:30 pm

**Patrick Pope**; St. Patrick Catholic Cathedral, New York, NY 3:15 pm

Cathedral Choral Society; Washington National Cathedral, Washington, DC 7:30 pm

**Marilyn Keiser**; Cathedral Church of St. Peter, St. Petersburg, FL 5 pm

**Mark Kroll**, harpsichord, with baroque violin; Church of the Redeemer, Sarasota, FL 5:15 pm

Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Choral Evensong; Calvary Episcopal, Louisville, KY 5:30 pm

**Scott Dettra**; Christ Church Cathedral, Nashville, TN 3 pm

**Frederick Teardo**, recital and Evensong; Independent Presbyterian Church, Birmingham, AL 3 pm

**Bruce Bengtson, Gary Lewis, and Samuel Hutchison**; Overture Hall, Madison, WI 7:30 pm

### 25 JANUARY

**Gary Wendt**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

### 26 JANUARY

**Samuel Backman**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

### 28 JANUARY

**David Schuler**, with violin; St. Luke in the Fields, New York, NY 8 pm

### 29 JANUARY

**Rosalind Mohnsen**; Trinity Church, Boston, MA 12:15 pm

**David Higgs**; Christ Church, Rochester, NY 8 pm

**The Chenaults**; Christ Church, Frederica, St. Simons Island, GA 7:30 pm

Indianapolis Symphonic Choir, Holst, *The Planets*; Hilbert Circle Theater, Indianapolis, IN 8 pm

**Philipp Brisson**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

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

Passagalli Consort; St. Chrysostom Episcopal, Chicago, IL 7:30 pm

### 30 JANUARY

**Nicole Marane**, *Peter and the Wolf*, with percussion & narrator; Peachtree Road United Methodist, Atlanta, GA 10 am

Chanticleer; Spivey Hall, Clayton State University, Morrow, GA 7:30 pm

Indianapolis Symphonic Choir, Holst, *The Planets*; Hilbert Circle Theater, Indianapolis, IN 7 pm

### 31 JANUARY

CONCORA; Trinity College Chapel, Hartford, CT 4 pm

**Erik Wm. Suter**; Woolsey Hall, Yale University, New Haven, CT 7:30 pm

**Paul Thomas**; St. Thomas Fifth Avenue, New York, NY 5:15 pm

**Peter DuBois**; Christ Episcopal, Easton, MD 4 pm

**Martin Jean**; Stetson University, DeLand, FL 3 pm

Cathedra Chamber Choir; Trinity-by-the-Cove Episcopal, Naples, FL 4 pm

**Stephen Tharp**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Bach, *Cantata 125*; Grace Lutheran, River Forest, IL 3:45 pm

### UNITED STATES

West of the Mississippi

### 16 DECEMBER

Handel, *Messiah*; Grace Cathedral, San Francisco, CA 7:30 pm

### 17 DECEMBER

**Gerrit Lamain**; St. Stephen's Lutheran, West St. Paul, MN 10 am

Praetorius Christmas Vespers; Trinity Episcopal Cathedral, Portland, OR 7:30 pm

Handel, *Messiah*; Grace Cathedral, San Francisco, CA 7:30 pm

### 18 DECEMBER

Lessons & Carols; St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm

St. Martin's Chamber Choir; St. John's Episcopal Cathedral, Denver, CO 7:30 pm

**David Higgs**; Walt Disney Concert Hall, Los Angeles, CA 8 pm

Handel, *Messiah*; Grace Cathedral, San Francisco, CA 7:30 pm

### 19 DECEMBER

Choir of Men and Boys, Cathedral Christmas; Grace Cathedral, San Francisco, CA 3 pm

## Calendar

20 DECEMBER

**Gerrit Lamain**; St. Stephen's Lutheran, West St. Paul, MN 4 pm  
 Lessons & Carols; St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm  
 Lessons & Carols; Zumbro Lutheran, Rochester, MN 7 pm  
 Choir of Men and Boys, Cathedral Christmas; Grace Cathedral, San Francisco, CA 3 pm  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

22 DECEMBER

Northwest Boy Choir, Lessons & Carols; Benaroya Hall, Seattle, WA 7:30 pm  
**Todd Wilson**; Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

24 DECEMBER

Lessons & Carols; Grace Cathedral, San Francisco, CA 4 pm

27 DECEMBER

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

28 DECEMBER

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

2 JANUARY

Cappella Romana; Trinity Episcopal Cathedral, Portland, OR 7:30 pm

3 JANUARY

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

8 JANUARY

**Christopher Houlihan**; All Saints Episcopal, Phoenix, AZ 7:30 pm

9 JANUARY

**Robert Bates**, lecture; Plymouth Congregational Church UCC, Seattle, WA 10 am

10 JANUARY

**Robert Bates**; Kane Hall, University of Washington, Seattle, WA 3 pm  
**Stephen Tharp**; St. James' Episcopal, Los Angeles, CA 6 pm  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

11 JANUARY

**Robert Bates**; Kilworth Chapel, University of Puget Sound, Tacoma, WA 7 pm

14 JANUARY

**Jeffrey Patry**; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

16 JANUARY

Luther College Nordic Choir; Trinity Episcopal Cathedral, Portland, OR 7 pm

17 JANUARY

Young Artists from the Bach Society of St. Louis; Second Presbyterian, St. Louis, MO 4 pm

**Paul Jacobs**; Trinity First United Methodist, El Paso, TX 2 pm

**Thierry Escaich**; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

**Craig Cramer**; Trinity Episcopal Cathedral, Phoenix, AZ 4 pm

**Tom Trenney**; Neighborhood Church, Palos Verdes Estates, CA 4 pm

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

**Timothy Howard**; St. Gregory Episcopal, Long Beach, CA 4 pm

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

19 JANUARY

**Jan Kraybill**; Kauffman Center for the Performing Arts, Kansas City, MO 6 pm

22 JANUARY

**Samuel Metzger**; Northminster Presbyterian, Tucson, AZ 7 pm

24 JANUARY

**Andrew Galuska**, with piano; Church of St. John the Evangelist, Rochester, MN 4 pm

Choral Evensong; St. Paul United Methodist, Houston, TX 4 pm

**Nathan Laube**; Lutheran Church of the Risen Savior, Green Valley, AZ 3 pm

**Paul Jacobs**, with soprano **Christine Brewer**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

26 JANUARY

**Jack Mitchener**, masterclass; Christ the King Catholic Church, Dallas, TX 7 pm

28 JANUARY

**Jack Mitchener**; Christ the King Catholic Church, Dallas, TX 7:30 pm

30 JANUARY

**Nathan Laube**, masterclass; First Presbyterian, Kirkwood, MO 10 am

**Michel Bouvard**; Plymouth Congregational, Seattle, WA 7:30 pm

**Christopher Houlihan**; Our Lady Queen of Angels Catholic Church, Newport Beach, CA 6:30 pm

31 JANUARY

**Nathan Laube**; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

Houston Chamber Choir, School Choral Festival; Grace Presbyterian, Houston, TX 4 pm

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## Calendar

**Carol Williams;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

### INTERNATIONAL

15 DECEMBER

**John Wearmouth;** Marlborough Road Methodist, St. Albans, UK 12:30 pm

16 DECEMBER

**Olivier Latry;** Augustinerkirche, Würzburg, Germany 7:30 pm

20 DECEMBER

Choral Evensong; St. Paul's Cathedral, London, UK 3:15 pm

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

Lessons & Carols; St. Bartholomew the Great, Smithfield, London, UK 6:30 pm

23 DECEMBER

Lessons & Carols; Westminster Abbey, London, UK 6 pm

Lessons & Carols; Christ Church Cathedral, Oxford, UK 7:30 pm

24 DECEMBER

Lessons & Carols; Westminster Abbey, London, UK 4 pm

Lessons & Carols; King's College Chapel, Cambridge, UK 3 pm

Lessons & Carols; Christ Church Cathedral, Oxford, UK 3 pm

25 DECEMBER

**Hans Hermann Jansen;** Abbey, Marienmünster, Germany 3 pm

**Jean-Christophe Geiser;** Cathedral, Lausanne, Switzerland 5 pm

26 DECEMBER

**Hans Hermann Jansen;** Abbey, Marienmünster, Germany 3 pm

27 DECEMBER

**Matthew Jorysz;** Westminster Abbey, London, UK 5:45 pm

31 DECEMBER

**Johannes Mayr,** with brass; Sankt Maria Kirche, Schramberg, Germany 9:30 pm

**Hans-André Stamm,** with flute; Abteikirche, Brauweiler, Germany 8 pm

**Jean-Christophe Geiser;** Cathedral, Lausanne, Switzerland 10:45 pm

3 JANUARY

**Anthony Gritten;** Westminster Abbey, London, UK 5:45 pm

10 JANUARY

**Peter Stevens;** Westminster Cathedral, London, UK 4:45 pm

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

**Peter Holder,** Messiaen, *La Nativité du Seigneur;* St. Paul's Cathedral, London, UK 6 pm

16 JANUARY

**Dong-ill Shin;** St. Albans Cathedral, St. Albans, UK 5:30 pm

17 JANUARY

**Simon Russell;** Westminster Cathedral, London, UK 4:45 pm

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

20 JANUARY

**Jonathan Holl;** Reading Town Hall, Reading, UK 1 pm

23 JANUARY

**Thierry Escaich,** silent film accompaniment; Maison Symphonique de Montreal, Montreal, QC, Canada 8 pm

24 JANUARY

**James Orford;** Westminster Cathedral, London, UK 4:45 pm

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

29 JANUARY

**Maxine Thevenot;** Knox United Church, Calgary, AB, Canada 7 pm

**Ken Cowan;** Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

31 JANUARY

**Alexander Pott;** Westminster Cathedral, London, UK 4:45 pm

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

### Lessons & Carols

18 DECEMBER

St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm

19 DECEMBER

St. Paul's Cathedral, Detroit, MI 5 pm

Church of the Nativity, Huntsville, AL 5 pm

20 DECEMBER

St. Andrew's Episcopal, Lambertville, NJ 4 pm

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

St. Mary Magdalene Episcopal, Lake-wood Ranch, FL 5 pm

St. Boniface Episcopal, Sarasota, FL 6 pm

Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

Calvary Episcopal, Louisville, KY 7 pm

Cathedral Church of the Advent, Birmingham, AL 3 pm

St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm

Zumbro Lutheran, Rochester, MN 7 pm

St. Bartholomew the Great, Smithfield, London, UK 6:30 pm

22 DECEMBER

Northwest Boy Choir; Benaroya Hall, Seattle, WA 7:30 pm

23 DECEMBER

Westminster Abbey, London, UK 6 pm

Christ Church Cathedral, Oxford, UK 7:30 pm

24 DECEMBER

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

Fourth Presbyterian, Chicago, IL 8:30 pm, 11 pm

Lessons & Carols; Grace Episcopal Cathedral, San Francisco, CA 4 pm

King's College Chapel, Cambridge, UK 3 pm

Christ Church Cathedral, Oxford, UK 3 pm

Westminster Abbey, London, UK 4 pm

ROBERT BARNEY, Old West Church, Boston, MA, August 18: *Prelude and Fugue in C, BWV 547;* Bach; *Partita on Jesu, meine Freude,* Walther; *Sonata II, op. 65, no. 2,* Mendelssohn; *Homage à Johann Pachelbel* (10 Variations on Lobe den Herren), Rakich; *Prelude and Fugue in g, WoO 10,* Brahms.

VINCENT BOUCHER, St. James United Church, Montreal, Canada, August 25: *Prélude et fugue en la mineur, BWV 543,* Vater unser im Himmelreich, BWV 747, *Jesu, meine Zuversicht, BWV 728,* Bach; *Choral No. 3 en la mineur, FWV 40,* Franck; *Choral orné sur le Pater Noster grégorien,* Reboulot; *Choral Alléluatique no. 2 (L'Orgue Mystique, Dominica XVII post Pentecosten, op. 57),* Tournemire.

LORRAINE BRUGH, with Stacy Maudgens, saxophone, Valparaiso University, Valparaiso, IN, September 18: *Sonata I,* Bédard; *You Had Warned Me Not To Leave You,* Blow, Blow, Stormy Weather, Wake Up, Rise Up, You Blazing Sun (*Five Russian Folk Songs*), Mussorgsky, arr. Hemke; *Prelude and Fugue in g, BWV 535,* Bach; *Music for a Short Subject,* DeBlasio; *Flute Tune, Ostinato, Chorale, Dialogue (Music for a Quiet Sunday),* Pinkham; *My Shepherd's Sacred Throne,* Hartley; *Cathedral, O'Riordan; In God Is Sheer Joy, God Grant Me a Little Space,* arr. Hemke; *Veni Creator Spiritus,* Litaize; *Fantasy on 'Veni Creator Spiritus,'* Proulx.

PHILIP CROZIER, Kongsberg Kirke, Norway, August 8: *Suite du deuxième ton,* Bédard; *Conradus, Ferdinandi, Proportio Ferdinandi Uterius, Tablature of Jan z Lublina; Praeludium und Fuge in C, Böhm;* *Capriccio sopra la Girolmetta (Messa della Madonna),* Frescobaldi; *Jesus Christus, unser Heiland, BWV 688, Allein Gott in der Höh' sei Ehr', BWV 664,* Bach; *Partite diverse sopra 'De Lofzang van Maria,'* Post.

MONICA CZAUSZ, Mechanics Hall, Boston, MA, August 5: *Toccata and Fugue in E, BWV 566,* Bach; *Adagio (Treize Prières, op. 64, no. 5),* Alkan; *Allegro, Chorale, and Fugue,* Mendelssohn; *Clair de lune (Three Impressions, op. 72),* Karg-Elert; *Prelude and Fugue in d-sharp, op. 56,* Olsson; *Allegretto, Allegro Giocoso (Seven Improvisations, op. 150),* Saint-Saëns.

JEROME FUNG & ALEX PATTAVINA, Old West Church, Boston, MA, August 25: *Prelude, Fugue, and Chaconne in C, BuxWV 137,* Buxtehude; *Prélude, Fugue et Variation, op. 18,* Franck; *Aria Serena (Diptych, op. 1007),* Cooman; *Fugue in g, BWV 578,* Bach; *Praeludium in f-sharp, BuxWV 146,* Buxtehude; *Air; Hancock; Andante tranquillo (Sonata*

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III), Mendelssohn; *Prelude and Fugue in G*, BWV 541, Bach.

STEPHEN HAMILTON, First United Methodist Church, Ames, IA, September 20: Hymne d'action de Grace "Te Deum" (*Trois Paraphrases Gregorienne*), Langlais; *Partite Sopra la Aria della Folia de Spagna*, Pasquini; *La Romanesca con Cingue Mutanze*, Valente; *Prelude, Fugue, and Variation*, Franck; *Prelude and Fugue in c*, BWV 546, Bach; *Litanies*, JA 119, Alain; *Three Chorale Preludes (from the Sacred Harp)*, Coe; *Prelude and Fugue in B*, op. 7, no. 1, Dupré.

DENNIS KING-YEUNG CHAN & KEY-IN NEEL, Old West Church, Boston, MA, August 4: *Sonata No. 8 in e*, op. 132, Rheinberger; *Praeludium in E*, BuxWV 141, Buxtehude; *Sonata II*, Hindemith; *Prelude and Fugue on a theme of Gustav Holst*, Briggs.

JEAN LADOUCEUR, St. James United Church, Montreal, QC, Canada, August 4: *Préludium in c-moll*, Reger; *Non est bonum, hominem esse solum*, Gastritz; *Invocation (Quatre Interludes)*, op. 38), Hétu; *Postlude*, Fleury; *La Nativité (Trois Poèmes Évangéliques)*, Langlais; *Première Sonate en ré mineur*, op. 42, Guilmant.

OLIVIER LAVOIE-GAGNÉ, St. James United Church, Montreal, QC, Canada, June 30: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Wie schön leuchtet der Morgenstern*, BuxWV 223, Buxtehude; *Andante Cantabile (Symphonie IV)*, op. 13, no. 4), Widor; *Choral No. 1 en mi Majeur*, Franck.

ARDYTH LOHUIS, with ROBERT MURRAY, violin, Grace Covenant Presbyterian Church, Richmond, VA, August 19: *Solo V*, op. 4, Stanley; *Variations on 'Amazing Grace'*, Held; *Perpetual Motion (An Eccletic Suite)*, Whikehart; *Adagio (Suite im Alten Stil)*, op. 10), Sinding; *Sonata per violon ed organo*, Ravanello; *Gavotte & Musette*, Introduction & Gigue (*Tartuffe: Suite*), Gibbs; *Vocalise*, op. 34, no. 14, Rachmaninoff; *Réverie*, op. 22, no. 3, Vieuxtemps; *Hallelujah*, op. 76, Weiner.

COLIN LYNCH, Madonna della Strada Chapel, Loyola University, Chicago, IL, August 16: *Allegro vivace (Symphony V in f)*, op.

42, no. 1), Widor; *Deuxième Fantasia*, Alain; *Miroir*, Wammes; *Choral No. 3 in a*, Franck; *Trio Sonata No. 4 in e*, BWV 529, Bach; *Salamanca*, Bovet; *Aria, Final (Symphonie VI)*, op. 59), Vierne.

BAPTISTE-FLORIAN MARLE-OUVREARD, St. James United Church, Montreal, QC, Canada, July 21: *Prélude et Fugue improvisés dans le style de J. S. Bach*, Marle-Ouvrard; *Andante en Fa Majeur*, K. 616, Mozart; *Prélude et Fugue en sol mineur*, WoO 10, Brahms; *Poème symphonique improvisé dans le style romantique*, Marle-Ouvrard; *Scherzo*, op. 2, Duruflé; *Improvisation*, Marle-Ouvrard.

BRUNO MATHIEU, St. James United Church, Montreal, QC, Canada, August 11: *Toccata and Fugue in d*, BWV 565, Bach; *La Virginité*, La Pudeur (*Les Dominos*), F. Couperin; *Allegro du concerto*, op. 7 no. 4, Handel; *Sortie en mi bémol*, Lefébure Wély; *Scherzo, Final (Symphonie no. 6 en si mineur)*, op. 59), Vierne; *Les anges (La Nativité du Seigneur)*, Messiaen.

MARK McDONALD, St. James United Church, Montreal, QC, Canada, June 23: *Sonata No. 5*, op. 65, no. 5, Mendelssohn; *Andante in F*, K. 616, Mozart; *Toccata da sonarsi alla levatione*, FbWV 106, Froberger; *Passacaglia in c*, BWV 582, Bach.

JULIE PINSONNEAULT, St. James United Church, Montreal, QC, Canada, July 7: *Allegro vivace (Symphonie V)*, op. 42, no. 1), Widor; *Berceuse* (op. 31, no. 19), *Naiades* (op. 55, no. 4), Vierne; *Beata es, Maria*, Beatam me dicent omnes generationes, Hodie Christus natus est, *Tribus miraculis ornatum diem sanctum colimus (Postludes libres pour les Antiennes de Magnificat)*, op. 68), Tournemire; *O Welt, ich muss dich lassen*, op. 122, no. 3, Brahms; *Fantasia und Fugue über den Namen BACH*, S. 26, Liszt.

ABE ROSS, Mechanics Hall, Boston, MA, August 12: *Lebhaft, Ruhig bewegt (Sonate II für Orgel)*, Hindemith; *Es ist ein Ros' entsprungen*, Herzlich tut mich verlangen, *O Welt, ich muss dich lassen (Eleven Chorale Preludes)*, op. 122), Brahms; *Adagio (Symphonie III)*, op. 28), Vierne; *Thème et variations (Hommage à Frescobaldi)*, Langlais;

Joié et clarté des Corps Glorieux (*Les Corps glorieux*), Messiaen; *Grand Choeur en sol majeur*, Salomé.

JOHN SCHAEFER, with Kayleigh Ayes, soprano, Keith Benjamin, trumpet, and Susan Goldenberg, violin, Grace and Holy Trinity Cathedral, Kansas City, MO, August 7: *Prelude in E-flat*, Bach; *Beloved, Let Us Love*, Proulx; *Prayer of St. Gregory*, Hovhaness; *At the Round Earth's Imagined Corners*, Burgon; *Fugue in E-flat*, Bach; *Variations on 'Amazing Grace'*, Held; *Pastorale and Aviary*, Roberts; *Evening*, La Montaine; *Toccata*, Weaver.

FREDERICK SWANN, Madonna della Strada Chapel, Loyola University, Chicago, IL, July 19: *Fugue sur le thème du Carillon des Heures de la cathédrale de Soissons*, Duruflé; *Sinfonischer Choral: Jesu, geh' voran (Seelenbräutigam)*, Karg-Elert; *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn; *Chorale in E*, Franck; *Introduction and Fugue on Saint Denio*, Weaver; *Improvisation on New Britain; Introduction, Passacaglia, and Fugue*, Willan.

STEPHEN THARP, Covenant Presbyterian Church, Charlotte, NC, July 3: *Variations on the hymn tune 'Rouen'*, Baker; *Rosace*, In Paradisum, *Tu es Petrus (Esquisses Byzantines)*, Mulet; *Jacob combat avec l'Ange*, Dupré, reconstructed Stech; *Pastorale*, Roger-Ducasse; *Daphnis et Chloé (Suite II)*, Ravel, transcr. Briggs.

MARIJIM THOENE, with Sister Anita Smisek, soprano, Sinsinawa Mound, Sinsinawa, WI, August 12: *Veni Creator*, Duruflé; *St. Anne Fugue*, Bach; *Salamanca*, Bovet; *Meditation*, Vierne; *Les Anges (La Nativité du Seigneur)*, Messiaen; *Three Pieces for Organ*, Teml; *Habakkuk*, Hovhaness.

DAVID TROIANO, Old Salem Museums and Gardens, Winston-Salem, NC, July 15: *Voluntary in A*, Selby; *Prelude No. 2 in c*, *Prelude No. 3 in G*, Latrobe; *Fugue a 3 Voce*, Zeuner; *Prelude and Fugue sobre 'Ave Maris Stella'*, Elias; *I Danced in the Morning*, arr. Diemer; *Fugue in Three Themes*, Zundel; *Sonata*, Pergolesi; *Il est un petit Vange*, Balbastre; *Heut triumphieret Gottes Sohn*, BWV 630, Bach.

CHRISTOPHER URBIEL & NICOLAS SCHMELTER, St. Francis De Sales Catholic Church, Newark, OH, July 16: *Toccatà*, Sowerby; *Two Spirituals*, Proulx; *Pièce d'Orgue*, BWV 572, *Pastorale*, BWV 590, Bach; *Offertoire sur les grands jeux (Mass for the Parishes)*, F. Couperin; *Antiphons I-V (Fifteen Pieces for Organ Founded on Antiphons)*, Dupré; *Thee We Adore*, O Saviour, Willan; *Carillon de Westminster*, Vierne.

PETER VAN DE VELDE, St. James United Church, Montreal, QC, Canada, July 14: *Marche des Marseillois et l'air Ça-ira*, Balbastre; *Allegro*, Fiocco; *Second Symphony*, Wietz; *Pièce héroïque*, Franck.

JONATHAN VROMET, St. James United Church, Montreal, QC, Canada, August 18: *Toccatà*, *Adagio*, and *Fugue*, BWV 564, *Christum wir sollen loben schon*, BWV 696, *Gelobet seist du, Jesu Christ*, BWV 697, *Herr Christ, der ein'ge Gottes Sohn*, BWV 698, *Gottes Sohn ist Kommen*, BWV 703, *Lob sei dem allmächtigen Gott*, BWV 704, *Vater unser im Himmelreich*, BWV 683, Bach; *Fantaisie in f*, K. 608, Mozart; *Largo*, *Allegro e molto energico (Sonate no. 2 in f)*, Daveluy.

PATRICK WEDD, St. James United Church, Montreal, QC, Canada, July 9: *Toccatà on 'O Filii et Filiae'*, Farnam; *Pastourelle*, Gagnon; *Chaconne (3e Sonate)*, Daveluy; *Doux Repos*, Reimer; *Prélude: Vox clamans in deserta*, Tango, Jones; *Récit de tierce en taille (Sept Études)*, Mather; *Fantaisie sur le nom de LAVOIE*, Bédard.

BRADLEY HUNTER WELCH, Canyon Creek Presbyterian Church, Richardson, TX, August 30: *Toccatà in b*, Gigout; *Chorale Variations on 'Veni Creator'*, Duruflé; *Fugue in G*, BWV 577, Bach; *Amazing Grace*, Swann; *Lobe den Herren*, Miller; *Nimrod*, Elgar; *Sonata Eroica*, Jongen.

JOHN WEST, Point Loma Community Presbyterian Church, San Diego, CA, July 2: *Allegro (Symphonie II)*, Vierne; *Grand Choeur*, Hollins; *Aspiración*, Estrada; *Communion*, Purvis; *Two Pieces*, Fax; *Joshua fit de battle of Jericho*, Sowande; *Weihnachten*, Reger; *Clair de Lune*, Debussy; *Final*, Franck.

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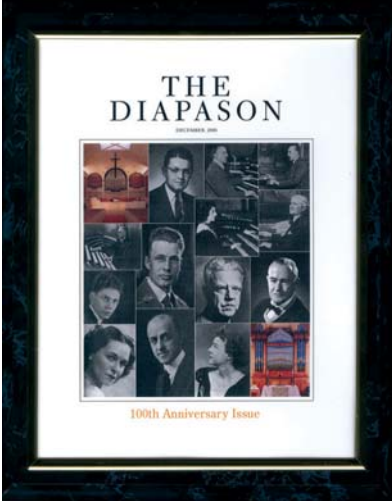
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## PUBLICATIONS / RECORDINGS

**A Christmas present** for connoisseurs of César Franck's organ music: *Seven Variations on a French Noël (A la venue de Noël)*, in the tradition of Franck's *L'Organiste*, is being offered as a complimentary holiday gift from Fruhauf Music Publications. A PDF file prepared in booklet format has been posted on the website's home page at [www.frumuspub.net](http://www.frumuspub.net), available for download and reprint.

**Pipe Organs of the Keweenaw** by Anita Campbell and Jan Dalquist, contains histories, stoplists, and photos of some of the historic organs of the Keweenaw Peninsula, the northernmost tip of Michigan's Upper Peninsula. Organs include an 1899 Barckhoff and an 1882 Felgemaker. The booklet (\$8.00 per copy, which includes postage) is available from the Isle Royale and Keweenaw Parks Association, 49445 US Hwy 41, Hancock, MI 49930. For information: 800/678-6925.

**The OHS 2016 Calendar** celebrates the 61st Annual OHS Convention—Philadelphia, June 26–July 2, 2016, and the Diamond Anniversary Year of the OHS, founded June 27, 1956. This calendar is filled with gorgeous photographs by Len Levasseur—12 different instruments, one for each month—ranging from a 1791 Tannenberg to an 1892 Hook & Hastings, a Roosevelt, E. M. Skinner, to the "Wanamaker" organ, the Midmer-Losh at Atlantic City, Aeolian at Longwood Gardens, and contemporary organs by Mander, Brombaugh, Kney, Rieger, and Dobson. Michael Krasulski's welcoming article offers wonderful local history, punctuated with still more stunning organ photos. The calendar highlights U.S. holidays, and the major dates of the Christian and Jewish year. Order at [www.organsociety.org/2016/calendar.html](http://www.organsociety.org/2016/calendar.html). \$14.99 members, \$19.99 non-members.

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"Building organs since 1906"  
[www.wicksorgan.com](http://www.wicksorgan.com)  
618-654-2191

**CLASSIFIED ADVERTISING RATES**

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

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

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

Additional to above charges:  
Box Service (mail forwarding) 8.00  
Website placement (includes photo) 18.00  
(\$32 if not ordering print ad)

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

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

**THE DIAPASON** reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertisements deemed inappropriate to this magazine.

**THE DIAPASON** 3030 W. Salt Creek Lane, Suite 201 • Arlington Heights, IL 60005  
608/634-6253 • [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com)

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

Category \_\_\_\_\_  Regular  Boldface  
Place on website

**PAYMENT MUST ACCOMPANY ORDER**

Ad Copy \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Name \_\_\_\_\_ Phone \_\_\_\_\_  
 Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_  
 City/State \_\_\_\_\_ Zip \_\_\_\_\_ E-mail \_\_\_\_\_

# Karen McFarlane Artists

33563 Seneca Drive, Cleveland, OH 44139-5578  
 Toll Free: 1-866-721-9095 Phone: 440-542-1882 Fax: 440-542-1890  
 E-mail: john@concertorganists.com  
 Web Site: www.concertorganists.com



George Baker



Martin Baker\*



Diane Meredith Belcher



Michel Bouvard\*



Chelsea Chen



Douglas Cleveland



Jonathan Rudy  
 2014 AGO National  
 Competition Winner  
 Available 2014-2016



Ken Cowan



Scott Dettra



Vincent Dubois\*



Stefan Engels\*



Thierry Escaich\*



László Fassang\*



Janette Fishell



David Goode\*



Judith Hancock



Thomas Heywood\*



David Higgs



Marilyn Keiser



David Baskeyfield  
 Canadian International  
 Organ Competition Winner  
 Available 2015-2017



Jens Korndörfer



Christian Lane



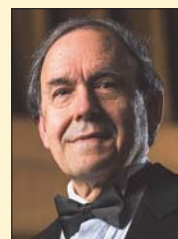
Olivier Latry\*



Nathan Laube



Alan Morrison



Thomas Murray

## Choir

The Choir of  
 Saint Thomas Church  
 Fifth Avenue, New York City  
 April 2016



James O'Donnell\*



Jane Parker-Smith\*



Peter Planyavsky\*



Daryl Robinson



Daniel Roth\*



Jonathan Ryan

**Celebrating  
 Our 94th  
 Season!**



Ann Elise Smoot



Tom Trenney



Thomas Trotter\*



Todd Wilson



Christopher Young

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