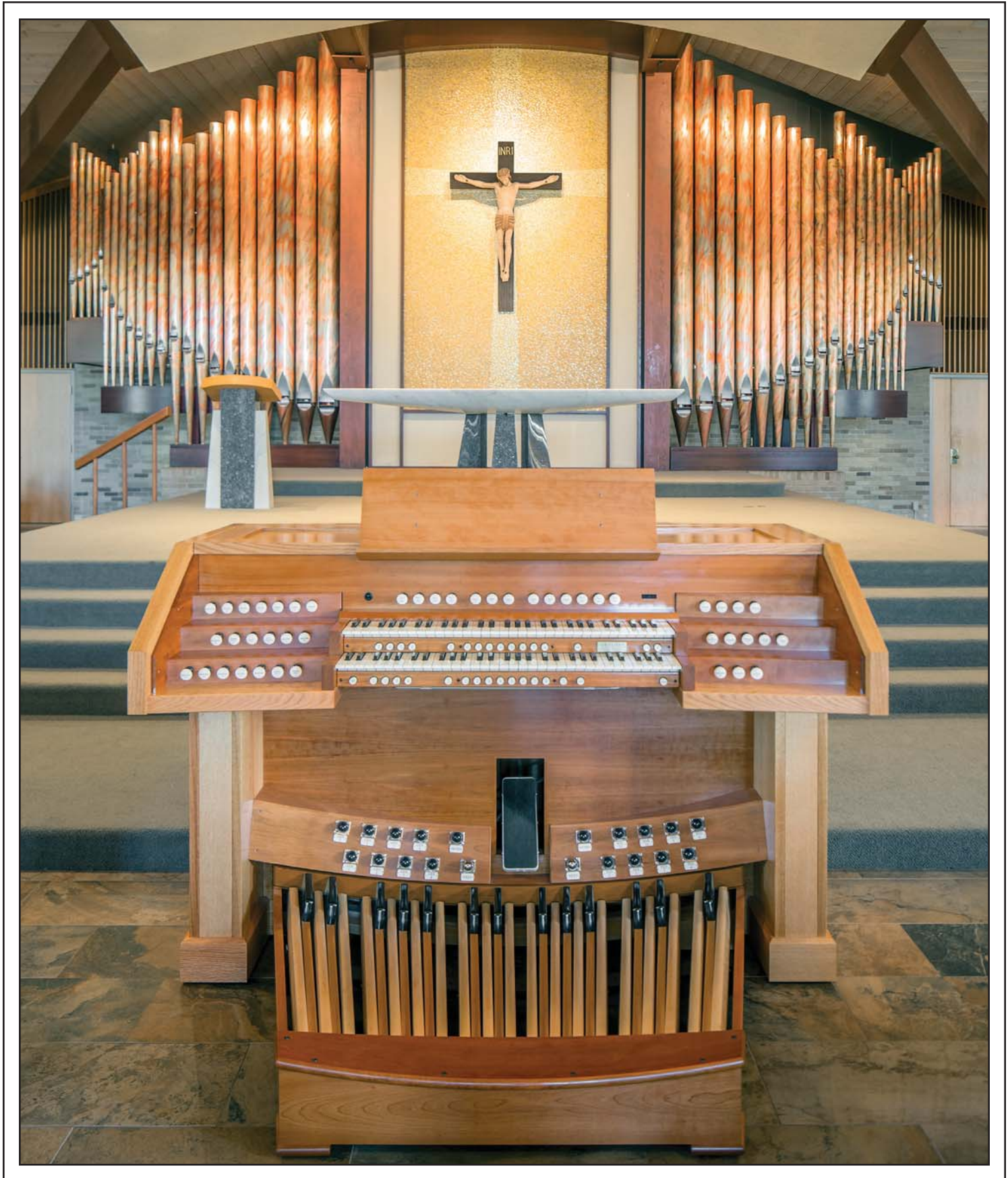


THE DIAPASON

DECEMBER 2016



St. Joseph's Catholic Church
Penfield, New York
Cover feature on pages 26-27

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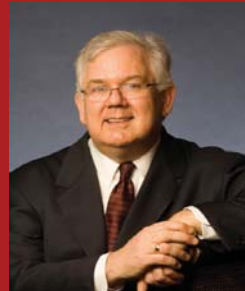
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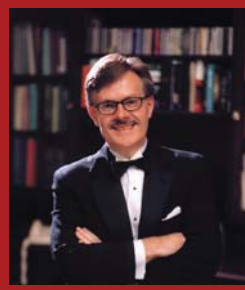
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Johannes Zeinler U.S. Concert Tour: October 1—15, 2017

THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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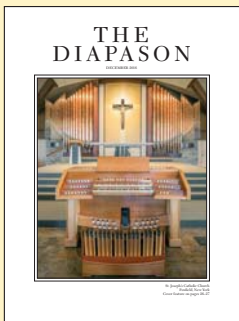
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Massachusetts, in collaboration with Russell &
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John Collins
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Editor's Notebook

In this issue

This month Steven Egler's interview of Charles Ore's celebrates Ore's eightieth birthday. They discuss Ore's rural upbringing, education, and his teaching and compositional work. Faythe Freese offers numerous suggestions and techniques for improving one's practicing, running the gamut from techniques for learning notes to marking up scores to visualization.

John Bishop discusses the pipe organ as wind instrument, and Gavin Black discusses disjunct motion, especially the release of notes. Larry Palmer offers musical holiday gift suggestions.

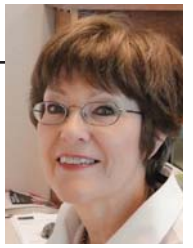
Our cover feature is Ortloff Organ Company Opus 1, in collaboration with Russell & Company Organ Builders, at St. Joseph's Catholic Church, Penfield, New York.

"20 under 30" nominations are open

Nominations are open from December 1 through February 1 for our "20 under 30" Class of 2017. Submit nominations at The-Diapason.com (click on "20 under 30"), by e-mail (to jrobinson@sgcmail.com), or through postal mail (THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005).

Nominees will be evaluated on how they have demonstrated such traits and accomplishments as leadership skills, creativity and innovation, career advancement, technical skills, and

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community outreach. Evaluation of nominees will consider awards and competition prizes, publications and compositions, offices held, and significant positions.

Nominations should include the nominee's name, e-mail, birthdate, employer or school, and a brief statement (300-600 words) detailing the nominee's accomplishments and why he or she should be considered. Please include your own name, title, and company/school/church if applicable, and your e-mail address (or phone number).

Only persons who have been nominated can be considered from selection. Self-nominations are not allowed. Persons nominated in past years but not selected may be nominated again.

Evaluation of the nominations and selection of the members of the Class of 2017 will take place in February; the winners will be announced in the May 2017 issue of THE DIAPASON. ■

Letters to the Editor

October cover feature

I enjoyed reading the fine article regarding the organ at the Royal Poinciana Chapel and was thrilled that Austin was chosen to do the work. I would like to add certain facts and clarify some of the statements that were made.

The first organ in the chapel was a 1909 C. E. Morey Opus 263. The Flagler mansion, next door to the chapel, was turned into a hotel and the two-manual Odell organ in the music room was relocated to the chapel and electrified along with the Morey. A three-manual Reissner console controlled both instruments. The Möller organ was installed in 1963 and the Odell was returned to the Flagler mansion. The Morey was given to a local private school. I was at that time assistant organist at the Episcopal Church of Bethesda-by-the-Sea and actually tried out the Möller as it was being installed. Little did I guess that 16 years later I would return to be director of music at the chapel.

Virgil Fox was a close friend of mine and I invited him to become artist-in-residence at the chapel. He was helpful in the design for the new and enlarged instrument, but I was responsible for the console layout and most of the stoplist. Since I was the present representative for the Austin company, the chapel thought it best to compensate me for the design, supervision of installation and tonal finishing. Hence, the sales commission was deducted from the organ pricing.

The unfortunate removal of the organ by Möller caused the damage to the tin façade pipes and the relocation by Reuter was the brain child of know-it-all clergy. The two of these events took place after my departure from the chapel.

I was honored to represent Austin in the 1980s for the two magnificent organs in Palm Beach.

Thomas R. Thomas
McAlpin, Florida

The article on the Austin organ at the Royal Poinciana Chapel in Palm Beach, Florida, in the October issue of THE DIAPASON, includes the statement on p. 27 that, "Among some of the unique design elements, the console has a mechanism that physically closes the crescendo pedal when the General Cancel is pressed." Though very unusual this is not actually unique. There is a similar mechanism on the 1931 3/44 Aeolian organ, Opus 1791, at Memorial Presbyterian Church, St. Louis, Missouri. This mechanism, together with the original Aeolian console shell and stop tabs, was retained when the organ was solid-stated by Quimby Pipe Organs. Another unusual feature of this organ is the presence of a 2-ft. Swell to Pedal coupler. The organ consultant was T. Tertius Noble.

John L. Speller
Port Huron, Michigan

Michael Fazio replies:

Oxford offers a definition of the word unique as: "Particularly remarkable, special or unusual." By the use of the word unique, we did not mean to imply that a crescendo cancel had never been implemented before, nor that we were the only firm to ever attempt it. The history of our use of this device is interesting, even though it has rarely been implemented. The idea has appealed to performers for a long time.

The impetus for the first Crescendo Cancel to be designed by the Austin Organ Company was the contract for

Opus 1010 for Eastman School of Music, Rochester, New York, in 1922. The specifications and design for the organ and console were drawn up by Harold Gleason. He proved to be quite a task master and the console in particular was a complex undertaking with features that would rarely be implemented again (at least to such a degree) by any builder until the advent of solid-state systems.

As far as the crescendo pedal was concerned, designing a cancel mechanism was made more complicated by the demand that the organ be equipped with multiple selectable crescendos, each with an emphasis on a different tonal family. Ultimately, a design that returned the pedal to its off position via the use of a solenoid and balancing springs was decided on. Unfortunately, the proliferation of switches, mechanical logic circuits, extensive expression coupling, special blind combinations (these in addition to the normal combinations moving stop keys and which could be made "un-blind" via a switch on the console, and per Gleason, could not interfere with the normal function of the multiple crescendos), multiple floating divisions assignable to any manual, etc., caused the company to ask Gleason to consider simplifying the console because of space issues. The first Austin Crescendo Cancel was thus eliminated before it was ever installed.

However, we believe the 1922 design was revised by F. L. Mitchell in the early 1950s and is the basis for our design at Royal Poinciana Chapel.

Michael B. Fazio
President & Tonal Director
Austin Organs, Inc.

Here & There

Events

St. John's Church, Savannah, Georgia, presents concerts Thursdays in Advent at 5:05 p.m.: December 1, music for manuals; 12/8, music of Gibbons; 12/15, The Goliards; 12/22, an Advent cantata. Other upcoming events include 12/4, Choral Evensong; 12/11, A Celtic

Christmas; 12/18, Advent Lessons & Carols; January 13, Savannah Baroque. For information: stjohssavannah.com.

VocalEssence performs Conrad Susa's *Carols & Lullabies* and celebrates winners of this year's Welcome Christmas Carol Contest. The contest

is a holiday tradition for VocalEssence and the American Composers Forum, who together challenge composers to write a modern-day carol for chorus and an instrument—this year, vibraphone—and offer two winners each a prize of \$1,000.

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2016 Welcome Christmas Carol Contest winners are Sean Sweeden, a teacher, musician, and D.M.A. candidate in percussion performance at the University of Kansas City–Missouri Conservatory of Music and Dance, who composed *Adam Lay Ybounden*, and Twin Cities-area producer, recording artist, and performer Lee Blaske, whose has done work in orchestration for commercial projects as well as albums, with artists including Beyoncé, Mariah Carey, Céline Dion, and Janet Jackson, who composed *A Cradle Song*. Performances are December 3 at 7:30 p.m. at Shepherd of the Valley Lutheran Church in Apple Valley; 12/9 at 7:30 p.m. at Roseville Lutheran Church, Roseville; and 12/10 and 12/11 at 4 p.m. at Plymouth Congregational Church, Minneapolis. For information: vocalessence.org.

The Church of St. Luke-in-the Fields, New York, New York, continues its concert season: December 1, *A Boy is Born*; January 26, 2017, *The Splendor of the North German Baroque*; March 16, *Music from the 17th Century Salzburg Court*; April 27, *Music from the Sistine Chapel*. For more information: www.stlukeinthefields.org.



Spivey Hall

Spivey Hall, Clayton State University, Morrow, Georgia, hosts concerts to celebrate the holiday season: December 2 and 4, *Christmas at Clayton State*, with the university's orchestra, chorale, and community chorus; 12/2, *I'll Be Home for Christmas*, with the Fred Hughes Trio; 12/6, *Holiday Blues*, with Cedar Hill Bluegrass; 12/9, a program featuring the Spivey Hall Young Artists, Children's Choir, and Tour Choir; 12/10 and 12/11, a program featuring the Spivey Hall Children's Choir and Tour Choir; and 12/11, *A Skylark Christmas*, featuring the Skylark Vocal Ensemble. For more information, www.spiveyhall.org.

Madison Avenue Presbyterian Church, New York City, continues concerts, all at 3 p.m.: December 4, Vaughan Williams, *Hodie* and *Magnificat*; 12/18, New York City Children's Chorus, Handel and Britten; April 9, Bach, *Jesu, meine Freude*, and Schütz, *Die Sieben Worte*; 4/30, concert celebrating John Weaver's 80th birthday; May 7, New York City Children's Chorus; 5/21, Handel, *Israel in Egypt*. For information: www.mapc.com/music/sams.

St. Agnes Cathedral, Rockville Centre, New York, continues concerts, at 7:30 p.m. except as noted: December 4, 3:30 p.m., Advent Lessons & Carols; 12/15, 7 p.m., Adult Diocesan Choir, Christmas concert at St. Patrick's Cathedral, New York City; May 5, Cathedral Choirs Concert at St. Francis Xavier Parish, New York City; June 4, Beethoven, *Symphony No. 9*. For information: www.stagnescathedral.org.

The Indianapolis Symphonic Choir continues its 80th anniversary season (performances at the Palladium, Center for the Performing Arts, except as noted) include: December 4, Festival of Carols (at Scottish Rite Cathedral) and 12/16–18; 12/22, Handel, *Messiah*; March 17, Mendelssohn, *Elijah*; April 21–22, Brahms, *Requiem* (Hilbert Circle Theatre); June 9–11, Orff, *Carmina Burana*, Bernstein, *Chichester Psalms* (June 9–10, Hilbert Circle Theatre, 6/11, Palladium). For information: www.indychoir.org.

The Cathedral of All Saints, Albany, New York, announces special liturgical events, recitals, and concerts for 2016–17: December 6, Handel, *Messiah*; 12/18, Lessons and Carols; January 8, 2017, Anthony Rispo in recital followed by choral evensong; February 2, Candelmas procession and Eucharist; 2/12, Crawford Wiley in recital followed by evensong; March 5, Brian Kirk in recital followed by evensong; 3/14, Haydn, *Lord Nelson Mass*; 3/26, Nathan Lively in recital followed by evensong; May 14, Michaelle Harrison in recital followed by evensong. For more information: www.cathedralofallsaints.org.

First Presbyterian Church, Arlington Heights, Illinois, continues its concert series: December 7, Christopher Urban; 12/11, *The Glory of Christmas*, with orchestra; February 1, 2017, Megan Hendrickson and Sarah Jenks, sopranos; 2/12, 32nd annual Organ Fest with Michael Gagne, Marianne Kim, Jeffrey Neufeld, Kirstin Synnvestvedt, and Christopher Urban; March 1, Kris Ward, handbells;



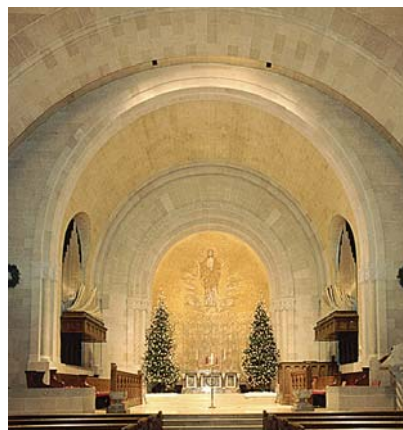
Flentrop organ, Holy Name Cathedral, Chicago

The Cathedral of the Holy Name, Chicago, Illinois, presents Advent organ recitals, Sundays at 3:30 p.m., followed by choral vespers at 4:00 p.m.: December 4, Kevin Vaughn; 12/11, Thom Gouwens; 12/18, James Russell Brown. For more information: holynamecathedral.org.

3/5, New Chicago Brass; April 5, Christopher Urban; 4/30, Chancel Choir, Chamber Singers, and orchestra. For information: www.fpcch.org.

CONCORA (Connecticut Choral Artists) continues its 2016–17 season: December 10, Christmas with CONCORA, First Lutheran Church, New Britain; February 12, 2017, Art and Music at the Wadsworth Atheneum Museum of Art, Hartford; March 19, Making the Old New, Trinity College Chapel, Hartford; April 30, Bach Cantatas 29, 190, and 191, Immanuel Congregational Church, Hartford. For information: www.concora.org.

Christ Church, Easton, Maryland, continues its concert series: December 16, American Boychoir; January 29, 2017, Gordon Turk; February 19, Eya Ensemble; March 19, Gail Archer; April 9, Christ Church Choir; May 21, Shrykov-Tanaka Duo, clarinet and piano. For further information: www.christchurcheaston.org.



Shadyside Presbyterian Church

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, continues its 2016–17 Music in a Great Space concert series: December 18, Pittsburgh Camerata; January 8, 2017, Scott Bell, oboist, and friends; 1/22, Pittsburgh Youth Symphony Orchestra; February 12, Pittsburgh Camerata; April 22, Pittsburgh Camerata and Chatham Baroque, Handel, *Messiah*. Free events with the Shadyside Chancel Choir include: December 11, Advent and Christmas Concert; April 14, John Tavener, *Svyati*. Candlelight vespers are offered on Wednesdays in Advent (December 7, 12/14, 12/21) and Lent (March 1, 3/8, 3/15, 3/22, 3/29, April 5). The Music for Midsummer Nights series offers

concerts: June 7, Pittsburgh Camerata, Handel, *Chandos Anthems*; 6/14, Steel City Men's Chorus; 6/21, Pittsburgh Camerata, A Chorus Divided: Music for Double Choir; 6/28, Raquel Winnica Young, mezzo-soprano, and Scott Pauley, theorbo. For information: www.shadysidepres.org.



Tannenberg organ, Old Salem

Old Salem Museums & Gardens, Winston-Salem, North Carolina, presents its Wednesday Noontime Organ Recital Series: December 7, Susan Foster; 12/14, Stephen Gourley; 12/21, Regina Pozzi; 12/28, Frances Burmeister. For information: www.oldsalem.org.

Music Sacra of New York City, continues its 2016–17 season: December 22, Carnegie Hall, Handel's *Messiah*; March 8, 2017, Cathedral of St. John the Divine, music of Bach, Brahms, and Britten. For information: www.musicasacrany.com.

Houston Baroque presents concerts at 7 p.m. at venues in Houston, Texas: January 7, 2017, Songs and Sonatas of Rheinberger, Covenant Baptist; February 11, Music of Telemann, St. Philip Presbyterian; March 12, Music of French Masters, First Evangelical Lutheran; May 14, Handel's Secular Cantatas, First Evangelical Lutheran. For information: www.houstonbaroque.org.

St. John's Episcopal Church, West Hartford, Connecticut, continues its music events. Choral Evensong is offered Sundays at 5:00 p.m.: January 29, 2017, February 26, March 26, and April 30.

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Other events include: December 13, Candlelight Lessons & Carols; March 11, Legacy of Spirituals; June 4, Chelsea Chen, with Joseph Lee, cello. Pipes Alive! organ recitals are offered Sundays at 12:30 p.m.: February 5, Scott Lamlein; March 5, Floyd Higgins; April 2, Christa Rakich; May 7, Peter Niedmann. For information: www.reddoormusic.org.

The Ypsilanti Organ Festival continues its third annual season of events at the First Presbyterian Church, Ypsilanti, Michigan: February 12, 2017, "Love at First Sight" with Stephen Warner, organ, and Rose Randall Warner, soprano; March 26, La Scoperta chamber group in a program including organ; April 30, Christopher Houlihan; and June 4, David Heinze. For more information: www.fpcy.org.



Malcolm Kelly (right), descendant of Pilcher organbuilding family, with **Donnie Rankin (left)**

The great organ of the **Louisville Memorial Auditorium**, Louisville, Kentucky, was played for the first time during a program by Donnie Rankin on October 29, after an extensive period of silence. Henry Pilcher's Sons Opus 1454, a four-manual, 80-rank organ, the largest organ of this builder, was completed in 1929, its pipework distributed around the four corners of the large auditorium. Despite neglect over the past half century, the organ has been made playable in recent decades largely through volunteer labor and donations for some materials. During an ice storm in February 2015 leakage infiltrated the Orchestral division, causing severe damage to chestwork. The pipework of this division has been removed, and work in this area has been suspended to allow continued restoration of other divisions. The recent recital was co-sponsored by the Bluegrass Chapter of the American Theatre Organ Society and the Louisville Chapter of the American Guild of Organists. Additional

programs are in the planning stages. Donations may be sent to the William H. Bauer Foundation, 970 S. Fourth Street, Louisville, Kentucky, 40203. For more information: www.facebook.com/worldslargestpilcher.

Witte Tours announces a tour of the cathedrals of England, July 16–26, 2017, with Randall Engle, tour host. Highlights include a private tour of Lambeth Palace and archives, private organ tour at Westminster Abbey, concert at Royal Albert Hall, and attendance at the Southern Cathedral Festival. Optional lectures will be offered on the history and origins of the Church of England, its worship, and music. For further information, visit www.wittetravel.com.



Richard Coffey

Richard Coffey has announced his forthcoming retirement as minister of music and organist of the South Church in New Britain, Connecticut, effective June 2017, ending a tenure of 45 years. Coffey came to South Church in 1972, just after receiving a master of sacred music degree from the School of Sacred Music of Union Theological Seminary in New York City. He established the Music Series at South Church in 1973, the South Church Choral Society (now known as CONCORA, Connecticut Choral Artists), the region's first all-professional concert choir, in 1974, and the Main Street Children's Choir (originally called the Main Street Singers), a non-sectarian, auditioned vocal ensemble, in 2002. CONCORA became an independent organization in 1985. Coffey was its artistic director for 40 years, stepping down from that role in 2014.

Coffey has presented choral workshops, masterclasses, seminars, and concerts for the American Choral Directors Association and the American Guild of Organists. In 1979 he won a *premier prix* in organ playing, following studies with organist Marie-Claire Alain at the Ecole Nationale de Musique in Reuilly-Malmaison, France.

Appointments



Jeremy Filsell

Jeremy Filsell has been appointed to the faculty of the Peabody Conservatory of the Johns Hopkins University. Filsell will teach organ studies and sacred music. A concert performer on both piano and organ, he is an artist-in-residence at Washington National Cathedral and the director of music at the Church of the Epiphany in Washington, D.C. Filsell graduated from Oxford University as organ scholar at Keble College and completed a Ph.D. at Birmingham Conservatoire/Birmingham City University.

Brooke Hubner has been named executive director of the Friends of the Kotschmar Organ (FOKO) and ChoralArt (formerly the Choral Art Society), succeeding Kathleen Grammer. Hubner earned a bachelor of arts degree in music and English from Wheaton College in Norton, Massachusetts, where she studied organ performance and sang in various choirs. She studied as a Fulbright Scholar and earned a master's degree in Atlantic Canada Studies with a focus on Acadian Music from St. Mary's University in Nova Scotia. Hubner served as a board member for the Lincoln Arts Festival Chorus, with whom she assisted with concert planning and program promotion.



Balint Karosi

Balint Karosi has been appointed instructor of composition, improvisation, and harpsichord at Choate Rosemary Hall, Wallingford, Connecticut. The school's music program features a collection of instruments including organs built by Casavant and Fletrop, two harpsichords, and Steinway pianos. A new concert hall is under construction. Karosi will continue his duties as cantor for St. Peter Lutheran Church in midtown Manhattan. This past November, the Spectrum Symphony of New York premiered his new *Concerto No. 2 for Organ, Percussion, and Strings*. In March 2017, his *Concordia Symphony* for symphonic wind ensemble and organ, commissioned for the 500th anniversary of the Reformation, will be premiered by the Wind Symphony of Concordia University Chicago, River Forest, Illinois.

Coffey has served on the board of directors of Chorus America, as chorus master for the Connecticut Opera Association from 1988 until 1992, and was named Choral Director of the Year by the Connecticut Chapter of the American Choral Directors Association. In 2007 he received the Major Achievement Award from the Hartford Symphony Orchestra in recognition of his "outstanding and inspiring artistic leadership of the Symphony's two major choral partners, CONCORA and the Hartford Chorale," and in 2008 the Greater New Britain Arts Alliance presented him its Lifetime Achievement in the Arts award. Coffey was the 2009 recipient of the Alfred Nash Patterson Lifetime Achievement Award, presented by Choral Arts New England to individuals who have made exceptional contributions to choral singing and its culture within New England. Coffey will continue his role as music director of the Hartford Chorale, the region's principal symphonic chorus.

York; 5/20, St. Norbert's Abbey, De Pere, Wisconsin; 5/26, Duruflé *Requiem* with Jubilate Ensemble, Canadian Memorial United Church, Vancouver, British Columbia, Canada; July 23, Stadtkirche, Bad Cannstatt, Stuttgart, Germany; August 6, Cathedral, Graz, Austria. For more information: www.davidenlow.com.



Marillyn Freeman

Marillyn Freeman was honored by St. Paul Lutheran Church, Neenah, Wisconsin, for fifty years of service to the congregation on September 11 with a surprise anniversary party. A special service highlighting Freeman's musical contributions was followed by a reception. Organist, past church member, and former student of Marillyn's David Lornson provided organ music accompanied at times by an orchestra made up of church members. The church's various choirs sang a special anthem, composed by John Helgen for the occasion and dedicated to Marillyn. A representative from the Neenah mayor's office presented a special citation. During Freeman's tenure, she has played organ and piano for services and rehearsals, directed children's and youth choirs, organized and directed church musicals,

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David Enlow


David Enlow presents concerts and workshops: January 15, 2017, St. Philip's Episcopal Church, Beeville, Texas; 1/20, St. Petersburg College, St. Petersburg, Florida; February 11, improvisation workshop, Rhode Island Chapter American Guild of Organists; May 9, Church of the Resurrection, New York, New


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guided the church in purchasing a new Dobson organ, and introduced many new service formats to the church.



James Kibbie (photo credit: John Beresford)

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 Alexis Chauvet’s *Noël: Or dites-nous Marie*, available in MP3 format at www.umich.edu/~jkibbie.



Daniel Roth at Beuron, Germany

From September 26–28, **Daniel Roth** of St. Sulpice, Paris, France, conducted an organ course at the Beuron Monastery Archabbey, a Benedictine community in Germany. The course focused principally on French Romantic organ literature. The Abbey organ was built in 1984 by Klais of Bonn, Germany, a three-manual, 57-rank organ in the gallery at the rear of the nave, with a console that remotely plays the choir organ of two manuals, 17 ranks. Ten students participated in the course, which coincided with the Beuron Church Festival. Roth composed his *Missa Beuronensis* (based on the *Missa fons bonitatis*) for the festival, a work in *alternatim* between organ and schola, premiered at this event.

Marilyn Kay Stulken, hymnologist, teacher, and organist, was honored on October 2 at St. Luke’s Episcopal Church, Racine, Wisconsin, for her 29 years of service as organist there, and for her service to the larger music community. Stulken began her studies in church music and organ at Hastings College in Hastings, Nebraska, where she earned a bachelor of arts degree in 1963; she received master of music (1967) and doctor of musical arts (1975) degrees from the Eastman School of Music. She has taught in Iowa at Coe College in Cedar Rapids and the University of Iowa in Iowa City, and in Wisconsin at the University of Wisconsin-Parkside in Kenosha and Concordia University Wisconsin in Mequon, and has served congregations in Nebraska, New York, and Iowa.

Stulken’s publications include *Hymnal Companion to the Lutheran Book of Worship*; *With One Voice: Reference Companion*; *A handbook to the Service Book and Hymnal of the Lutheran Church*; *Indexes for Worship Planning*; *Hymns of Comfort*; *Scandinavian and Finnish Hymnody in America*; *An Introduction to Repertoire and Registration for the Small Organ*, as well as articles, columns, and reviews.



Donald Sutherland

Donald Sutherland retired from full-time teaching at the Peabody Conservatory of the Johns Hopkins University, Baltimore, Maryland, at the conclusion of the 2015–16 academic year. He continues to teach on an adjunct basis. Sutherland has served on the Peabody organ faculty since 1986, where he acted as coordinator of the program. In 1997, he was given the Excellence in Teaching Award by the Johns Hopkins Alumni Association. An active member of the American Guild of Organists, Sutherland served three terms as national secretary. He is the music director emeritus at Bradley Hills Presbyterian Church in Bethesda, Maryland, where he served in the music ministry for 25 years.

Academic Institutions



Future Yale Institute of Sacred Music Headquarters (Photo credit: Tyler Gathro)

The Institute of Sacred Music at Yale University, New Haven, Connecticut, has announced a \$6 million project to renovate and relocate many of the Institute’s offices to a Yale-owned building across the street from its present location on the campus of Yale Divinity School. Construction will begin in 2017, with a projected move-in date of summer 2018. The new location was built in 1909 as a private residence for architect Grosvenor Atterbury. With 13,000 square feet, the edifice will provide some 20 offices for faculty, fellows, and staff, common areas for students and public events, and workrooms for related projects. Some dedicated music spaces will remain on the Divinity School campus.

Reflecting upon his retirement, Donald Sutherland says: “For me, Peabody has always been about the students. Some of them might say that I gave a lot to them, but I would say that it was nothing compared to what they have given me.” Sutherland’s page on Peabody’s website can be visited at www.peabody.jhu.edu/conservatory/faculty/sutherland/index.html.

In October, **Carol Williams** presented a concert and masterclass at the Ewha Womans University in Seoul, South Korea. The masterclass was attended by about 30 organ students. Williams, who hosts the DVD *TourBus* series, has just filmed the Peragallo Pipe Organ Co, covering its history and production. The DVD will be released later this year.



James Welch and Rulon Christiansen at Grace Cathedral

James Welch performed at Grace Cathedral in San Francisco, California, on September 4. Welch’s program featured the six-movement “Lyric Symphony” by Utah composer Rulon Christiansen, who was present for the performance. Composed in the French Romantic style, the symphony called on the full resources of the Aeolian-Skinner’s Solo division and is available from the composer’s website, www.pianist2organist.com. The program also included *Four Carol Preludes* by Richard Purvis, the organist and master of the choristers at Grace Cathedral who is the subject of a biography by Welch.

Competitions



Marshall Joos

The Young Organist Collaborative, centered in Portsmouth, New Hampshire, awarded its 2016 Penn Brown Memorial Scholarship for Advanced Organ Study to **Marshall Joos** of Somersworth, New Hampshire. Qualified applicants completed a judged audition for the scholarship conducted on the Lively-Fulcher organ at Christ Episcopal Church in Exeter, New Hampshire. The Collaborative, funded exclusively by donations, supports area students (southern Maine, seacoast New Hampshire, and northeastern Massachusetts) in seventh through twelfth grades by providing financial support for lessons with local organists, opportunities for masterclasses with well-known organists, and field trips to area pipe organs and organ-builders. The Penn Brown scholarship pays for 24 lessons of additional advanced study and is named in

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A. E. Schlueter Pipe Organ Co.

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



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honor of the late C. Pennington Brown, a passionate Collaborative supporter.

The 19th annual **Albert Schweitzer Organ Festival** has announced winners of its 2016 competitions. The competition took place at Trinity College, Hartford, Connecticut. In the Young Professional division, **Colin MacKnight** of New York, New York, was awarded top prize and audience prize. In the High School division of the competition, **Katherine Johnson** of North Carolina was awarded top prize, while **Martin Jones** of the Interlochen Arts Academy in Michigan was awarded audience prize. Judges were Isabelle Demers, Faythe Freese, and Christopher Houlihan.



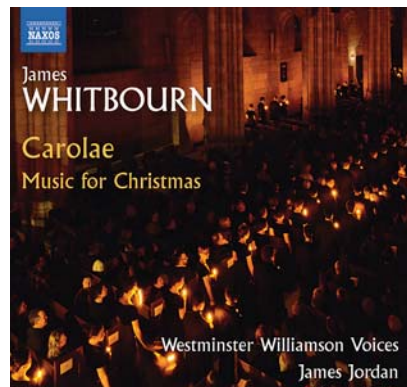
Brenda Portman

The **Twin Cities Chapter of the American Guild of Organists** has announced the winner of its 2016 Composition Contest. *Elegy* by **Brenda Portman** has been awarded a \$1,500 prize. There were 45 submissions from composers throughout the United States, Canada, and Mexico. Judges for the competition were Lawrence Lawyer, Aaron David Miller, and Curt Oliver. Brenda Portman is organist for Hyde Park Community United Methodist Church of Cincinnati, Ohio, and recently completed a DMA in organ performance from the University of Cincinnati College-Conservatory of Music. Her article, "The Eclectic Landscape of *Ride in a High-Speed Train: An Interview with Ad Wammes*," was published in the December 2015 issue of **THE DIAPASON**.

The 2017 Competition Contest calls for an unpublished work for solo organ loosely based on any Baroque form. A single prize of \$1,500 will be awarded. Submissions are due May 1, 2017. For complete information and regulations, email tcagocontest@gmail.com.

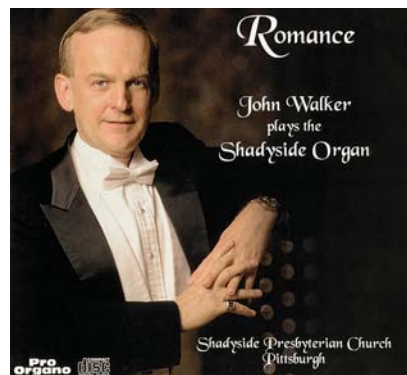
East Carolina University invites applicants for the 11th Annual Young Artists Competition in Organ Performance, to be held in Greenville, North Carolina, the weekend of March 16–18, 2017, open to high school age organists from the United States. Deadline for submitting applications and materials is February 15. Details are available on the East Carolina University School of Music website: www.ecu.edu/cs-cfac/music/organsacredmusic/.

Recordings



Naxos Carolae CD

Naxos announces new CD releases for the Christmas season. *Carolae: Music for Christmas* (Naxos 8.573715) features music of James Whitbourn with the Westminster Williamson Voices, directed by James Jordan and accompanied by Daryl Robinson, organ. *Christmas with Septura* (Naxos 8.573719) features seasonal music arranged for brass septet. For more information: www.naxosusa.com.



John Walker

Pro Organo announces availability of a limited number of copies of John Walker's 1995 CD recording *Romance*, on the Reuter organ at Shadyside Presbyterian Church, Pittsburgh, Pennsylvania. Several tracks of the disc are

Nunc Dimittis



Jonathan E. Biggers

Jonathan E. Biggers, associate professor of music and Edwin Link Endowed Professor in Organ and Harpsichord at Binghamton University, died unexpectedly on September 27 at his home in Vestal, New York. Born on February 10, 1960, in Oak Ridge, Tennessee, to Robert E. and Margaret V. Biggers, Jonathan earned bachelor and master degrees in music from the University of Alabama, and a doctorate in organ performance from the Eastman School of Music. He was awarded a Fulbright grant to study at the Conservatory of Music in Geneva, Switzerland.

He won a unanimous first prize at the 1985 Geneva International Pipe Organ Competition, and also won the 1990 Calgary International Organ Festival Concerto Competition. Biggers presented hundreds of concerts in church and university settings throughout the United States, Canada, and Europe, appeared as the featured soloist with orchestras in both the U. S. and Canada, and was featured many times on NPR "Pipedreams," the Canadian Broadcast Corporation, and on radio and Television Suisse Romande broadcasts in Geneva, Switzerland. Jonathan E. Biggers is survived by his brother and sister in law, Fred and Caroline Biggers of Staunton, Virginia, and their children Claire and Sam to whom he was simply Uncle Jonathan.

George Bernard Bryant, Jr., died October 9 at the age of 77 of complications from Parkinson's disease. Born June 17, 1939, in Nyack, New York, Bryant began playing the organ at St. Ann's Catholic Church, Nyack, while in high school, before attending the Juilliard School in New York City, where he earned bachelor's and master's degrees in organ. He returned to Nyack to serve as organist for St. Ann's Church from 1966 until retirement in 2014. He was a founding member of the Rockland County Music Teachers Guild and served on the music commission of the Catholic Archdiocese of New York. In 1978, he became organist of Temple Beth Torah, continuing until 2014. In 1992, Bryant formed the Rockland County Catholic Choir, an organization that has toured Europe and Canada on several occasions. The George Bryant scholarship was created in 1997 to promote organ students and their studies.

Emily Ann Cooper-Gibson died at her home in Marshall, Texas, on May 19, 2016, after an extensive illness. Born in 1935, she won the American Guild of Organists National Competition at the 1956 national convention in New York City. She studied with Robert Ellis at Henderson College, Arkadelphia, Arkansas (BM, 1957), David Craighead at the Eastman School of Music (Performer's Certificate and MM, 1961; DMA, 1969), and André Marchal in Paris, France (Fulbright Fellow, 1958–59). Cooper-Gibson taught at Martin Luther College, New Ulm, Minnesota, and Hardin-Simmons University, Abilene, Texas, and served at churches in Abilene, Texas; Rochester, New York; Washington, D. C.; Potomac and Bethesda, Maryland; and McLean, Virginia. From 1957 through 1998 she played recitals throughout the United States and Europe. Active in the AGO, she served as dean of several chapters. Emily Ann Cooper-Gibson is survived by Gerald Gibson, her husband of over 50 years.



James A. Wood

James A. Wood of Concord, New Hampshire, died October 16 at the age of 90. He was born on Nantucket Island, Massachusetts, February 8, 1926. After graduating from Nantucket High School he studied at the Longy School of Music in Cambridge, Massachusetts, majoring in organ with E. Power Biggs and George Faxon, and choral conducting with Sarah Caldwell. During World War II he served as an Army medic in Europe. After the war he continued his studies at the Mozarteum in Salzburg, Austria, and Trinity College in London, England.

He served as director of music at the Church of the Good Shepherd in Nashua, New Hampshire, for 23 years, and at Saint Paul's Church in Concord, New Hampshire, from 1970 until his retirement. In 1956 he joined the faculty of Saint Paul's School in Concord and became head of the music department and director of chapel music in 1970. In 1955, he was a founder of the Actorsingers of Nashua, a community group of vocalists and actors producing musicals and operettas. He was a dean of the New Hampshire Chapter of the American Guild of Organists and was named honorary member in 2008. He was also a president of the New Hampshire Music Teachers Association.

James A. Wood was pre-deceased by his wife, Constance A. Wood, a daughter, Licia A. O'Connor, and a grandson, Alexander. A memorial service was held at the Old Chapel at St. Paul's School on October 22. Donations in his memory may be made to St. Paul's School Music Department, 325 Pleasant Street, Concord New Hampshire 03301, or St. Paul's Church Food Pantry, 21 Centre Street, Concord, New Hampshire 03301. ■

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available for download from the Pro Organo website. César Franck's *Piece Heroïque* is available as a free download. Walker served as director of music for Shadyside Church as well as the Riverside Church of New York City. For information or to purchase individual tracks: www.proorgano.com.

Publishers

Doblinger announces new publications: Gottfried Holzer, *Two Pieces for Organ* (Passacaglia, Toccata Mariana),

02 506, €14.95; Augustinus Franz Kropfreiter, *Da Jesus an dem Kreuze stund*, a set of seven meditations, 02 507, €16.95; Helmut Schmidinger, . . . *erneuern sich ständig und bleiben sich selbst treu*, 02 467, €16.95; Hermann Pius Vergeiner, *Complete Organ Works*, two volumes, DM 1485 and DM 1498, €19.95 each. For further information: www.doblinger-musikverlag.at.

Edition Walhall announces new choral music. *Missa inglese* by Regensburg cathedral organist Franz Josef

Stoiber (b. 1959), for SATB and organ, is a work of 15 minutes' length. The Mass's harmonic language was inspired by the study of English composers, particularly Benjamin Britten. EW1004, €18.50; choral parts EW456, €9.80.

Additional seasonal works include: Georg Philipp Telemann: *Herr, segne meinen Tritt*, TVWV 1:768 for contralto, choir ad lib., 2 violins, viola, and organ, a cantata for the Sunday after New Year's Day (No. 10), edited by András Székely; EW645, €26.00. Zoltán Gárdonyi: *Adeste Fideles* for mixed four-part choir and organ, a six-minute arrangement of the popular chant "Herbei, o ihr Gläubigen" in German. EW202, €11.50. Also by Gárdonyi, *Weihnachtswiegenlied* for organ, a three-minute piece of medium difficulty. EW264, €7.00. For information: www.edition-walhall.de.

Organ Builders



Bob Arndt, Arndt Organ Supply

Arndt Organ Supply, Ankeny, Iowa, is celebrating its 50th anniversary in 2016. After serving in the Air National Guard, Bob Arndt joined

his father Elmer servicing pipe and electronic organs in the Midwest. In 1966 Bob started the supply business with building Howard seats for theater organs. Later, they made other hard-to-find parts for Wurlitzer and other theater organs. The supply business has expanded to hundreds of parts for pipe organs, along with reed organs and band organs. In addition, the company also builds new organs.

The customer base has expanded to many countries, including Great Britain, Australia, France, New Zealand, Slovenia, Ireland, Sweden, Japan, Germany, and others. Today AOSC concentrates on engraving, tremolos, swell shoes, and custom parts; along with their catalog of products. For further information: 515/964-1274; arndtorg@earthlink.net; www.arndtorgansupply.com.



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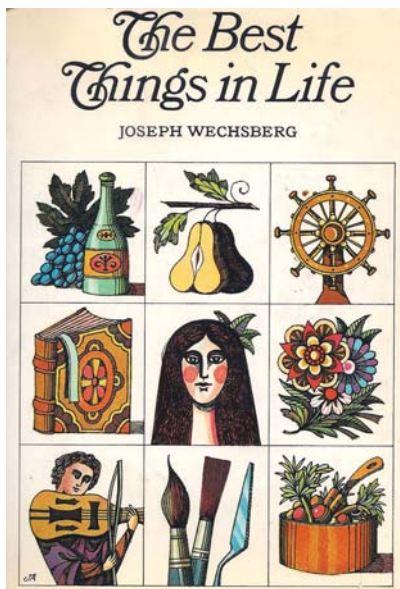
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Dust jacket: *The Best Things in Life*

Christmas musings: Several suggestions for a "Giving or Receiving" book list

While surveying the vast array of books, scores, and recordings packed into nearly every room of our house, I often reflect on the immense amount of research, practice, and sheer hard work required to produce each item. Quite a number of them have been gifts from family, friends, students, or the authors/performers themselves. Since vacating my university studio-office in August 2015 the ability to locate specific items from this large collection has decreased exponentially. Piles of music are found in closets and stacked in random spots, including the garage, which is filled to overflowing with filing cabinets. Newly installed bookcases are loaded with items needing to be shelved in some logical order. Thus, I seem to spend more and more time searching, which allows less time for *researching*. But, on the positive side, I have rediscovered many items not accessed for decades, and, as the author Charles R. Ballard wrote, circa 1890:

I hear of many a 'latest book';
I note what zealous readers say;
Through columns critical I look,
With their decisive 'yea' and 'nay'!
At times I own I'm half inclined
O'er some new masterpiece to pore;
Yet in the end I always find
I choose the book I've read before!

Such was the case during the last weeks of autumn as I spent many pleasant hours renewing acquaintance with Joseph Wechsberg's *The Best Things in Life*. This author, born in Moravia, found himself in the United States at the outbreak of the Second World War. Despite his less-than-rudimentary knowledge of English (but equipped with a sturdy brain and a multi-linguistic background) he was able to become a stylish writer and prominent contributor to *The New Yorker*, where his essays on travel, gourmet dining, and amateur chamber music (in which he participated as a violinist who owned a genuine Stradivarius) catalog only a few of the delightful offerings that were anticipated eagerly as they appeared in print in the iconic magazine, well known for its literary standards.

My copy of Wechsberg's 224-page tome held even more delights than I had remembered. (Note to readers: be sure

not to overlook the chapter on "The Art of Listening.") One thing that I had totally forgotten was that the book had been a gift from organist Cameron Johnson (deceased far too soon in 1993), my fellow student and best friend during our Eastman School graduate years. Cam sent it as a Christmas present in 1966, only three years after our mutual final commencement. When I came upon his generous inscription on an inside blank page, I was moved to tears. As I face the nearly impossible task before me of cataloguing all the hidden treasures in the collection I am sure there will be many more such discoveries, but few will bring back such golden memories as these. Wechsberg's memoir (published by Little, Brown and Company, Boston and Toronto) may be located in antiquarian sources: an online search revealed prices for that ranged from four cents to \$189, so acquiring this book could fit nearly any budget. For an instructive read from an author who immediately becomes a friend, I recommend *The Best Things in Life*.

Among the better things for pursuing life, library, and happiness are thirteen enchanting books written by Mark Schweizer. Shortest of these, related to his St. Germaine mystery series, is the "Seasonal Entertainment" (so designated by the author) *The Christmas Cantata* (2011), a slim offering of just slightly less than 100 pages. It is the heartwarming tale of a fictional Christmas Eve "miracle" told in alternating flashback and present-time installments. Mentions of composer/master teacher Nadia Boulanger, Mozart, Paris, Widor, and Virgil Thomson (to drop only a few names) set the scene and a gently moving conclusion comforts the soul, but might cause some furtive tears, as well. A story rather reminiscent of O. Henry's *Gift of the Magi* in its ability to warm the heart while allowing plenty of laughter, it is available from St. James Music Press (sjmpbooks.com). I suggest ordering multiple copies to share with others. Your music- and mystery-loving friends will thank you not only for this novella, but also for the introduction to the madcap escapades of Hayden Konig, police chief and organist-choirmaster of St. Barnabas Episcopal Church in this imaginary (but slyly realistic) North Carolina town.

A recommended recording



Luca Oberti disc

French composers Louis Marchand (1669–1732) and Louis-Nicolas Clérambault (1676–1749) are quite well known to organists, but I do not recall having seen their names very often (if ever) on harpsichord recital programs. I do own the scores for each man's complete works for our instrument but I must confess that I had not spent much time delving

into these slim collections. Recently, however, I purchased Italian harpsichordist Luca Oberti's single-disc offering of the complete *Pièces de Clavecin* from both composers (Stradivarius CD STR37025, recorded in 2014, with a total playing time of 62 minutes and 55 seconds), and his sensitively played recital encouraged an examination of the printed pages. The disc comprises four dance suites (two from each composer), all four of which begin with a Prelude (more or less unmeasured). Marchand's suites are in D Minor (nine movements) and G Minor (eight movements) each originally published in a separate volume, the first in 1699, the second in 1702. There are, additionally, three pieces, one (*La Vénitienne*) that appeared in a collection (1707), the other two found in manuscripts. Clérambault's first suite (C Major) consists of eleven movements: my favorite among the unmeasured preludes begins it, and the finale is a second menuet: a miniscule rondo that Oberti chooses to play on the buff stop for an enchantingly delicate ending. Suite Two (C Minor) comprises only five items: the Prelude and four dances: Allemande, Courante, Sarabande, and Gigue. The fine-sounding instrument is by Andrea Restelli (1990), based on an instrument by Goujon-Swanen.

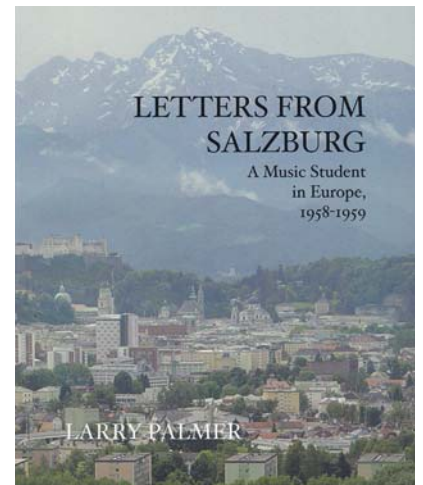
Twenty-first century music for harpsichord

The British Harpsichord Society, an organization founded in 2002, is "free and open to all." Simply accessing its website will reap information on enrollment (recommended) and grant access to its online journal. Under the rubric "Listening" one may find detailed information about the society's pioneering disc of prize-winning compositions selected by jury at the UK's first-ever contemporary harpsichord composition competition, a 2012 event that garnered more than ninety entries from composers representing eighteen countries.

The site also contains information about the resulting compact disc, *Shadow Journey*, issued by Prima Facie records (<http://ascrecords.com/primafacie/>). The list of participating players is a stellar one: Maggie Cole, Mahan Esfahani, Goska Ispording, Penelope Cave, Jane Chapman, Christoph Kaufmann, and our own Elaine Funaro (who plays music by Aliénor-winning composers Thomas Donahue and Ivan Božičević among others). The BHS kindly sent a copy of their premiere disc, but having not seen scores for any of the fourteen pieces recorded, I do not wish to comment on likes or non-likes. For those who are both adventurous and curious about new trends in harpsichord repertoire, this disc will be a welcome guide, but not an easy listening experience nor particularly genial background music. The idea of including music by the competition's jurors is a good one, allowing, as it does, some possible windows into the soundscape of ears and minds that selected the winners. Congratulations to the British Harpsichord Society for this valuable addition to the ever-expanding repertoire of the harpsichord.

In conclusion: One small Christmas gift for our readers

Since our column began with a recommended memoir, here, in a sort of ABA form, is a short excerpt from *Letters from Salzburg* (*A Music Student in Europe, 1958–1959*), published by Ivar Lunde's Skyline Press (Eau Claire, Wisconsin, 2006). Comprising more than fifty letters I wrote to my parents, as well as excerpts from personal travel diaries, comments (in bold italics) about things



Cover: *Letters from Salzburg*

better not shared with the elders, and a generous sprinkling from photographs taken during the European sojourn, this book preserves a period-picture of post-war Austria, Italy, France, and northern Europe during their gradual rebuilding from the devastation caused by two consecutive world wars. This unprecedented educational experience changed the lives of all 88 students who participated in the first year-long program of required foreign study initiated by Oberlin College: the entire class of junior music majors was sent to spend a full academic year at the Salzburg Mozarteum. No exceptions possible: not a single junior music class was available at the Ohio campus.

What follows is excerpted from pages 46–50, documenting my first Christmas away from home (I had just turned 20). Four of us expatriates pooled our finances to rent a Volkswagen for the holiday trip south from Salzburg to Rome and Tivoli, with a return via Assisi and Venice.

Interlude I: Christmas in Italy

[Organ major teacher] Professor Sauer's unmarried daughter Lotte worked as a secretary in the administrative office of the Mozarteum. Always kind and helpful to us students, Fräulein Sauer was a pleasant person to "pop in" and see. She surprised me with her response to my excited announcement, "We are going to Italy for our Christmas vacation."

"Oh," said Lotte Sauer, "how I envy you." "Fräulein Sauer," I replied, "surely you have been to Italy many times. Why would you envy us?"

"Yes, Herr Palmer, I have been to Italy many times . . . but I envy you the *first* time."

Florence, 25 December 1958: We hopped into the car and drove up the winding road to Fiesole. After parking the car in the main square we began to climb the hills, reveling in the warm sunshine, the panorama stretched before us, and the wonderful feeling of being out in nature after a large meal.

Passing a Roman ruin, I climbed faster than the rest, and lost them—not intentionally. It was, however, gratifying to have a few moments alone. I found the St. Francis Monastery, built on Roman-Etruscan ruins of the Fiesole fortifications and then saw one of the rare views of a lifetime: the red sun setting over Florence. As twilight came on swiftly, I heard the monks sing the closing lines of a Palestrina motet, and I rested and worshipped briefly in the small chapel before going out again into the dusk, the Italian dusk of Christmas.

Walking back down to the church I met the others, and led them up for the magnificent view. We all sat in silence watching the day of Christmas fading away, and quietly we thought our thoughts of home and loved ones. While the last red rays still lingered over Florence, while the tall, slim pines and leafy olive trees were still silhouetted against the approaching night, we turned to the picturesque tearoom on the hill. It was six o'clock. ■

Comments are always welcome. Address them to lpalmer@smu.edu or Larry Palmer, 10125 Cromwell Drive, Dallas, Texas 75229.

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Music for Voices and Organ

by James McCray

Emerging light: Midwinter anthems

In the bleak midwinter, frosty wind made moan,
 Earth stood hard as iron, water like a stone,
 Snow had fallen, snow on snow, snow on snow,
 In the bleak midwinter, long, long ago.
 —Christina G. Rossetti (1830–94)

“In the bleak midwinter,” Christina Rossetti’s poignant words coupled with the music of the British composer Gustav Holst, stands as one of my favorite hymns. Each year I have my choir sing it, unaccompanied and with all four verses, then the next week it is sung by the congregation as one of their hymns. It is perhaps the perfect setting for Christmastide!

After the exhaustive month of December with much music for Advent and Christmas, church choirs usually slip quietly into a less-busy January. Yet in this interim period before the beginning of Lent, the church still has a few Sundays that merit commemoration, so the reviews this month offer anthems that highlight those Sundays.

Notice the over-arching theme of “Emerging Light” in these selections. Think of how often we identify it; in these dark days of winter most of us have a desire to seek light. For example, in the Bible, Genesis 1:3, we read that God said, “Let there be light, and there was light.” Throughout the Bible light is often mentioned (for example, Exodus 35:14, 2 Samuel 25, Psalm 27:1, etc.), but it is the profound statement that “Christ is the light of the world” where light seems to reach its apex. The message is that Christ drives the darkness away, one of the themes of Christianity.

In these weeks preceding Lent, let us call attention to three seasons and feasts that highlight our theme of “Emerging Light.” The first two are very common in most churches, but the final one usually receives less attention (if any). They are: Christmastide, December 25–January 5; Epiphany (January 6); and Baptism of Our Lord (celebrated in early January).

Winter begins December 21 and extends until March 20, the start of spring. For many of us, Daylight Saving Time begins on March 21, 2017, which seems to stifle our concerns of darkness. However, let us all be reminded of those prophetic words of Percy B. Shelley: “O wind, if winter comes, can Spring be far behind?” To which I sadly respond, “Yes, far behind, after Lent, which is still several weeks away.” Thus, Lent is the theme of next month’s reviews.

Christmastide

Mary’s Lullaby, John Rutter. SATB with divisi and organ or piano, Oxford University Press, 978-0-19-341393-1, \$2.80 (M+).

The work opens with two verses that feature the sopranos singing the text above the lower voices, which are humming. This dissolves into a choral lullaby. The third verse starts with the sopranos (shepherds), but changes to the baritone section (wise men) before closing with an unaccompanied “pp” repetition of the choral lullaby. Soft, sweet music that also could be used for Epiphany.

The Word of God Became Flesh, Normand Gouin. SATB, cantor, assembly, and keyboard with optional C instrument and cello, GIA Publications, G-7991, \$2.15 (M).

There are five verses, which are followed by a refrain that involves the

assembly; the assembly’s music is on the back cover for duplication. The two brief instrumental interludes also are balanced with the introduction and closing instrumental music. One verse is unaccompanied and two are in unison. The C instrument and cello parts are available separately from the publisher (G-7991INST).

Shepherds, guarding your flocks, Alan Bullard. SATB and organ or piano, Oxford University Press, 978-0-19-0342465-5, \$3.10 (M+).

Flowing lines, especially for the organ part, dominate this anthem. There are six verses, each with a closing “Gloria in Excelsis” section that is equal in length to the verse. Each verse is varied in its setting, but always keeps to the same basic melodic theme. A delightful setting for both choir and organ.

What child is this?, Brian Chapple. SATB unaccompanied or with piano, Oxford University Press, 978-0-19-341334-4, \$2.80 (M).

The popular text by William Chatterton Dix (1837–98) is primarily set with little counterpoint, so that the emphasis is on understanding the words. The music is not difficult. The harmony is comfortable and is slightly modified for each of the three verses.

Chesterton’s Carol, Gerald Custer. SATB and organ, GIA Publications, G-8456, \$2.00 (M-).

The four verses use the same musical theme, but with modifications so that each verse has a certain freshness. The third, for example, is mostly unaccompanied. The keyboard accompaniment for the other verses does not always play and merely adds harmonic color. The choral music is easy and on two staves, yet comfortably sensitive. Recommended to most choirs.

Epiphany

The Three Kings, Bob Chilcott. SSA and piano, Oxford University Press, 978-0-19-340061-0, \$3.10 (M).

There are some tricky rhythms in the piano part; this is also true for the choral parts, but not as consistently. The text, by Henry Wadsworth Longfellow (1807–82), is very attractive as it tells the story of the kings, their gifts, the star, and the child in the manger. The choir often sings in two parts. This delightful setting would be very attractive for the women of the choir, who might be given the Epiphany assignment for that early January Sunday.

All Poor Folk and Humble, John W. Becker. Unison, descant, and keyboard with C instrument, GIA Publications, G-8414, \$2.00 (E).

After the extensive activity during the Advent and Christmas seasons, choirs may need an easy unison setting that can be quickly learned. This one has three verses with the first two using identical music; the third verse adds a descant. Music for the C instrument is tuneful and on the back cover. The easy keyboard accompaniment is not significantly difficult.

Come, Thou Bright and Morning Star, B. Wayne Bisbee. SATB and piano, Augsburg Fortress, 978-1-5064-1385-3, \$1.95 (M).

This happy music in 12/8 has a keyboard part that is dance-like for the first half, becoming more dramatic for the remainder of the setting. The choral parts delay the entrance of the basses until just before the dramatic last half. The text, by Christian K. von Rosenroth

(1636–89), is somewhat dark after the lighter first half, and may not appeal to some congregations.

Baptism of the Lord

The One Who Clothes Himself With Light, Brent Weiland. SATB unaccompanied, GIA Publications G-8778, \$2.00 (M-).

The beautiful text for this motet is taken from the liturgical book of the Eastern Orthodox Church and is set with most syllables following identical rhythms for all voices. The five sections are each marked by a key change with musical lines that hint of chant. The text dominates the music of this selection.

The Baptism of Jesus (Jesus Autem Hodie), Peter Hallock. SATB unaccompanied with alto or baritone solo, GIA Publications, G-2331 \$1.80 (M).

There are three verses, which are sung in Latin by the choir and in English by the soloist. The soloist also sings short phrases in the Latin text. Sharp dissonances and surprising changes seem to intrude. Each verse has a separate tempo with rapid changes from the soloist to that of the choir. This is original and fresh music that will require sophisticated performers.

Book Reviews

The Royal School of Church Music: The Addington Years, by John Henderson and Trevor Jarvis. Salisbury, Wiltshire, UK, RSCM 2015. 435 + x pages with an accompanying CD, “A Selection of Music from the RSCM Archives.” Profusely illustrated. ISBN: 978-0-85402-251-9 (Hardback, \$45); 978-0-85402-250-2 (Paperback, \$25); www.rscm.com

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This is a charming book. It purports to tell the story of the largest musical organization in Britain, numbering today some 11,000 members worldwide, whose purpose is to enhance the quality and effectiveness of the music performed in churches. Naturally the Church of England is its proprietor and guardian, but its membership has become interdenominational, and churches of many persuasions in the United States and throughout the British Commonwealth have become affiliated. To accomplish its lofty purpose it emphasizes education: it is a school offering stated courses of varying duration, regular publications, and, to encourage young choristers, a system of awards and medals. These attest to graded academic and musical attainment as determined by experience and examinations. The idea of such an institution came to Sir Sydney Nicholson, famed organist of Westminster Abbey, at a meeting on December 6, 1927, the Feast of St. Nicolas. He named it The School of English Church Music (SECM) with its College of St. Nicolas opening in 1929. When World War II ended in 1945, the SECM became the RSCM (Royal School of Church Music) by command of King George VI and was headquartered at Canterbury Cathedral.

The story unfolds through ten comprehensive chapters authored by the two librarians of the school, who had free access to the copious archives. Chapter I explains the move in 1954 from Canterbury to Addington Palace in Croydon, the Georgian summer home of the Archbishops of Canterbury. Built in 1773–79 on medieval foundations, it is of Portland stone in the Palladian style. The chapter provides an interesting description of every room in the palace, lavishly illustrated with half-tone and full-color photographs. These are printed on glazed (but non-glare) paper that brings out sharp detail. Every page throughout the book displays such photographs, increasing its value to RSCM friends who will certainly cherish it.

Chapter II focuses on the coronation of Queen Elizabeth II in 1953 and the selection of 20 lucky choristers from the RSCM's 3,000 affiliated choirs, appointed to sing with the massed choir of 394 for the occasion in Westminster Abbey. Chapter III describes the dedication, blessing, and formal opening of Addington Palace in 1954. Visited by Queen Elizabeth, the Queen Mother, in July, after the coronation, the small Chapel of St. Nicolas was dedicated by Archbishop Geoffrey Fisher in her presence. Chapter IV emphasizes the importance of that chapel, "the heart and centre of Addington Palace," and of regular worship as indispensable in the training of church musicians. One notes with amusement that the volatile Sidney Campbell, organist of Southwark Cathedral, was appointed director of musical studies at Addington in January 1954, with "unsettling" results (four boys were removed). The chapter further describes the carol services, radio broadcasts, and routine social life, augmented with delightful student anecdotes. A highlight of 1963 was a royal visit by reigning Queen Elizabeth II who had earlier agreed to patronage. Chapter V explains the teaching program and course curricula at

Addington, listing its illustrious teaching staff (e.g. Arnold, Thalben-Ball, Phillips, Sidwell). It records the reluctant closure of the residential College of St. Nicolas in 1974, allowing its work to be properly subsumed under that of the RSCM. Chapter VI ("Outreach . . . to Affiliates and Members") recognizes the bewildering array of types of membership that had evolved. Chapter VII provides character sketches and backgrounds of the directors, with interesting observations by colleagues. Chapter VIII is an annotated listing of over 200 resident students who attended the college. A large number hailed from Australia and other Commonwealth countries (don't miss Dame Gillian Weir's exciting saga of her harrowing migration from New Zealand), and several notables came from United States. Someone at Union Theological Seminary in New York City evidently encouraged students in the 1950s and 1960s to attend courses in RSCM. The chapter makes delightful reading, when comments by fellow students are thrown in. The choral conducting of an Australian student is caricatured as "like pulling a lavatory chain." A Canadian is saluted as "a highly entertaining character; the life of any party!" The list abounds in humor and some familiar names.

Readers of THE DIAPASON will find Chapter IX, "The Palace Organs," of great interest. Seven organs in all are described and provided with stoplists; they were mostly small chamber instruments with either mechanical or tubular-pneumatic key action, built by Wm. Hill, Harrison & Harrison, Coleman and Willis, Bevington, Norman & Beard, and A. Hunter. One organ, described as "classical" and tuned to either Werckmeister III or Kirnberger II temperament (sources in conflict), was removed to the basement (a.k.a. "Dungeon"). It must have enjoyed a love/hate relationship in the 1960s and '70s with students reluctant to embrace the Organ Reform movement.

Chapter X, "The Final Years, by Harry Brama" is poignant. Dr. Brama was the last director at Addington. His short, three-page chapter explains why the Addington years—clearly RSCM's "golden age"—came to an end: their "peppercorn" (low-rent) lease was not to be renewed. In 1996 a move was ordered, and Dr. Brama was given the sad task of disposing of the contents of the palace (organs, pianos, antique furnishings) and arranging farewell events in preparation for the move. The question of where the RSCM could possibly find a comparable home was daunting until it was learned that organist Lady Susi Jeans had made available her home at Cleveland Lodge in Box Hill—a more accessible location than Addington. Fine color photographs illustrate the triumphant farewell events. No less than fourteen appendices plus an epilogue and afterword follow this chapter, containing rich factual data such as names of Council Members (e.g. Lee Hastings Bristol, W. K. Lowther Clarke, Betty Ridley, championing ordination of women, Erik Routley, John Rutter, the late lamented John Scott, and David Willcocks), and pertinent financial details illustrated with technical graphs. A very helpful diary of every important event each year, 1952–96, demonstrates the scope of activities. Degrees and diplomas plus honorary awards are listed. The

full text of the 1960 Confidential Report, with its recommendations that had far-reaching consequences for the future, is provided. That important report was not well known. Further "Memories" of students and staff appear, and they are "the stuff of legend." For example, a lady staff member possessed a voice described by her choirmaster as "like a fruitcake with a wobble"; a South African conductor in rehearsal was "enthusiastic, although his constant smoking had a feeling of slight desperation about it."

The CD that accompanies the book contains an archival excerpt from a historic lecture given by founder Sydney Nicholson in 1931, preserving his venerable speaking voice and authoritative class-teaching technique. Also a 1957 BBC broadcast of the St. Nicholas Choir singing *Let All the World in Every Corner Sing*, with a fine address by Gerald Knight; Stanford's B-flat *Magnificat* (1948); some Plainsong from Ely (1971); Hubert Parry's *Blest Pair of Sirens* (Westminster Abbey, 1987); the much beloved *Chorister's Hymn* by Martin How ("Bless, O Lord, us thy servants, who minister in thy temple," Canterbury, n.d.); and Edgar Bainton's anthem, *And I saw a new heaven* (St. Paul's, 1957). It concludes joyfully with a brilliant 15-minute solo improvisation on the Addington Chapel organ (Harrison, 10 ranks) by Martin How. The room having been cleared of all furnishings, the organ blossoms with cathedral-like ambiance. The CD thus tangibly demonstrates the remarkably consistent realization of the RSCM's aims.

All in all, this book will appeal to any church musician who wishes to see how ideals of improvement in church music can be practically realized and even institutionalized, given the right circumstances, the will, and resources. American churches often do not lack resources; their leadership sometimes lacks high ideals and the will to implement them. This readable book constitutes a very attractive challenge.

—John M. Bullard
Spartanburg, South Carolina

New Recordings

Transprovisations, Shin-Young Lee. Rieger organ of the St. Michael's Church, Munich, Germany. BNL Productions compact disc, BNL 112974, available through www.amazon.com.

Choral Improvisation on 'Victimae Paschali,' Charles Tournemire; *Méditation*, op. 31, Louis Vierne; *Symphonie-Passion*, first movement, Marcel Dupré; *An Wasserflüssen Babylon*, BWV 653, *Ricercare a 6*, BWV 1079, J. S. Bach; *Saya (Loiseau bleu)*, Jean Guillou; *Berceuse à la mémoire de Louis Vierne*, Pierre Cochereau; *Salve Regina*, Olivier Latry (Frank Höndgen, tenor).

Shin-Young Lee is a brilliant young Korean concert pianist and organist who received much of her musical education in France. She won first prize at the organ competition at St. Francis de Sales of Lyons, France (2007), and was Laureate of the Second Jordan International Organ Competition in Columbus, Ohio (2009). On this recording she plays the 2011 Rieger four-manual, 91-rank, mechanical-action organ at St. Michael's Church in Munich. As the title *Transprovisations* suggests, the program consists entirely of pieces improvised on the organ and then subsequently written down as musical scores, either by the composer or by someone else.

The recording begins with Maurice Duruflé's well-known reconstitution of

Charles Tournemire's *Choral improvisation on 'Victimae Paschali.'* This is one of Tournemire's finest pieces and, as the booklet suggests, is in some ways more interesting than many of Tournemire's other compositions. Lee's performance combines virtuosity in the rapid passages with sublimity in the quieter ones. We next hear another of Maurice Duruflé's reconstitutions of improvisations, that of Louis Vierne's *Méditation*, op. 31, of which Lee gives a performance that is both full of feeling and impeccably phrased.

The third track is the first of the four movements of Marcel Dupré's *Symphonie-Passion*, op. 23. Dupré improvised this at a recital he gave on the Wanamaker Organ in Philadelphia on December 8, 1921. The four movements represent four points in the Church's liturgical year—Advent, Christmas, Good Friday, and Easter Day—and each is based on a Latin chant from the appropriate season. The four movements are: *Le monde dans l'attente du Sauveur sur 'Jesu, redemptor omnium,'* *Nativité sur 'Adeste fideles,'* *Crucifixion sur 'Stabat mater dolorosa,'* and *Résurrection sur 'Adoro te devote.'* Dupré subsequently recreated the improvisations and wrote them down. He performed them at the inauguration of the organ at Westminster Cathedral in London on November 9, 1924, and again on the organ of the Trocadéro in Paris on April 30, 1925. Shin-Young Lee's performance is excellent, and it is a disappointment that there was only room for one of the four movements on the recording.

The consummate master of improvisation would probably have been Johann Sebastian Bach, but how might one go about recovering his improvisations? Toward this end two of Bach's compositions are included on the compact disc. The story behind the first one concerns Bach's lifelong admiration for Johann Adam Reincken (1643–1722). Reincken was an influence on Bach's compositional style, and, for example, Bach copied a still-extant manuscript of Reincken's monumental *Choral Fantasia on 'An Wasserflüssen Babylon,'* at the house of his then teacher Georg Böhm in 1700. Twenty years later Bach met up with a very elderly Reincken at St. Catherine's Church, Hamburg, and in tribute to the old man performed a 30-minute-long improvisation on *An Wasserflüssen Babylon*, at which Reincken famously exclaimed, "I thought that this art was dead, but I see that it lives in you!" In commemoration of this, Lee includes Bach's *Chorale Prelude on 'An Wasserflüssen Babylon,'* BWV 653, the third of Bach's 18 Leipzig chorale preludes. However, though this is well played it is only 5 minutes long and is not written particularly in a style that shows the influence of Reincken. I therefore rather doubt that it is much of an approximation to what Bach's half-hour improvisation would have been like. Indeed, even Reincken's *Choral Fantasia* was nearly twenty minutes long and divided into several sections. I therefore wonder if, for example, Bach's *Canonic variations on 'Vom Himmel Hoch,'* BWV 769, might have been somewhat nearer the mark in giving an impression of what Bach improvised, notwithstanding that it is based on a very different chorale.

The story behind the second Bach piece on the disc is that on May 7, 1747, Bach was paying a visit to his son Carl Philipp Emmanuel Bach, court musician to King Frederick the Great of Prussia, at the royal palace in Potsdam. During his visit Frederick provided J. S. Bach with a musical theme, the *Thema Regium* or

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"Theme of the King," and asked him work out a three-part fugue on it. This he duly did, upon which Frederick impishly challenged him further to write a six-part fugue on the *Thema Regium*. Bach said that he could not manage this on the spot but would send Frederick the score later. What Bach subsequently composed and sent to Frederick the Great was the *Musical Offering*, BWV 1079. This includes among its movements ricercars on the *Thema Regium* in both three and six parts. Lee includes the six-part ricercare on the compact disc.

We next move to the twentieth century and hear a reconstituted improvisation by Jean Guillou. It is particularly appropriate that Lee should have played Guillou's *Säya, Poème sur un air populaire coréen*, op. 50, since this originated as an improvisation on a submitted theme at a concert given in 1993 in Lee's home town of Seoul in South Korea. *Säya* is Korean for "The Blue Bird." The tune is a simple melody of four tones of which Guillou makes effective use in a composition that combines a wide variety of colors and textures woven into a coherent, beautifully crafted whole.

The rest of the compact disc features improvisations associated with former and present organists of Notre-Dame Cathedral in Paris. In May 1973 Pierre Cochereau recorded three improvisations on the organ of the cathedral for the Philips label. The second of these was a *Berceuse à la mémoire de Louis Vierne*. This has been subsequently reconstituted from the recording by Frédéric Blanc, the *titulaire* of the Church of Notre-Dame d'Auteuil in Paris. Though written in a more contemporary style than that of Vierne, the piece is deliberately derivative of the *Berceuse* from Vierne's *24 Pièces en style libre*. Shin-Young Lee's performance fits well with the soothing character of the piece.

The last third of the compact disc is taken up with a performance of an important work by Lee's husband, Olivier Latry, current *titulaire* of Notre-Dame Cathedral. This is Latry's *Salve Regina*. It was originally improvised in a recital at Notre-Dame that was recorded by Gérard Billaudot in October 2007. The composer subsequently created a score from this recording. The work is in seven movements, and in this performance the tenor Frank Höngden sings the appropriate stanza of the Latin hymn before each movement. The movements run the full gamut between the virtuosic and the sublime, and Lee gives them a uniformly fine performance.

This is an unusual and interesting recording by a very fine performer, and Shin-Young Lee deserves to be much better known.

—John L. Speller
Port Huron, Michigan

New Organ Music

Claudio Merulo: Ricercari d'intavolatura d'Organo Libro Primo, edited by Jolando Scarpa. Edition Walhall, EW936, €19.80; www.edition-walhall.de.

One of the leading Italian performers and composers for keyboard in the seventeenth century, Claudio Merulo (1533–1604), organist of St. Mark's Cathedral, Venice, and later in ducal service in Parma, saw many of his works published in his lifetime, including toccatas and canzonas, with more volumes issued after his death. The organ treatise *Il Transilvano*, published in two volumes by Girolamo Diruta, one of Merulo's students, is based on the latter's teaching, with especially useful sections on

performance practice including ornaments and also numerous pieces by various composers appended as examples.

This collection of eight ricercars for organ was published in 1567 (and reprinted in 1605) in keyboard tablature, as were those specifically for keyboard by his colleagues in Venice, which usually, but by no means always, indicated the division of notes between the hands, unlike the similarly titled pieces by his Roman and Neapolitan contemporaries and successors, which were usually published in *partitura*, or a separate staff for each voice. The subjects of each of Merulo's ricercars are usually presented in whole notes and/or half notes, with carefully written-out ornamentation included as the piece progresses. These are lengthy pieces, covering from 79 to 139 double bars, the music taking up 45 pages in this edition. Each is imitative, opening slowly, with multiple subjects being subjected to contrapuntal working as the piece progresses, the first and seventh treating eight different subjects, the others being limited to three or four. Six of the prime eight tones are utilized, with the first and fourth transposed down a fifth, the fifth tone replaced by the 11th, the sixth by the 12th (both transposed down a fifth), and the eighth and final piece transposed downwards twice (i.e., a double fifth) from G to F, with a key signature of two flats to indicate this.

The monothematic ricercar popular with his Venetian colleague Andrea Gabrieli does not feature in this collection, but Merulo's pieces do share the latter's predilection for certain sixteenth-note ornamental figures which, in addition to trills commencing on either the main or the upper note, also cover intervals of up to a fifth ascending or descending. When used to excess, as they sometimes are here, these sound unusually formulaic to our ears, but they may give clues as to how similar pieces were embellished in performance, as do the carefully ornamented cadences. However, there is much to be commended in these pieces for careful study and each piece has passages where the voices move in half or quarter notes (similar to the writing in the verses of his organ Masses and Credo), which can sound static without some embellishment.

Headed *Libro Primo*, this collection was intended to be the first in a series of volumes published by the composer, each of which would be devoted to one of the specific genres prevalent at the time. Unfortunately, no other volumes are known to have survived from his press, if indeed they were ever issued.

The edition is clearly printed with six systems to a page, and precautionary accidentals have been added where the editor has considered them to be necessary. The table of contents omits the *Ricercar on the 12th Tone*. Although not as difficult technically as his toccatas and canzonas, these somewhat more restrained pieces will require care, and an accurate performance of the ornaments will be a test for players. Some information on the Italian organs of the sixteenth century would have been useful, with suggestions for registering on modern instruments (a light transparent chorus without reeds will convey the intricate writing admirably), but Jolando Scarpa has produced a most serviceable edition that will hopefully prove of interest beyond the small number of students of Italian Renaissance keyboard music. With most of the pieces lasting up to some eight or nine minutes they may be too long for use within the service or even as postludes, but would certainly be welcome additions to recitals.

—John Collins
Sussex, England

New Handbell Music

Praise and Worship Classics, arranged for 3–5 octaves of handbells by Peggy Bettcher. Agape (a division of Hope Publishing Company), Code No. 2768, \$59.95, reproducible, Level 3 (M- to D-).

Here is a collection of well-known praise songs, including the titles *Our God, Mighty to Save, 10,000 Reasons, Everlasting God, Blessed Be Your Name*, and more. These engaging settings are written for any choir that wants a challenge. Buy one book and copy all the music (sixty pages) for use by your choir.

Three Handbell Sketches for Worship, arranged for 3, 4, or 5 octaves of handbells by Hal H. Hopson. Choristers Guild, CGB916, \$4.95, Level 2+ (M-).

These three pieces can be used separately or together for a longer prelude. Each selection is given a title: I. *Keep Silence*, based on the hymntune PICARDY; II. *Praise the Lord*, based on LASST UNS ERFREUEN; and III. *God, Our Dwelling Place*, based on ST. ANNE. Hopson has created three wonderful handbell pieces for worship.

My Shepherd's Amazing Grace, arranged for 4–5 octaves of handbells and optional 3–5 octaves of handchimes by Karissa Dennis. Agape (a division of Hope Publishing Company), Code No. 2725, \$4.50, Level 2 (E+).

This is a medley of two beloved hymns, *My Shepherd Will Supply My Need* and *Amazing Grace*. The "singing bell" technique is utilized in low chords while LV (Let Vibrate) in the melody with open

intervals adds a beautiful texture over the bass. Here is a great new setting of these familiar tunes woven together under one cover.

Fanfare on Ode to Joy, arranged for 5 or 6 octaves of handbells by Andrew Duncan. GIA Publications, Inc., G-8719, \$4.95, Level 3 (D).

Here is an exciting piece filled with energetic drive from beginning to end. The piece begins in a fanfare style with a festive ostinato in the higher bells, as the hymn tune is introduced. It definitely ends in a blaze of glory! Not easy to learn, but the reward in hearing it performed should be worth it.

Sunbeam, arranged for 3, 4, or 5 octaves of handbells by Patricia Hurlbutt. Choristers Guild, CGB 944, \$4.50, Level 2 (M-).

The old children's chorus, *Jesus Wants Me for a Sunbeam*, is brought into the bell repertoire and should bring about fond memories to many who ring and who listen. The arrangement starts quite simply, like the chorus itself, and then broadens out into a full harmonic spectrum of sound.

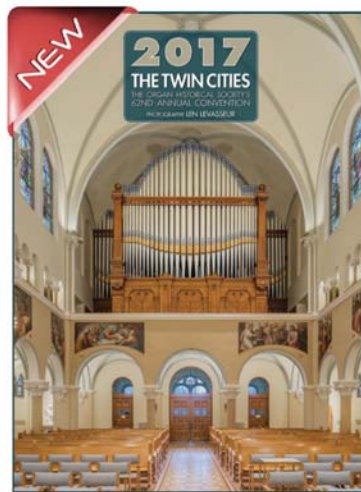
Festive Intrada, arranged for 3, 4, or 5 octaves of handbells and organ with optional brass by Sondra Tucker. GIA Publications, Inc., G-6179, \$5.25, brass parts available separately, G-6179INST, Level 3 (D-).

This original festive fanfare was composed for a wedding. As a celebratory acclamation of praise, it provides grand and glorious music for any occasion.

—Leon Nelson
Vernon Hills, Illinois

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Winds across the prairie

Andy Rooney, long-time curmudgeonly commentator on CBS's *60 Minutes*, once said that he considered the best cities to be those that could only be entered by crossing a bridge or tunnel. He thought the effort of building the bridges proved the value. I live in Manhattan, where you have to cross a river to get in; Google Maps shows twenty bridges and tunnels. Must be a great place. We call our apartment there our island home.

When I visit cities in other regions where geographical borders do not limit the area, I marvel at the space available for things like highway interchanges and church parking lots. In New York, the quickest way to get around is walking or taking the subway. In an expansive city like Dallas, you drive for miles to get places, and there are free parking spaces when you get there. While Manhattan squeezes 1.6 million people into about 30 square miles (53,300 per square mile), Dallas scatters 1.2 million across 386 square miles (3,100 per square mile).

The American Guild of Organists held its national convention in Dallas in 1994. I was both conventioneer and exhibitor, splitting my time between attending concerts and seminars and promoting my Bishop Organ Company in the exhibition hall. The convention was based in the Loews Anatole Hotel (now Hilton). According to the convention-planning article in the January 1994 edition of *The American Organist*, the hotel boasted more than 1,600 guest rooms, seven restaurants, six tennis courts, eight racquetball courts, a basketball court, two theaters, and a 1,000-seat auditorium. There were 2,000 employees, even the elevators were manned, and 2,000 "complimentary" parking spaces. No hotel in New York City has 2,000 parking spaces. TAO reported that the convention rate for a single room was \$85.

The World Cup of soccer was being hosted by the United States that summer, and Dallas's Cotton Bowl was one of nine venues across the country hosting games. Along with AGO conventioners, the Brazilian soccer team and legions of their fans were staying at the Anatole. Brazil won the World Cup that summer, and the enthusiastic nationalistic displays in the hotel after the games were worthy of the country that is home to Carnival.

The magnificent organ by C. B. Fisk, Inc., in the Meyerson Symphony Center was just two years old. Most of us were hearing it for the first time, and I remember being dazzled by Bruce Neswick's playing in the opening convocation and by Jean Guillou's fiery performance of Joseph Jongen's *Symphonie Concertante* with the Dallas Symphony. The Meyerson organ was the first of the thrilling succession of imaginative, powerful, and fiery modern concert-hall organs, and it formed a majestic centerpiece to the convention.

The convention exhibition hall was in a huge ballroom with a grand entrance doorway, guarded by two life-sized statues of elephants. Between the elephants, the Schlicker Organ Company had

installed a modest two-manual organ as their convention exhibit. I can't remember the stoplist, but it had something like ten or twelve ranks and a swell box. Giddy and well-oiled conventioners sat on the bench in their multitudes, boiling down the wealth of organ literature to two flourishes and two rolled chords from Bach's *Toccata in D Minor* and eight measures of *Jesu, Joy of Man's Desiring*. It was as if those were the only choices.

My friends in neighboring booths and I rolled our eyes at each smashed mordent and each flubbed pedal note, until one fiery moment when the simple little organ emitted a righteous roar. Maniacal flourishes ripped across the paisley carpeting, echoing off the dry-wall. Thunderclaps and lightning bolts shot across the room, and draperies blew through windows. Jaws dropped and heads turned. I raced from my booth to see who it was, and there was Jean Guillou, tousled mane flying, eyes looking skyward, astride a carousel pony of an organ that had suddenly become a furious stallion. It was a remarkable moment, showing how a great artist can transmit energy through an instrument. I remember it vividly twenty-two years later, although I may be making up the image of smoke pouring from the organ as Guillou dismounted.

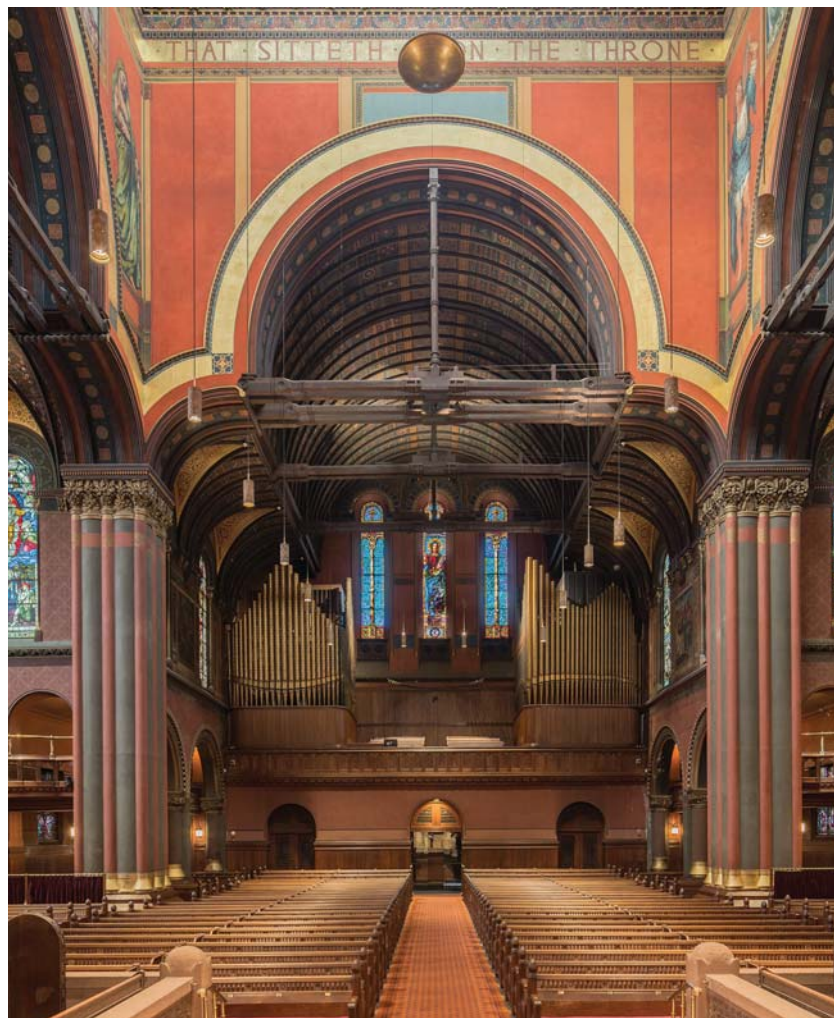
That week in Dallas ended with a comical note. As 2,500 organists were leaving the hotel at the close of the convention, a pink-hued mob of Mary Kay representatives were arriving for theirs. When I got on the elevator I commented on the spectacle. The operator rolled his eyes and quipped, "you can't find an ironing board in this hotel."

Everybody gets a chance.

I cared for the wonderful Skinner/Aeolian-Skinner organs at Trinity Church, Copley Square in Boston, for about twelve years during the 1980s and 1990s. That was a wonderful era for choral music in that church. During that time, the renowned Trinity Choir, directed by Brian Jones and accompanied by Ross Wood, recorded and released *Candlelight Carols*, which has sold well over 100,000 copies, and is still featured on Amazon with 4½ stars some thirty years later.

Between Brian and Ross, I heard lots of wonderful organ playing at Trinity, but the recital series, Fridays at Trinity, was an especially important learning experience for me. During the program year, the church hosted a noontime organ recital every Friday. Each week I'd arrive at 8:00 to tune the organ, and the *recitaliste du jour* would arrive at 10:00 to warm up. It was usual for a rowdy group to retire to House of Siam, a nearby Thai restaurant, for lunch after the recital.

I have fond memories of many conversations at those lunches, both raucous and thoughtful, but the best of it was hearing the same organ played by so many different people. I worked there for about twelve years, I suppose there were 40 recitals a year, and maybe I



Trinity Church, Boston (photo credit: Len Levasseur)

heard two out of three, over 300 recitals. Of course, there were repeats, but let's say I heard a hundred different people play the same organ.

There are actually two organs in Trinity Church: a larger Skinner, much modified, with four manual divisions in the rear gallery, and a three-manual Aeolian-Skinner in the chancel. There are about 150 stops in total, and both organs are played from a three-manual console in the chancel. It's an unusually complicated organ with cutout switches for each organ and couplers every which way, and practice time was rigidly limited for each *recitaliste du jour* because of the church's busy schedule. For many of the Friday recitalists, it was the chance of a lifetime—the biggest organ in the biggest church they'd ever played in. For others used to "big city" venues, it was more like home, but a few of those got tripped up by the extra complications of playing two large organs, one with four manuals, on a three-manual console.

That collective experience was an important part of my education in the pipe organ. I knew the organ intimately through thousands of hours of tuning and repairs, both major and minor. I learned how to dissect registrations by listening, and could often anticipate what a player might do after the next page turn. I heard some players make the organ come alive, and I heard some players get eaten alive by the thing. I was constantly amazed at how different the organ sounded under different hands.

You could tell who had never played an organ with a *Trompette-en-Chamade*, as they couldn't keep their hands off it. People used to big organs with powerful stops could play a whole recital without touching it; it wasn't the right tone color for lots of Romantic music. (Warning signs were posted on the doors to the gallery on those Sundays when the "en Chamade" would be used.)

The speed of sound is 768 miles per hour. After a little arithmetic, I round it off at 1,125 feet per second. I guess the

distance between the console and gallery organ at Trinity Church is around 150 feet, so the time lag for the organist would be about .13 seconds. (Mathematicians are invited to correct me!) That's a lot less than some guesses I heard, but it sure was enough to trip up some players.

Sometimes the organ had its own issues. Better run back after Chicken Yellow Curry and get that squeak in the Chancel Choir shutters. The acoustics varied with the weather. And tuning was challenging because the organ was scattered about the building in different locations and different altitudes. The recording sessions for *Candlelight Carols* were in July—I remember the surreal feeling of lying on my back in the pews in the wee hours of the morning, listening to that glorious choir singing familiar carols accompanied by an organ in "summertime tuning."

Seasonal and short-term foibles aside, it was the same organ each week, the same pile of windchests, reservoirs, and shutters. Every time you drew Principal 8', the same set of pipes would play. But the character of the organ depended on who was at the helm. Sometimes it was a lumbering monster, careening around a laboratory full of bubbling beakers. Sometimes it was a stubborn horse, obstinately pawing the ground, waiting for its rider to inspire motion. And sometimes it was a massive symphony orchestra, swooping through swashbuckling literature with thrilling stereophonic expressive effects.

It's all about air.

Orchestral musicians have personal and intimate relationships with their instruments. Arnold Steinhardt, long-time violinist with the Guarneri Quartet, wrote of how he holds his violin between his thinking brain and his beating heart, wrapping his fingers lovingly around its neck. A clarinetist wraps both hands around the instrument, and holds one end of it in his mouth. A cynic might say that playing on the keyboards of a



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Opus 100 at the Meyerson Center (photo courtesy of C. B. Fisk, Inc.)

monumental organ is more like using a remote to open a garage door.

Many orchestral conductors consider the pipe organ to be unexpressive, because an individual organ pipe can play only one pitch at one volume level. A violinist, a trumpeter, or a flautist can emphasize a note with a little burst and can create crescendos and decrescendos on a single sustained note. The organist is an illusionist, creating musical expression by remotely operating a machine. Every console control is a switch. Throw a few switches and the shutters open. It's no accident that the contacts for swell shutters are arranged in a continuous row so they can be operated *ad seriatum* by a motion of the ankle.

We speak about the organ in metaphors of life and breath. The organ inhales and exhales the same air we use to sing. When you're inside an organ with the blower off, it's a heap of industrial equipment. Turn on the blower, and it comes alive, every sinew quivering, ready to speak on command. I still love being inside an organ when the blower is turned on and that transition happens. The organist is as much a conductor as instrumentalist, turning musical thought and impulses into tangible sounds, sounds that are perceived physically as much as aurally.

It's normal to think of the organ as a keyboard instrument, but the organ is really a wind instrument. The keyboard is just user interface, and playing the organ is about managing wind. You learn that right away playing on a large and sensitive tracker organ. I remember my introduction to that concept at the keys of the three-manual Flentrop organ in Warner Hall in Oberlin. Release a pedal note with a big combination of stops while sustaining a chord on the manuals, and those big pedal valves would slap the air and jiggle the treble notes. Managing the wind meant releasing a chord from the top down, so the pedal note was released last.

Knowing about that phenomenon, organbuilders like Ernest Skinner devoted huge thought and effort to creating wind systems you could use with impunity. Low CCCC is on a remote windchest, along with the other eleven notes of that octave, with its own isolated wind supply. No way does early release jiggle the Great.

There are relatively few of us who have actually experienced how much wind is involved. Lift CCCC of a 32' Open Wood Diapason off its hole (the pipe probably weighs 1,500 pounds) and play the note. It's like a hurricane. (I'm a professional: don't try this at home.) Your glasses blow off your head, clouds of dust burst about, there's so much

wind you can't stop it with your hands. That's the energy you release when you play that low C, delivered to the windchest by the blower and the reservoirs, ready for your use. And the cool thing is that you can sustain that note as long as you like. There's no decay of tone as the amplitude of a vibrating string decreases, and there's no limit imposed by the capacity of the human lung. As long as you can hold your foot down, and as long as the electric bill is paid, that note will keep playing. Take that, Mr. Orchestra Conductor.

When installing a windchest in an organ, whether you're re-leathering, or it's a new organ, it's usual, actually necessary, practice to "blow it out." Each crumb of sawdust trapped inside the windchest is a potential cipher. After the action and the windlines are connected, before the rackboards get put on, and before the pipes are placed, each note of the chest is played to be sure that every little loose piece of dust is blown free. You do it note by note with a vacuum cleaner held over each hole, and you do it in big fistfuls of notes to let the air really blow through. Once again, the organbuilder witnesses

the amount of air moving when playing a big piece, just how much wind energy a windchest can deliver. I'd love for every organist to experience that in person.

Whenever I'm listening to an organ, I'm aware of all those valves in motion, all the air blowing into the pipes, and how the pipes transfer the wind into music. You can think of it as a hurricane, as Guillou surely did when he coaxed that magic from the unsuspecting little instrument. Or you can think of it as a gentle zephyr, wafting off the water on a sunny afternoon, ruffling your hair as you sip a drink on the deck. You get to decide what to do with that air. The organ provides you with limitless energy. If you as a musician can generate your own energy in addition to the waiting gale, then you have something.

§

In Dallas in 1994, I heard Jean Guillou make a modest simple organ roar. I also heard him pass the same energy through his fingers into the monumental, seemingly limitless Fisk organ in the Meyerson Center. Guillou playing Jongen's triumphant music on that heroic organ along



with the mighty sounds of the Dallas Symphony Orchestra was an experience of a lifetime. I feel a little smug thinking back on it, because I was among a relative few in the hall who knew how the wind blows.

As you play the organ, don't focus on fingers on the keys. Focus on the flow of air from blower to reservoir, from reservoir to windchest, from valve to pipe. Pay attention to that magic when pressurized air is converted into music. Show the organ how to breathe. It's all about the air. ■

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Disjunct Motion II

If we observe that some of our students treat notes that are released into silence differently from notes that are released into other notes, we can be fairly sure that this is a mental/psychological issue. There is nothing physical that actually requires that these notes be treated differently. Rather, the situation presents itself to the student's mind as being different in a way that leads to a different physical behavior. The mental issue is probably, to a large extent, one of awareness and listening. But it can also be about not (yet) knowing how to extend the feeling of "normal" playing—playing one note after another—to playing notes that are followed by a silence that can seem like aimlessness on the part of the hands or feet.

Why is it important for notes that are released to silence to feel the same as notes that are released to other notes? Is it possible that these situations should feel different? *The goal should be for the player to exercise a wide range of control over the timing and sound of the releases of notes.* I would say a "full" range of control, except that we should all expect to learn more and more, and we should never look for an end-point at which our control of anything is "full."

Controlling releases

The starting point for control is always lack of tension. The different feeling that some students experience when releasing a note into a silence is usually one created by tension. The analogy to the feel of "regular" playing is an efficient way of learning to ease or avoid that tension. The actual range of sounds that we want to create and feelings that we use to create them when releasing a note to silence may be in part different from what we want otherwise. But that difference should never come about through inadvertence and especially never as a result of tension. It should be the result of listening, choice, and control.

In a kind of fruitful, paradoxical cycle, since the endings of notes that are followed by silence are more exposed—easier to hear—if we get truly comfortable releasing those notes lightly and smoothly, we can then take that feeling back to other situations, even if we derived the feeling initially from those other situations and learn even better how to play without tension overall. If there are ways of approaching the release of notes into silence that seem really different and particular to that situation, and that arise out of something other than reflex



Example 1



Example 2



Example 3



Example 4

or tension, then adding those things to our technical arsenal cannot help but be valuable.

Here are several brief exercises to help with extending the feeling of "normal" playing to situations of disjunct motion, or of beginning to recognize what it feels like to do so. As usual with my exercises, the point is not so much the specific notes as the way(s) in which they are to be used. Most of these exercises have the unusual feature that part of working on them consists of selectively leaving some of the notes out.

Examples 1 and 2

With Example 1, play this a couple of times, slowly and with as light and relaxed a touch as possible. Keep it more-or-less legato, but don't worry too much about articulation or style. The fingering 1-2-3-4-5 is fine to start with. Then play just the first four notes, leaving out the G, but trying not to change anything about the feeling of playing the four notes in the first measure, including (this is the main point) the feeling, timing, and sound of the release of the F. Go back and forth between playing the final note and not doing so. That final G will also be released to silence. But the focus for the moment is not on that, since we are focusing on a sort of "A/B" comparison. After you have done this as described a few times, you can play all five notes and try to bring the feeling of releasing the F that you have just been working on to the act of releasing the G. You can vary the length of that G, though I have printed it one way. Give it a fermata, in effect.

Then play all five notes with this fingering: 1-2-3-4-3. Let the release of the final note of the first measure be as smooth and light as it can be, and let the timing of that release be determined physically: that is, release it early enough that moving 3 onto the next note—G—is comfortable. Don't worry about what the articulation that this creates sounds like—how large an articulation it is. Just let it feel light



Example 5

and smooth. Next, omit the final note. This time let the release of the F by the fourth finger feel the way it did when you were moving to the G with finger 3. This will be a bit different from the feeling of that release when you were about to play the G with finger 5. Both of these should be relaxed and light.

Note that in this case—the 1-2-3-4-3, followed by 1-2-3-4—[nothing]—you are releasing the fourth finger on F into silence either way, but in different contexts. One creates an articulation, the other ends the passage. Do those feel intrinsically different? Can they feel the same? Should they?

Try something similar with the note pattern found in Example 2. Start with the fingering 1-2-3-4-5-4-3-2-1, and keep it slow, light, and basically legato. Then omit various notes—any of them, except for the first. Try to let the feeling of releasing the note immediately prior to any note that you omit be the same as the feeling of releasing that note when you go on to playing another note. Alternate between keeping a given note in and leaving it out to give yourself the most direct experience of keeping that feeling the same.

Does it feel consistently different when you omit a note that is on the beat and when you omit one that is off the beat? If so, can you describe this difference to yourself? Can you make them feel the same? If so, is it by converging on one or the other of those feelings, or on either or both, or on something different?

All of this can be done on other notes and should also be done with the left hand. It is best to start in a place on the keyboard where your hand position is comfortable: perhaps as

written or a fifth or an octave higher in the right hand, an octave or so lower in the left hand.

The principle behind the across-the-barline 4-3 fingering above is that of certain aspects of "early" fingering. If you play a longer passage with that sort of fingering there are various lessons to learn from the recurrent disjunct motion that that creates.

Examples 3 and 4

Try executing the fingerings in Example 3 a number of different ways. Make the 3-4 or 3-2 groupings legato, and place a break between those groupings and the next (third-finger) notes. At first let that break be defined only by feel. Make the release of finger 4 or 2 light and comfortable without worrying about the timing. Then try the same thing, but making those breaks larger—the notes played by finger 4 or 2 shorter. This is the crucial point: when you consciously make those breaks larger, keep the feeling the same. Don't make the releases any more crisp or perform them with any more force or tension. Then move it in the other direction. Make those breaks as small as you possibly can without making the 4-3 or 2-3 motion into an awkward lurch. This will still be disjunct, and indeed it might not be very different from the first mode, governed entirely by feel. Experiment with amounts of break that are in between.

The next step is this: move away from legato for the 3-4 and 3-2 pairs. Try to make the articulation of all eight note-to-note transitions feel and sound (but especially feel) the same as one another.

Example 4 demonstrates a pattern with more than one note at a time, for

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Example 6



Example 7



Example 8

trying out similar things. A good starting fingering is 1/3-2/4-3/5-2/4-1/3. Start by playing as written. Move on to leaving out the final chord, then experiment with leaving out other chords. Try this fingering as well: 2/4-3/5-2/4-1/3-2/4. This has something in common with the “early” scale fingering and can be put through the same paces.

Example 5

There is a specialized use to which any of the above exercises can be put, especially if they are elongated a bit, as you will see in Example 5. Start playing this with the usual light, relaxed touch. Allow yourself to start playing more firmly as you go, something like what you would do if you were playing on the piano and making a crescendo. Over the last few notes, move back toward playing as lightly as possible (diminuendo). By the time you reach the last

note, you should be playing very lightly indeed and should release that note with a sense that the hand is floating gently off the key. You might want to do this over more ups and downs than I have notated.

You can create your own note patterns for doing this sort of practice. Alternate between moving from a given note to another note and moving from that note to silence. Sit comfortably, remain relaxed, breathe deeply but naturally.

Examples 6 through 8: Patterns and trills

Repeated note patterns and trills are special cases that allow for this sort of practice. Consider now Examples 6 and 7, alternating between the two. You have to make sure that you execute the first pattern lightly and release each finger as smoothly as possible before playing the same note with the other finger. Then, in the second pattern, try to keep the feeling the same.

For our purposes, there are a few uses to which you can put a trill, as in Example 8. After you choose a fingering for it—3/2, perhaps, or 4/3—you can play the trill pattern for an amount of time (a number of iterations of the two notes) that you haven’t settled on before you start playing it. Then at some point simply release a note and end the trill by letting your hand float lightly up off the keys. Don’t plan when you are going to do this, and don’t worry about which pitch it is that sounds last. Just do it when your hand feels light enough. This is another way of addressing the notion of getting used to releasing a note without any downward energy and without allowing the

released note to feel accented. There is a bit of kinship between using a trill pattern this way and my so-called trill exercise, which is outlined in my column of February 2010, and can also be found here: <http://gavinblack-baroque.com/trills.pdf>.

Next, you can do the same thing, but add to it the crescendo/diminuendo idea that I described above. Start playing very lightly (“quietly”) and increase pressure (get “louder”) in the middle of the trill. Then lighten back up as much as possible and allow that increasing lightness to move into the untimed release of the trill.

If you leave out every other note of a trill, it of course becomes a repeated note pattern. The fingering for those repeated notes that arises out of the trill fingering is one that does not involve changing fingers. If you have been playing the upper note of the trill with finger 4, for example, and you then leave out the lower note, you are left with repeating that upper note with 4. This is a non-optimal, or out-and-out bad, fingering for the repeated notes, especially if they are fast—and half-trill speed is still fast for this purpose. It is interesting to notice the difference in feel between these obvious repeated notes played with one finger and the same notes hidden, so to speak, in the trill itself. The chances are that the rocking motion of the trill renders the same-finger fingering of the hidden repeated notes perfectly fine, but that without that rocking motion the fingering is awkward at best.

You can try playing a trill for a while, or a few separate times in a row, and then moving directly to playing just one of the notes. How comfortable



can that fingering be for that repeated note pattern? Is it possible to transfer anything—any feeling—from the comfortable rocking motion of the trill to the potentially awkward same-finger repeated-note fingering to make it as comfortable as possible? Does that teach anything about how to make those disjunct releases smooth? This exercise might be helpful in applying the feeling of a smooth, comfortable release for repeated notes to situations where an ideal different-finger approach is for some reason impossible.

Next month I will discuss, among other things, situations in which disjunct motion is created specifically by big leaps. I will extend some of this to pedal playing, where the physical situation is a bit different. ■

Gavin Black is director of the Princeton Early Keyboard Center (www.pekc.org) in Princeton, New Jersey, teaching harpsichord, organ, and clavichord. Gavin can be reached by e-mail at gavin-black@mail.com.

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A conversation with Charles Ore

By Steven Egler

On June 28, 2016, I met with Charles W. Ore at his home outside of Seward, Nebraska, to interview him on the occasion of his upcoming 80th birthday on December 18. We reflected on his career as an organist, improviser, composer, teacher, and church musician. Many of Charles Ore's works can be found in the sets of *Eleven Compositions for Organ*, published by Concordia.

His reminiscences cover his childhood and musical experiences, family, his career as a teacher and church musician, and reveal his deep conviction to music making, particularly the art of improvisation and its important role in his compositional process. Thanks to Kenneth Wuepper, Saginaw, Michigan, for audio transcription, and to Charles Ore himself for his helpful editorial assistance.

For further insights into Charles Ore's life, visit www.charlesore.com to see Irene Beethe's April 2015 video interview of him for the Center for Church Music, Concordia University-Chicago. Beethe is the compiler of the festschrift *Charles W. Ore: An American Original*, released in October 2016 and available from Concordia Publishing House (www.cph.org).

Steven Egler: You were born in Winfield, Kansas, southeast of Wichita?

Charles Ore: Yes, in 1936.

What can you recall about your childhood?

I didn't live in Winfield at all. I lived on a farm that was 15 miles east of Winfield and a mile and a half from Old Salem School. My mother was a teacher, so the concepts of reading and mathematics were instilled in me at a very young age. Her father, my Grandfather Werling, received his master's degree in German literature from Columbia University in 1924. So there was a strong academic side to this family. Even though I lived at the farm with my parents, I was with my grandparents in Winfield every weekend. There were nine children in my mother's family, and I believe that eight of them attended and/or graduated from college. My father's side of the family was into agriculture, and very few of them attended college. My father attended school only through the eighth grade.

There was no kindergarten in my school since it was a one-room school, Old Salem School in Cowley County (Kansas). I rode a horse named Colonel to school everyday, put it in the barn, and fed it oats. That was the routine. Later on, when I was a little older, I was responsible for bringing in coal for the stove and lighting it, since there was no central heat or electricity. On cloudy days we sat by the windows. It seems like it should have happened 200 years ago, but not quite so.

Tell us about your first piano lessons.

My Grandfather Werling gave me my first piano lessons. This consisted of tapping the names of the notes on the keys of

his piano. In the hymnal, he wrote the names of the notes that matched what was written on the printed page. So I learned to read notes, and at the same time learned how the hymn sounded. I had a very good tonal memory, so the learning process went fairly quickly.

When I was about 6, my mother took me to a piano teacher, Blanche Brooks, with whom I would study for the next 12 years. Eventually, I became one of her prize students. She was a great teacher, in that she was always demanding, helpful, and was never really satisfied with anything. She always emphasized the importance of practicing and also encouraged me to improvise. At the end of our lessons and even if she was running behind schedule—which she always did—she would ask me to play what “piece” (improvisation) I had brought with me that day. She also would take us to concerts in Wichita and Winfield. Through these trips she helped to open up a world that otherwise I may not have experienced at such an early age.

What I recall particularly about my early years was that, almost without exception, wherever you went, there was a piano in the living room, and people were invited to play. It was so different then, compared to today, in that we produced the music rather than pushed the button to listen to it. Active vs. passive.

Did you play other instruments besides the piano?

I played the tenor saxophone in the band, yet I was always jealous of the alto saxophone players, because it seemed as if they had all of the beautiful melodies. I ended up playing the tenor saxophone because the band director said he needed a person to play it, and there I was!

What did you experience first: organ, improvising, or composing?

Improvisation was definitely first. Composing came later, and it is a more organized, deliberate process. When improvising you can never be sure how things are going to turn out, you don't necessarily finish every sentence, and you never go back to correct yourself. When you improvise you never make a mistake: you may bleed internally, but it's rarely fatal. A composition is much more like an essay, in that you have an opening paragraph, a body of material, and a conclusion or a recap of what's been going on. It's a much more formal concept.

It's very satisfying with improvising and composing working together, especially after 1986 when Finale came on the scene and computers came into existence. Those two methods merged very well. You can get a lot of notes on the page quickly, and then the real work begins!

Also with improvisation you may have to go back and clarify or sharpen your ideas and continue to process things. Some music by a variety of composers



Steven Egler and Charles Ore (photo credit: John-Paul Ore)

should have been incubated a little longer. I won't mention any names and maybe they won't either!

When did you start to play the organ for church?

That's a very good question, and it brings back some fun memories. I was 17 at the time. Pauline Wentz played the organ at our church, Trinity Lutheran in Winfield, which had a two-manual Kilgen organ of 12 ranks. She was very predictable, and it seemed as if she played the same prelude every Sunday: a series of big chords and progressions, and then the piece more or less stopped. The Voluntary was always soft and sounded essentially the same, maybe with an occasional tremulant. The postlude always sounded like some type of march. I don't want to be critical, but I watched this lady play every Sunday and was really fascinated with what she was doing.

My Grandfather Werling was also a pastor, so I had many opportunities to be around churches and play their organs. Pauline's husband Walter was a choir director and on one occasion she wanted to go with him on a weekend choir tour, so she asked me to play for her that Sunday.

I hesitated since I didn't really play the organ, but she said she'd show me how to do it and that it wouldn't take very long. We went to the church, and she showed me what to do for the prelude. “See these ‘stops’ over here? You pull them out. Any notes in the bass you play with your feet.” (I sort of had that idea.) She then asked me if I had any questions, and, of course, there weren't any because I didn't know enough to ask one!

She demonstrated a bit more as to what the voluntary and postlude should be like. She then showed me some music, all of which I could easily play.

I told my grandparents that I was going to play for church on Sunday, and I think that they went into shock. After all, they had a reputation to maintain in the community, and I was a member of that congregation. Just to be sure that I really did know what I was doing, my grandfather took me down to the church and I played for him. He approved, so I played for church on Sunday and after that I became a part of the rotation of organists. That first Sunday morning, the pastor asked me if I was sure that I could play the hymns and liturgy. I told him that I had been playing hymns since I was five or six, so there was no problem. He listened and agreed.

I noticed with many of my own beginning students that those who were skilled enough to play one of Bach's *Eight Little Preludes and Fugues* or chorale pieces would say, “Oh no!” when asked if they played hymns. I knew from the very beginning of my teaching career that

basic hymn playing was the key to being a successful organist. Many members of the congregation aren't always attuned to what you play as incidental music, but if you can't play the hymns and the liturgy, you may as well just fold up and go home.

Tell us about your organ teachers and the music you studied.

When I graduated from high school, I attended St. John's College in Winfield, Kansas (closed in 1986), where my Grandfather Werling was on the faculty: he taught German. At St. John's, I studied with my first real organ teacher, Alma Nommensen, who was a graduate of Northwestern University. She was a character, was fun, and was an *artiste*, if there ever was one—both in her mannerisms and in her playing. Eventually, she taught me the recital she played at Northwestern University.

I started by playing Bach's *Prelude and Fugue in D Major*, BWV 532—I was probably 18 by then. I also learned Mendelssohn's *First Organ Sonata*, and I'm blessed in that there was no recording equipment in the studio. Alma knew how to play the organ, and she introduced me to the basic issues of registration, fingering, and pedaling. Before studying with her, it had been just whatever felt good.

During the summer, between my sophomore and junior years in college, I studied with Garth Peacock who was teaching at Southwestern College in Winfield. After two years there, he began a long teaching career at Oberlin Conservatory. We worked on pieces that I was already studying with Alma Nommensen plus Bach's E-flat trio sonata. My next teacher after Alma and Garth was Theodore Beck, who was at Concordia University-Seward and also a graduate of Northwestern University. He taught me his master's recital, which included the Bach *Prelude and Fugue in A Minor*, BWV 543. From my study with Blanche Brooks, I had already played big piano pieces like Liszt's *Hungarian Rhapsody No. 6*, Chopin waltzes, and Mozart sonatas. So actually getting the notes was not that difficult: doing it well was something else, and again I'm blessed in that there were no recordings! I learned a sizable portion of Widor's *Fourth Symphony*, and of course, I played the *Toccata* from the *Fifth Symphony* and worked on the sixth as well. I also studied the *Sixth Sonata* of Mendelssohn and the *A-Minor Concerto* by Vivaldi/Bach.

What contemporary music did you learn?

I learned *Suite Breve* by Langlais, but it wasn't until I went to Northwestern that I learned Messiaen. Wow! That was a revelation.



Connie and Charles Ore



At St. John Lutheran Church, Seward

How did you come to study with Theodore Beck at Concordia-Seward (now Nebraska)?

Albert Beck, Ted's father, was one of the principal organists at Concordia-Chicago at the time, and my Grandfather Werling knew him because Albert often played at conventions of the Lutheran Church. My grandfather wrote him a letter and told him that I was very interested in the organ, and that he'd like to send me to Chicago to study with him. Dr. Beck wrote back informing my grandfather that he was about to retire, and that I should attend Concordia-Seward to study with his son, Ted, who was on the faculty there, finishing his Ph.D. in music theory at Northwestern, and that we would get along very well.

At that time in 1956, Seward was a very ethnically closed community, both by tradition and theology and by a lack of ecumenism: for the most part, church professionals rarely socialized with those who were not Lutherans. There was also a strict code of social behavior, and I got into trouble right away when I was seen walking down the street holding my girlfriend's hand: this was absolutely forbidden! She was told in no uncertain terms that she was not to allow that because boys would take advantage of you, and holding hands in public created the wrong impression. In four years, this girl, Constance Schau, was to become my wife.

What did you do after graduation from Concordia-Nebraska?

For two years (1958-60), I taught in an elementary school in Lincoln, Nebraska, and during the winter months I studied with Myron Roberts at the University of Nebraska. I learned quite a bit of contemporary music with him including Sowerby, more Langlais, and, of course, his own music, which I really treasured.

During the summers of 1959 and 1960, I studied organ with Thomas Matthews and took classes at Northwestern. Tom was a fine improviser, and he helped me to be more organized in my approach. He was organist at St. Luke's Episcopal Church in Evanston where I

heard horizontal trumpets for the first time. Tom then moved to Tulsa, Oklahoma, at the end of the summer session of 1960. In August of 1960, I married my wife Constance, and that fall we moved to Evanston, where I became a full-time graduate student.

In the fall quarter of 1960, I became a pupil of Barrett Spach. Barrett was an excellent teacher, and I learned the Dupré *Prelude and Fugue in G Minor*, the Sowerby *Pageant*, and Messiaen's *Le Banquet Celeste*.

In early 1961, I played my master's recital in Lutkin Hall at Northwestern, so it was a long tradition: Alma Nommensen and then Ted Beck, both who were graduates of Northwestern. In the spring of 1961, Barrett had a heart attack and asked me to fill in for him at Fourth Presbyterian Church, Chicago. Many changes were happening very rapidly for me: just three years earlier I had graduated from Concordia-Nebraska where I had my own stein at the local pub called Heumann's. Now I was living in Evanston, the home of the WCTU (Women's Christian Temperance Union) where you could not buy liquor within the city limits, married to the woman with whom I could not hold hands in Seward, and playing at Fourth Presbyterian Church on North Michigan Avenue in Chicago.

How were you hired to teach on the faculty at Concordia-Chicago?

Just to clarify: when I taught there it was Concordia-River Forest. Likewise, Concordia-Seward was changed to Concordia-Nebraska.

I had finished my master's degree at the close of the winter quarter of 1961 and started on my doctorate at Northwestern right away. Shortly after that, I got a telephone call from the president of Concordia University in River Forest. Theodore Beck's father, Albert Beck, was on the faculty at River Forest. Through Ted I became acquainted with Albert who in turn encouraged the president of the university, Martin Koehneke, to interview me for the open position in organ at Concordia-River Forest.

I wasn't interested in the job at all! I was in my doctoral program and studying French and German, and getting more acquainted with the wide world of organ playing. Nonetheless, I interviewed with President Koehneke, Paul Bunjes, chair of the music department, and Herbert Gotsch, head of the organ department. We talked in general terms about music and about what their hopes and dreams were and how I might fit into the program there.

At the conclusion of the day, I was back in the president's office where he offered me the job. I told him that I wasn't interested because I wanted to continue my doctoral studies at Northwestern. That evening President Koehneke called to tell me that he had my contract on his desk and that it was ready for me to sign the next morning, which included everything that we had discussed during my interview! The classic offer that one could not refuse, I took the job, and it was a great position for five years (1961-66).

I needed to quit my work at Fourth Presbyterian Church so that I could teach at Concordia-River Forest. There was great angst at Concordia that a Lutheran professor would play the organ in a Presbyterian church!

I enjoyed teaching at Concordia immensely. Also during that time I bought a tracker-action Möller organ that had been in a church in Grand Island, Nebraska, hauled it back to Chicago, and



Charles Ore and family

rebuilt a part of it in my third-floor apartment. Initially, it had consisted of about 30 ranks, but I reduced it to about six.

Paul Bunjes taught me a great deal about how a mechanical-action organ worked and the names of all the various parts, like "fan frame" and "cut up." He was a wonderful teacher, and I wanted and needed to learn more about organ building; the knowledge I gained from Paul Bunjes served me well throughout my teaching career.

What courses did you teach at Concordia-River Forest?

I'm sure it's true today that deans always look at the ratio of how many students you teach, especially with one-on-one teaching of organ students and applied music in general. So I taught large courses, such as Introduction to Music, and perhaps as many as 50-60 students at a time. Actually, after teaching grades 7-9, you can teach anything!

There is one funny story about my first experience teaching at Concordia. I was 23 at that time and walked into the classroom on the first day and sat down in the front row. I blended in with everybody else who was there except that I was wearing a suit and tie. No one knew who I was, so I just waited until a little after the hour. Then I got up and told them that I was their teacher. I can only imagine what they must have thought!

During your tenure at Concordia-River Forest, you were also organist at historic First St. Paul Lutheran Church in downtown Chicago.

First St. Paul on North LaSalle in Chicago, organized in 1864, is the oldest Lutheran church in Chicago; it has maintained a great tradition in music. I got acquainted with many people with whom I am still in contact to this day. I played the organ (Casavant, designed by Albert Beck) and directed the choir.

The pastor told me that it was critical that I was liked by Lydia Fleischer, a soprano in the choir. He said if she sits down when you ask the choir to stand, that means she doesn't like you and your job will be terminated. (She had financial clout in the congregation.)

When I asked the choir to stand during the rehearsal, I walked over and put my arm around her ample yet well-corseted middle and held her tight during the piece we were singing. We became very good friends! She told the pastor that I was great!

You began to work on your doctorate in 1961 and finished it at the University of Nebraska-Lincoln in 1986. Please tell us about this.

I started to teach at Concordia-Seward in 1966 and had played my first D.M.A. recital at Northwestern in 1967, yet at that point—the late 1960s and early '70s, the doctorate was

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becoming less of a priority. My family was growing in size—two children in 1967—and my composing and performing career was expanding.

In the meantime, George Ritchie and Quentin Faulkner were creating a doctor of musical arts program at the University of Nebraska in the early 1980s. I had heard both of them play and had heard about their approach to early music. I was receptive to their “transformative ideas,” and for me it was a complete revelation. I asked George if he thought that we could work together—I asked because we were already friends—and he felt positive about the concept.

Nebraska accepted the transfer of my doctoral study at Northwestern into the new program at Nebraska. In fact in the following weeks I became the first D.M.A. organ student at Nebraska (c. 1983) and the first to graduate with that degree in 1986. It was wonderful: the classes were excellent, the scholarship was demanding, and the musical environment was friendly and welcoming. I graduated with an A+ grade average in the same year that I turned 50.

Bravo to you! You’ve mentioned Connie, your late wife. What can you tell us about her and your children?

Connie and I celebrated our 50th wedding anniversary in 2010, and shortly thereafter, she died of myelodysplastic syndrome and leukemia after having fought the disease for five years.

She was also a fine musician and served for 22 years as director of music at St. John Lutheran Church, Seward, where she was organist, choir director, and junior high music teacher. She was an amazing woman—great cook, mother, and wife—and she fought for women’s rights and equality in the church. I wish that I could say that she had been successful.

Heidi, our oldest (b. 1963), lives in Lincoln, has two children, and graduated from the University of Nebraska. Her husband, Jon Taylor, is from Omaha, and they live in Lincoln where Heidi is the office manager for the State of Nebraska Foster Care Review Board.

Janna (b. 1966) is married to Todd Nugent, has two daughters, and just finished her master’s degree in computer science at the University of Chicago. Both Janna and my son John-Paul graduated from the University of Chicago. Janna is a senior bioinformatics specialist at Northwestern University. We’re all very close, and I get regular messages from them on my Apple watch!

John-Paul (b. 1974) decided to move back home in 2009 because Connie needed a lot of individual care, attention, and I needed help. In Seattle he worked as a digital production assistant and grip. He traveled across much of the planet in this position. He is now finishing his Ph.D. in computer science/robotics at the University of Nebraska and hopes to have one leg in industry and the other in academia. He is currently living with me.

Tell us about your 26 years at Pacific Hills Lutheran Church in Omaha.

Someone once said that it must have been like 200 round trips to the moon! It was an amazing experience.

I drove from my home in Seward to Omaha at least once a week for 26 years. I left Seward by 5:30 a.m. on Sunday

morning for the 70-mile, one-way trek. I rehearsed with the cantor or the choir for the 8:00 a.m. service and then rehearsed the large choir at 9:30 for the 11 a.m. service and was usually back to Seward by 2:00/2:30 p.m. They were wonderful people, and I had outstanding musicians to work with.

For example, Grant Peters, a wonderful trumpet player, was in high school when I first started at Pacific Hills. Dr. Grant Peters is now on the faculty of the University of Missouri at Springfield. His father Kermit was a magnificent oboe player who taught at the University of Nebraska-Omaha. Both Kermit and Grant’s mother, Sondra, sang in the choir. Both Kermit and Grant played regularly for services at Pacific Hills. There were many other very talented singers and instrumentalists.

Originally, I conceived *The Seventh Trumpet* for Grant Peters. He has such a beautiful tone, and he could hit all of the high notes with ease. I also have an unpublished version for organ solo.

After driving back and forth to Omaha for 26 years and being in an automobile accident in 2001, it was decided, with a lot of insistence from my wife and the medical community, that I should give up my position at Pacific Hills. In the accident my car was totaled, but fortunately, I walked away without a scratch. I think that maybe God was trying to tell me something and that He protected me.

Please discuss your composing, hymn festivals, and recordings.

These days, I am more stingy with my time, and I think that it is age related. Regarding recording, I don’t feel as confident. There is an assuredness that you feel at an earlier age. I don’t feel that way today.

When I did the CDs (*From My Perspective*, 4 volumes, and *Friendly Amendments*) in the late 1990s and 2000s, I never needed to stop and start again because of a mistake. I played everything straight out. I would be reluctant to try that today, not only from the energy standpoint but also from the accuracy point of view. There comes a point when one decides whether to give it up or learn to live with it the way it is. I’m still playing very well—that’s my opinion, of course—but there was a time that if I missed one note, I’d be in a funk the rest of the day. Nowadays, I assume that I will miss at least one, or maybe two, which isn’t all that bad!

I started playing hymn festivals because I thought it was important to use new music that I had written and also to use these compositions on a regular and ongoing basis. I don’t know if my *A Mighty Fortress* is a recital piece, but at hymn festivals I play a lot of compositions in that style and also write for specific instruments and occasions. I thought that was the tradition of organ music I wanted to follow. Hymn festivals have provided me with the opportunity to compose new music and to feel comfortable about it.

I’m not opposed to playing music by European composers. I have tried to be as international as I can be—but I believe that we as Americans have a unique culture and that we should celebrate it. I have always been interested in creating new textures and techniques, and people have sometimes said that my music sounds like popular music or jazz and that

they’ve never heard the organ sound quite like that before. I think, “Good! That’s exactly what I am looking for.”

Describe your compositional process.

Driving back and forth to Omaha for 26 years provided me with a lot of time to let melodies and ideas run through my head. Oftentimes, they would ferment for a while and then turn into compositions later. For example, *What a Friend We Have in Jesus*, Set VII, is a work that a lot of people think sounds like a caliope. Around 1996 a man in Texas said, “I really appreciate what you’re doing, but I just don’t think we’re quite ready for you here.” At this point in 2016, *What a Friend We Have in Jesus* seems to be wearing well.

I play it, too, and my students play it as well.

One of the reasons that I’ve called my pieces compositions is that they represent an evolution of ideas—change and growth—throughout Sets I to X. I’ve always been searching for a new language and new ways to use a hymn tune. I prefer not to call them chorales or hymn preludes because to me they are just simply new ways of using the organ.

Something that is missing today is a sense of daring on the part of publishers: they are so careful, maybe because they’re pressured about the bottom line and what’s going to sell. A publisher once asked me, “Can’t you write music that’s easier to play?” My response was, “I’ll take out all of the notes that I can, and what’s left is the essential part.” I’m sure that Max Reger would not have agreed with me, but I think that if Reger could have cleaned up a few scores, we could have played his music without tripling the root of the chord!

I truly think that I have tried to make my music no more complicated than it has to be, but if you take more out of it, something is missing. Maybe every artist and composer feels that way.

In *A Mighty Fortress*, Set VIII, and *I Love to Tell the Story*, Set V (with that one 15/16 measure!), there are unconventional rhythmic twists, but that’s part of the beauty, interest, and challenge in your music. Are your unpredictable rhythms reflective of the rhythmic Lutheran chorales?

Yes. I think rhythmic Lutheran hymns are a part of what made me who I am today, and I think I see more potential in some of those rhythms from that time. It’s exciting material.

I recall asking you once about the length of your pieces in Sets I and II as compared with the later sets, and you answered, “I have more to say.”

Not only that, but I think that the technology enables one to write music and to play it back immediately. It is amazing that Bach and Mozart could write music in ink and not rewrite it every other day.

With Finale and my computer, I can write it, print it, and take it to the organ. One of the dangers of this is that you have to be careful that you don’t start writing for that instrument—the “keyboard”—rather than for the organ. I then make corrections, enter them into the computer, and listen to it.

What was your goal with the pieces in Sets I and II, in particular, the unconventional notation?

Freedom. Freedom of the bar line. I was able to try things that I had not done before. The price of freedom of the bar line is worrying about whether or not one is in 3/4 or 4/4. That’s why my



Charles with mother Hilda Ore, ca. 1937

students had trouble: they wanted either 4/4 or 15/16, or they wanted it in 6/8. That’s the freedom I wanted, but I wasn’t sure that it really was as effective as I had originally hoped. Even though they are structured that way, all of the rhythm is there; however, you must have the musicianship and skill that’s solid enough to be able to play this music.

It was an experiment, and I have to compliment the publisher in 1971 for actually publishing it. They still sell many copies of Sets I and II every year.

***A Mighty Fortress* and *Komm, Heiliger Geist* are now revised and back in print in Sets VIII and IX respectively. How did this come about? Was it difficult?**

No. Not at all. Even though *A Mighty Fortress* was written in 1990, I no longer play it that way. I’ve learned that many composers—Liszt among them—produced several versions of a given composition. The question has always been, “Which is the ‘real’ one?” Truth be known, they *all* are! Each version at one time was his final word.

With *A Mighty Fortress*, I was moving on and people would say that I didn’t play it like I had in the past. Just because one puts it on paper doesn’t mean that your brain says that it is finished.

Komm, Heiliger Geist was originally composed without bar lines, and I was beginning to change how it was played. Thus, I entered it into Finale, which meant that I had to “square it up” a bit. Finale accepted the irregular meters.

Is there a Set X of Eleven Compositions in progress?

Yes. I sent it to the publisher in April, and it is now available from Concordia, as of October 2016.

How did you end up teaching for 36 years at Concordia-Seward/Nebraska, your alma mater?

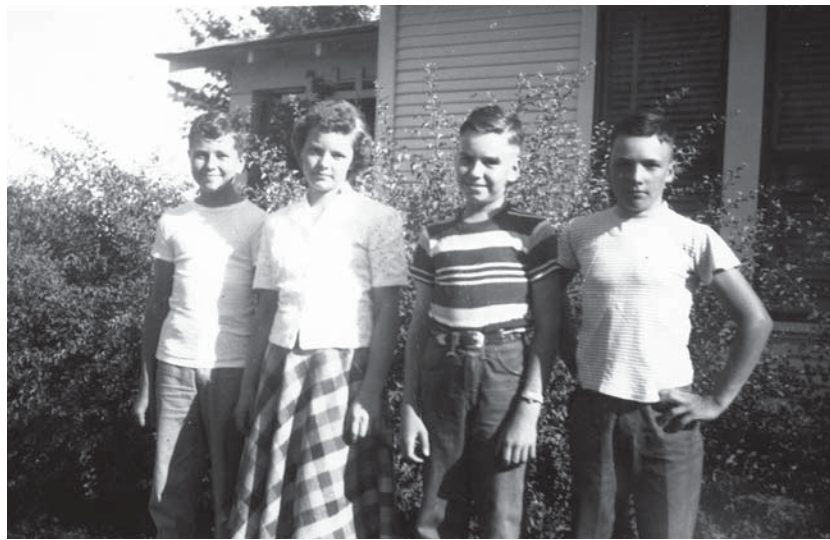
Jan Bender had been at Concordia for five years (1961–66) as composer, professor of music theory, organ, and improvisation. Those were the parallel five years that I taught at Concordia-River Forest. In 1966, Bender accepted a teaching position at Wittenberg University in Springfield, Ohio. The chair of the organ area at Concordia-River Forest was a relatively young man, Herbert Gotsch. As a colleague Dr. Gotsch was good to me, but frankly I needed to break out on my own and try to implement new approaches. That opportunity came from Concordia-Seward, and my wife Constance and I decided it would be a good time for us to move our growing family: two children at this point. We would also be much closer to the grandparents in Kansas and Iowa.

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Concordia-Seward graduation, 1958



Cousins Charles, Janna Lee Ore; Ronnie Mickey; Rex Bolack, in mid-1940s



Kilgen organ at Trinity Lutheran Church, Winfield, Kansas

The college in Nebraska had 14 new practice pipe organs—several arrived during my first year of teaching at Seward. On the campus was also a 1960 three-manual, 48-rank Kuhn mechanical-action instrument from Switzerland.

Concordia-Seward had 180 organ students! I was in charge (fortunately not the only teacher) and a bit overwhelmed! Shortly after my arrival in Nebraska I had an opportunity to study organ departments across America including such schools as Oberlin, Michigan, Eastman, Juilliard, and to completely redesign the Concordia-Seward organ curriculum using the best of what I had observed.

Also during the academic year 1971–72, I had my first sabbatical and traveled throughout Western Europe studying methods of organ teaching, which included improvisation. Those were very important years for me. Throughout my teaching career I always tried to stress the need to improvise in addition to playing literature.

Please tell us about the music department at Concordia-Seward.

When I started, there were 19 of us on the faculty. Now there are six full-time faculty with about 22 adjuncts. We bring in a lot more specialists than we were ever able to do. I think it is very unfair: many of the adjunct faculty have earned doctorates, but they receive no benefits and have no idea whether they're going to have a job the next semester. This is a big change as compared to when I was hired at Concordia-River Forest. During my tenure as chair of the music department (1996–2002), we helped to initiate the basic changes in the curriculum so that we could have the department accredited by the National Association of Schools of Music (NASM). It worked: the president of the university, Orville Walz, found the money to make it happen.

You retired from Concordia-Seward in 2002, but have a church position and are still quite active.

With retirement, you just retire from one thing to something else. I find that I

don't have time to teach anymore. I have over 200 orchid plants, several of which are right behind you.

Besides tending to your orchids and maintaining your green thumbs, what else do you do?

I compose when I have an idea, and I take on a few commissions. One of the reasons that I decided to retire was during a long spring break and working on a commission, I learned that *this* is really what I wanted to be doing. Not worrying about fingering, pedaling, or playing on the ball of the foot, etc.!

I have several hobbies, one of which is all of the clocks that you see. I also have a Maelzel's metronome, built in France by the inventor of the inverted metronome, Johann Maelzel (1772–1838).

At this point in your life and career, is there anything that you would do differently?

Yes, of course, because there is so much to do. I think that the hardest thing is to stay focused. On the other hand, it's easy to keep pursuing different paths. I could live in Paris and go wherever I want to in the world.

I also enjoy accompanying the choir in my current position as organist at First Presbyterian Church, Lincoln, rather than having to be the choir director. Taking orders is fun, even though you may say to yourself, "I don't think I would do it that way." I'm lucky that I work with really nice people who are highly trained.

I would do things differently because I've already done it this way! I may not have wound up here if had I gone in other directions.

What pearls of wisdom might you impart to the younger generation of organists and church musicians?

Practice. Work. Teach (teaching is a great way to learn). Teach technique rather than pieces. If you teach a student a piece the student will know one piece. If you teach a student the techniques that are required to play the piece, the student

can apply those techniques and play many pieces. The moment you think that you have mastered everything, it's over.

Things are constantly changing. In my lifetime I have seen the overall music scene continue to develop and expand and become more diverse. I would also suggest that as much as you possibly can, try to get in touch with your inner creative being. Be brave, put your fingers on the keys, and see what happens. See if you can find something that you like to do, and then just keep doing it.

I first started publishing *11 Compositions for Organ* in 1971, and I believe that I've kept growing and changing. My goal is to do "11-Eleven," and I've already finished two compositions for that set, Set XI. At that point, I hope to start other projects. Life becomes a series of imagining what it could be, and then working toward it. What would it be like if . . . ?

One of the exciting things I've been doing for several years, every other year now, will be my third European organ seminar next summer. We play original, unaltered instruments associated with famous composers. Our trip next summer will be to France and Switzerland, but primarily to Italy, so I'm getting out my Frescobaldi scores!

It's a brave and demanding world out there. Don't be afraid. Go for it! I'm going to have my first electric car soon, and I have my Apple watch. I Google things daily, and I like to do crossword puzzles. I feel energized just talking about these things.

What do you believe your legacy to your profession might be?

That is a tough question, yet I suspect that there are two answers.

1. My students and the influence that they will have on the lives of others. In my years of teaching I have worked with over 900 students. Whatever is meant by legacy will happen with those students and the lives they come in contact with.

2. My music. Art is very difficult to predict. With luck, possibly a few of my pieces might make it into collections that represent our era. Sometimes this music "shake out" takes generations to come to some resolve. Good luck to all those who place money on this horse race.

Thank you, Charles, for sharing your wisdom and insight, for your inspiring music, and for your wonderful zest for life. Here's to Charles W. Ore: Prince of the Prairie!

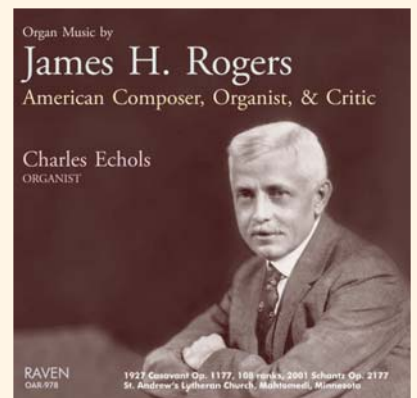
Steven Egler is professor of music at Central Michigan University and a former student of Dr. Ore. He contributed a chapter to the festschrift for Charles Ore.

NEW! Charles Echols Plays the 1927 Casavant, 108 ranks

James H. Rogers American Composer, Organist, & Critic

Charles Echols plays three organ sonatas and other pieces by Cleveland composer, organist, and music critic James H. Rogers (1857-1940). The music sounds wonderful on the 108-rank Casavant of 1927 built for the Phillips Academy, Andover, Mass., and moved in 2001 by Schantz to St. Andrew's Lutheran Church, Mahtomedi, Minn. Rogers studied in Paris with Guilmant and Widor, and in Berlin, and was music critic of the *Cleveland Plain Dealer* 1915-1932. **Raven OAR-978 \$15.98 includes shipping worldwide**

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Sure-Fire Practice Techniques

By Faythe Freese

When Pablo Casals (at age 93) was asked why he continued to practice the cello three hours a day, he replied, “I’m beginning to notice some improvement.” Efficient, systematic practice is a necessity for learning music quickly. As a career educator, I am aware that organ students often lack the proper practice tools. This article offers suggestions on ways to improve and render practice sessions more efficient and productive.

Good habits or bad habits?

Learning notes is hard work, which is why music is called a discipline. No short cuts exist for learning repertoire. The goals of complete musical understanding and technical perfection can be realized only by developing intelligent practice and study methods until they become habits.

The brain is hard-wired to operate on habit. We carry all habits, whether good or bad, for a lifetime, encoded in chemicals and stored in our brains. New, good habits never really replace bad habits but rather displace them and make the old habits less prominent. Pursued long enough, new habits become stronger than old habits; however, any backsliding of the new habits allows the old habits to resurface. We must strive to create good rather than bad habits, so let us begin with good practice habits—which are an example of self-regulated learning.

Components of self-regulated learning

According to educational research, four components of self-regulated learning are required to attain high-level performance. The student must be able to:

- plan, monitor, and regulate his or her learning activities through self-awareness (metacognitive strategies);
- persist at a difficult task and block out distractions (management and control);
- organize material and cognitively engage in rehearsal;
- assess progress and determine the next step required to accomplish a goal. This requires perseverance and tenacity—the drive and motivation to follow through, even in the face of failure.

During my doctoral studies at Indiana University, my teacher Marilyn Keiser requested that I perform the solo organ version of the *Requiem* by Maurice Duruflé. The work was to be performed in one month; in two weeks, I was to be ready to play piano accompaniment for chorus rehearsals. This assignment took real perseverance, although fear alone served as a great motivator! Another recent experience of mine was learning, in one month, the orchestral reduction of *Benedicite* by Ralph Vaughan Williams, while simultaneously, within a week, learning both the solo and the organ/brass versions of *Grand Choeur Dialogué* by Eugene Gigout. Perseverance was imperative to becoming performance ready. Music that is exceedingly difficult accompanied by time restrictions requires the musician to be tenaciously persistent.

Eternal Principles

Self-regulated practice is enhanced by observing the following “Eternal Principles:”

1. Keep practice fresh by avoiding mechanical and unthinking practice. Through body and mind awareness, try to determine what is required to elevate the music to the next level. Avoid hasty practice, keeping tempos slow until the mind, hands, and feet can negotiate the notes. Above all, vary the practice techniques.

2. Practice immediately after a lesson so that the points made by your teacher are easily recalled.

3. Avoid playing incorrect notes from the very start. If an incorrect note is played, complete the phrase, then repeat the passage correctly several times. Also, stop on the corrected note and say the name of the note aloud. A word of caution: do not stop and fix errors as they occur; since this stopping and backing up to “fix” can become a bad habit that is difficult to break. Remember, all of our experiences, whether good or bad, are encoded in chemicals and stored in our brains.

4. After phrases and sections of a composition have been mastered at a slow tempo, **build tempo.** Phrases that are not yet solid require repetitious, slow practice in subsequent practice sessions.

5. Always practice at a steady tempo. Refrain from playing easy passages fast and difficult passages slowly; rather, select a sustainable tempo at which notes can be played accurately.

6. Place brackets around difficult, trouble areas and devote the most time to these sections. The most inefficient practice is to repeatedly start at the beginning of a piece and play to the end.

7. Practice in segments, stopping and resting at the first sign of tension. Short periods of mindful, brain-engaged practice are far more productive than four hours of mindless drilling. One should attempt practicing in shorter segments such as 30-minute to one-hour intervals, three to four times daily. Stop, move away from the console, and think about the music. Physical activity such as working out in the gym or mowing the lawn refreshes the mind and body so that practice may be resumed anew.

8. Once the notes have been learned, register the piece and practice operating mechanical elements such as drawing stops, pressing pistons, opening and closing swell shades. Mechanical skills should be incorporated as early as possible and practiced regularly to achieve total mastery.

9. Practice on consecutive days. Practice cannot be skipped for two days and made up on day three by tripling the practice time. *Time lost equals notes lost.*

10. Perform for others. Practicing alone, sequestered away in a practice room is a completely different experience than playing publicly. Public performances, which can prove stressful, benefit the musician by informing how to cope with performance anxiety.

Organ Practice Checklist	4/15/14	4/16/14	4/17/14	4/18/14	4/19/14	4/20/14	4/21/14
<i>Sonata in d minor, S.527 Vivace</i>							
Check all that apply:							
Practice Strategies							
Metronome	x	x	x		x	x	
Slow Practice	x	x				x	x
Rhythms	x	x	x	x	x	x	x
Different tempi	x	x	x		x	x	
Backwards Practice	x	x		x			
Inside Out Practice		x		x			
Slow to Fast Practice			x			x	
Troublespot Isolation		x	x	x		x	x
Odd Registrations					x		x
Record Yourself							
Visualization							x
Dead Manual Practice							x
Play at 1/2-3/4 tempo							x
Monitor Your Progress							
Progress made 1=None, 5=Excellent		4	3	2	5	2	4
Rate Concentration: 1=Poor, 5=Excellent		3	3	3	5	3	4
Each piece has its own checklist							
Exercises/Etudes:							
Manual Scales	x	x	x	x	x	x	x
Pedal Scales	x	x	x	x	x	x	x
Arpeggios	x	x	x	x	x	x	x
Piano Practice	1 hour	1.5 hours	45 m	1 hour	30 m	1 hour	1.5 hours

A sample practice checklist

Organists may try “breaking in” their new repertoire for the church congregation, who in turn may offer fresh insights into the musical presentation. Be discerning, however: not all congregational comments are appropriate!

11. Avoid distractions, a key offender being the cell phone. Turn it off. Other distractions can creep into your consciousness as focus deteriorates. Change your place of practice—for instance, move to the couch and study the score.

A practice management plan

The following practice management habits promote self-regulated learning. First, determine a final tempo goal and mark it at the top of the music. Second, prepare a practice checklist (see the sample, above), practice diary, practice log, or weekly practice evaluation. Third, devote a specific amount of time for developing technique, learning new music, memorizing, and polishing music. Set daily practice goals such as, “Today, I will learn the notes of this piece at this new tempo,” or “Today, I will register this piece and learn the piston pushes at half tempo.”

Getting ready: Score preparation

A blank score without fingering and pedaling markings is a possible indicator that the fingers and feet are learning different “jobs” with each repetition. The remedy is to mark the fingering and pedaling sufficiently so that the practice techniques discussed later can be successfully executed. Fingering and pedaling should be marked according to the economy of motion principle. Substitutions should be saved as a last resort since they require extra motion. Time and effort is expended to mark fingering and pedaling, therefore be sure to follow the indicated markings always. If, after a week of diligent practice, the markings still feel awkward, then and only then, alter them. Marking the score is important for both early and modern fingering.

When a piece is relearned years from now, a new fingering may be discovered that accommodates the maturation of

knowledge such as the learning of historical performance practice or a change in hand musculature or technique. By all means, change your markings as needed.

Warm up your hands and feet—Daily!

A strong, healthy technique enables the musician to play any music, no matter the difficulty. The following items are a partial list for a daily warm-up routine: manual scales on piano and organ; pedal scales; arpeggios on piano and organ; and use of technique books such as: *Method of Organ Playing* by Harold Gleason; *The Virtuoso Pianist* by Charles-Louis Hanon; *101 Exercises*, op. 261 by Carl Czerny; *51 Übungen* by Johannes Brahms; and *Études*, opp. 10 and 25 by Frédéric Chopin.

A baker’s dozen: Techniques for learning notes

The following practice techniques may be employed alone and in combination:

1. Hands alone.
2. Feet alone.
3. Hands together.
4. Right hand and pedal together.
5. Left hand and pedal together.
6. All parts together.
7. Select odd registrations in each hand to bring out the lines and toy with your concentration.
8. Register with a 4’ flute for clarity.
9. Practice even notes in uneven rhythms with a metronome at slow tempo; L=Long, S=Short. Slow rhythmic practice increases control and speed of learning the notes because muscle memory is created as the long, accented notes get “into” the fingers. By switching to a S-L rhythm in subsequent repetitions, the long notes are played by alternate fingers, thereby enhancing the muscle memory and getting notes “into” the alternate fingers quickly. Another reason that rhythms work so well when there is a string of short notes followed by a long note, there is a momentary “let up,” or a chance to collect one’s wits while paused on the long note. After every permutation of the long-short rhythms has been played, the organist will note that when playing the music as

Example 1: Backwards practice

Example 2: Inside-out practice

Example 3: Slow to fast practice

written great control and clarity has been achieved. Care should be taken to play legato with arm weight, even if staccato is indicated, thus furthering the speed of note learning. Altering rhythms with each repetition also lends itself to mindful, productive rehearsing. Additional rhythms are:

- Triplets: L-S-S; S-L-S; S-S-L.
- Four sixteenths: L-S-S-S; S-L-S-S; S-S-L-S; S-S-S-L; L-S-S-L; S-S-L-L; S-L-L-S; L-L-S-S; L-L-S-L; L-S-L-L; S-L-L-L.
- Any additional patterns one can devise.

The “mirror” technique to rhythm practice is “no-rhythm” practice, which removes the “momentary let-ups” naturally occurring in the music, forcing you to keep thinking ahead in the score.

10. Backwards practice with and without metronome. This practice system keeps you out of the “I just want to hear what it sounds like” mode and is also a memorization technique. It is imperative that the score has been fingered and pedaled before embarking on backwards practice. Example 1, from the *Prelude in E Minor*, BWV 548, begins with hands and feet together in m. 16 on the last eighth note. Play a dotted rhythm to the bar line employing the metronome at about 40 to the eighth note. Should this tempo be too quick, start with a tempo that is manageable. Begin the next repetition on beat three, in rhythms, and play to the bar line. Next, start on the second half of beat two and play to the bar line in a different rhythm. With each repetition, the metronome is moved up by one click. Change the rhythms from L-S to S-L and also play as written, thereby keeping practice fresh and the brain engaged. If a note is missed, do not stop to fix it as the note will be fixed on subsequent repetitions. It is entirely possible to learn a page of music, up to tempo or fairly close to the goal tempo within a 45–60 minute practice session.

11. Inside Out Practice with or without metronome. Again, it is important that the score be marked with fingerings and pedaling. Bracket a difficult section on the score and begin in the center of that section. In Example 2, from the *Sonata in D Minor*, BWV 527, let us hypothetically identify the downbeat of

m. 117 as the center of a difficult segment. Begin at m. 116, beat 3, and progress to m. 117, beat 2. Play in one of the following rhythms: L-S-S, S-L-S, or S-S-L, or play as written. The next repetition begins at m. 116, beat 2, and finishes at m. 117, beat 3. Alter the rhythm as desired and move the metronome up by one click with each repetition.

12. Slow to Fast Practice with metronome. Prepare the score extensively with fingerings and pedaling (see Example 3). Set the metronome at a tempo that promotes note accuracy with hands and feet together. In Example 3, with hands and feet together, begin in m. 119 and play to m. 125 in rhythms. On the next repetition, move the metronome up one click and change the rhythm. Use the metronome to “push” the tempo; however, if the playing becomes erratic and inaccurate, decrease the metronome tempo and rebuild the tempo again.

Caveat! The notes that were learned up to performance tempo on the first day will perhaps seem foreign on the second day. Have no fear! On day two, begin the process anew, increasing the tempo from very slow to the performance tempo. You will note that the beginning tempo on the second day and subsequent days will not be quite as slow as the first day. Your recall of the notes from day to day will be quicker as well. Soon you will be playing the notes with ease and facility.

13. Piano practice: for every 15 minutes of organ practice, practice one hour on the piano, employing rhythms and slow practice. Remember: practice scales! Practice arpeggios! This practice can also be done on harpsichord and/or clavichord, so long as you play with sufficient weight into the keys, so as to achieve the results described in No. 9 (Rhythm Practice) of the Baker’s Dozen Techniques listed above.

Polishing the music

Polishing music is a necessary and sometimes arduous task. In addition to the aforementioned techniques, try the following methods:

1. Practice with both eyes closed. Not only does this test the memory, but one is able to visualize the hands and feet as they move across the keys.

2. Practice with the dominant eye closed. In learning particularly difficult musical passages, one eye may be blind folded, preferably the dominant eye (see Notes). The success of this technique is possibly due to the addition of a new element that interrupts the performer’s focus, thereby causing the musician to heighten his or her awareness.

3. Score visualization or mental practice. Visualization is the imaginary rehearsal of a skill minus muscular movement or sound, executed away from the organ. In the 1984 and 1988 Olympics, the United States diver, Greg Louganis, was consistently awarded 10s for his dives. When asked how he performed at such a consistently high level, he referenced visualization. That is, he sat on the bench away from the diving platform and visualized every motion of his dive, which included walking to and climbing the ladder, approaching the edge of the platform and standing, poised, readying himself for departure from the platform, the take-off, his position in the air, and entry into the water—without moving a muscle. He visualized perfection every time and then set out to accomplish that vision.

Within a musical context, the performer sits away from the organ console with a score and visualizes playing the work from beginning to the end. The performer “hears” the music and “sees” the hands and feet moving across the keys, visualizing a perfect performance. An added benefit of visualization is the quieting effect on the racing heart and the centering of the mind, a positive counter for performance anxiety.

4. Slow practice at half or ¾ tempo. Play only once a day at performance tempo. Playing repeatedly at performance tempo tends to break down the work, rendering it sloppy.

5. Dead manual practice while hearing the music internally.

6. Record yourself and listen critically with a score. Mark the score where necessary.

Maintaining performance-ready music and bringing old music back

Many of the above techniques can be employed, but slow practice on piano and organ, playing at ½ to ¾ tempo, isolating challenging segments, and practicing in rhythms are particularly beneficial.

Conclusion

Students seeking to perfect their musical art must utilize every available tool in terms of practice techniques. Employing “Sure-fire” practice techniques regularly will develop time-saving and energy efficient habits that involve the necessary components of self-regulated learning: metacognitive strategies, management and control, cognitive engagement and strategies, and self-efficacy. The diligent student engaged in systematic and efficient practice sessions will be rewarded with a fast and continuous upward trajectory resulting in the attainment of the highest level of musical art. ■

Notes

Several methods for determining ocular dominance exist. Here are two:

a. Miles Test: Extend your arms out in front of you at eye level with palms facing away. Bring your hands together, overlapping the thumbs and fingers, forming a small “V” shaped hole or window. Select a small object at least ten feet in front of you and view it with both eyes through the window in your hands. While remaining focused on the object, slowly draw your hands closer to you. When you have drawn your hands to your face, the window will be placed over one eye or the other. This is your dominant eye.

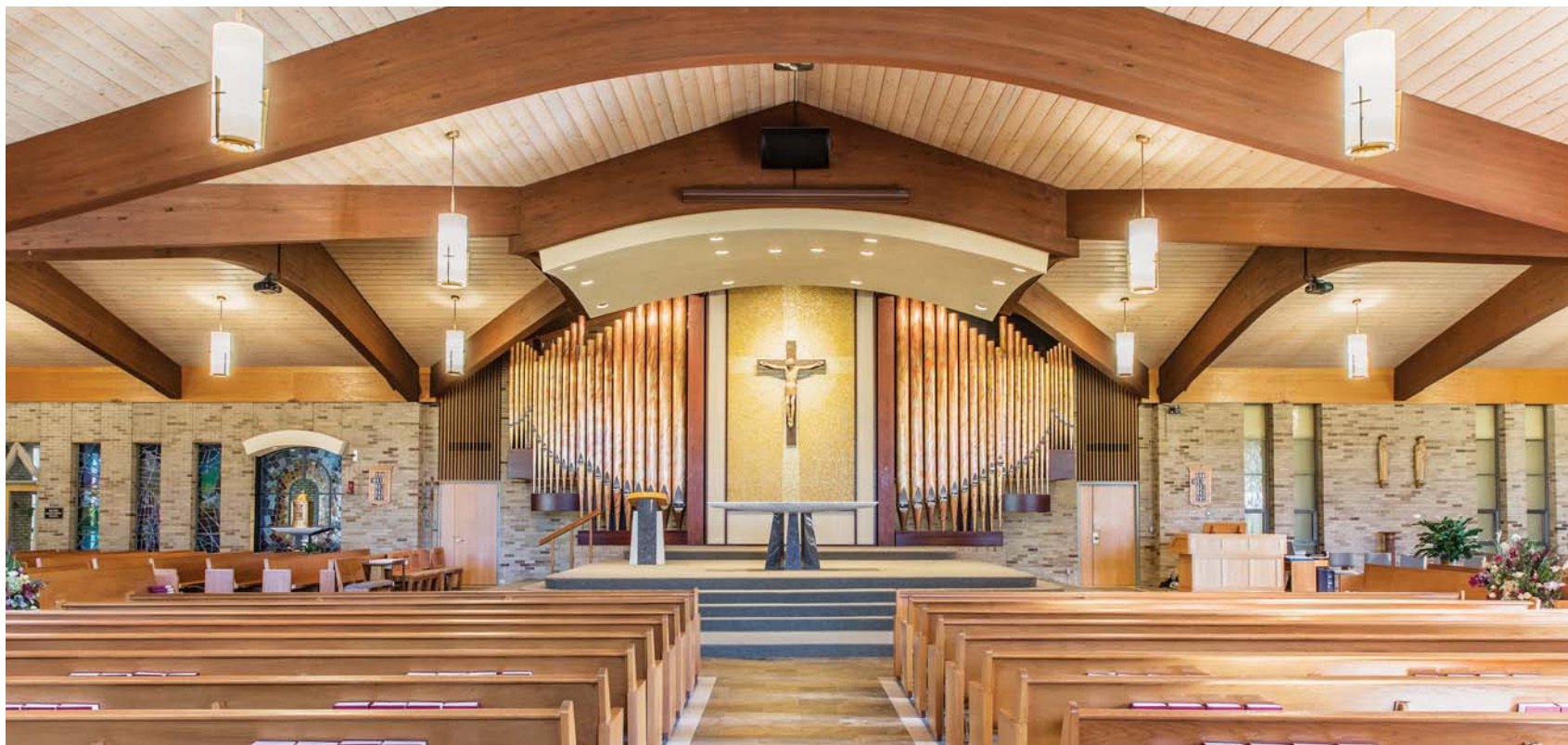
b. Porta Test: Extend your arm out in front of you and align your index finger on a

distant object. Close the left eye and observe the location of the object. Now open the left eye and close the right eye and observe the location of the object. When one eye is closed, it is likely that the object disappeared or appeared to shift to one side or the other. When the opposite eye is closed the object probably remained stationary. The eye that kept the object stationary in the view window is your dominant eye. If the object did not appear to move when either eye was closed, this is an indication that you are among the rare individuals who have central vision.

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Faythe Freese is professor of organ at the University of Alabama School of Music. She recorded Faythe Freese à l’Orgue de l’Eglise de la Sainte Trinité, on the landmark instrument where Guilman, Messiaen, and Hakim were titular organists. As a Fulbright scholar and an Indiana University/Kiel Ausstausch Programme participant, she studied the works of Jean Langlais with the composer in France and the works of Max Reger with Heinz Wunderlich in Germany. Freese studied with Marilyn Keiser, Robert Rayfield, William Eifrig, and Phillip Gehring, and coached with Montserrat Torrent, Ton Koopman, Pieter van Dijk, Dame Gillian Weir, Simon Preston, and Daniel Roth. A DVD, Sure-Fire Practice Techniques, which includes demonstrations of practice techniques, is available from The American Organist: 212/870-2311, ext. 4318.



Ortloff Opus 1, St. Joseph's Catholic Church, Penfield, New York (photo credit: Len Levasseur)

**Ortloff Organ Company, LLC,
Brookline, Massachusetts
Opus 1 – 2016
In collaboration with Russell &
Company Organ Builders
St. Joseph's Catholic Church,
Penfield, New York**

From the builder

Organbuilders will likely say how their first contract was the hardest, or certainly one of the hardest, to procure. And why not? Spending a great deal of money on a product built by somebody with no previous track record is, in a word, insanity. But churches are necessarily in the faith business, and it was certainly an act of faith by St. Joseph's Church to entrust my company to build this instrument, our Opus 1.

The road to Opus 1 began long before St. Joseph's contacted me, long before I could even reach the pedals the first time I played a pipe organ at age four—a single chord on the 1933 Kimball at Trinity Episcopal Church in Plattsburgh, New York, after midnight Mass on Christmas Eve. That one chord began a fascination with the pipe organ that led to the decision in my teenage years, while working for Stephen Russell, to devote my life to this craft. Nine years of training at Russell & Company, further work for C. B. Fisk, Inc., and Spencer Organ Company, and six years at the Eastman School of Music and University of Rochester provided a broad range of experience that has informed how I play and how I wish to build. By 2014, I saw an opportunity to fulfill a dream of running my own shop

and founded Ortloff Organ Company, LLC. Within just a few weeks, I was surveying St. Joseph's Church in Penfield, preparing to draft my first proposal for a new pipe organ.

In 2013, St. Joseph's received a generous bequest specifically to enrich the musical life of the parish. This happy event led to a decision to commission a new pipe organ, which would replace a failing 30-year-old electronic. Nathan Davy, the director of music and a fellow Eastman alum, approached me about the project, and from there he championed my firm, expressing faith in my ability to produce a high-quality instrument of distinction.

This abundance of faith was, however, fully sighted, and St. Joseph's requested that the contract be co-signed by an established organbuilder to provide a level of security in the project's success. It was only logical that I should collaborate with my mentor Steve Russell, to which Steve enthusiastically agreed, and we began discussing the instrument's mechanical and tonal design shortly after my initial visit. This particular show of faith was perhaps the most important. Knowing my training and ability better than anyone, Steve's tacit "You can do this. You're ready. It's time," propelled me forward with confidence and excitement.

Distilling many musical requirements into 18 stops, particularly within a fixed budget and limited space, is naturally a challenge. Moreover, working in the shadow of our alma mater, Nathan and I were all too aware of the scrutiny the organ would receive, adding pressure

to how the stoplist, scaling, and tonal approach were developed. But a suburban Catholic parish is not the academy, and my vision for the instrument was that it need make no apology for serving its liturgical requirements first and last. In the broad picture, the organ should subscribe to certain guiding principles. As much as possible, slider chests are used, for simplicity of mechanism, the benefits of tone-channel chests, and the honesty they enforce in design. Chorus work should be silvery and bright but not shrill, made of a high-lead alloy, and supported by amply scaled, warm 8' tone. Reeds are ideally placed on higher pressure for improved speech, better tuning stability, and noble power. Applying these principles to St. Joseph's, seating about 600, we strove to create an ensemble that would have plenty of energy and clarity without being unduly powerful. It should lead without overwhelming, not only a largely volunteer choir, but also occasionally reluctant congregational singing. The color palette should tend unapologetically toward the romantic, but be based firmly in sparkling classical choruses.

While organs of this size are often treated essentially as giant one-manuals spread over two keyboards, the architecture of St. Joseph's necessitated the two manual divisions being too physically divided for that kind of approach. Furthermore, the ultimate design felt more honest; a few Swell stops are duplexed to the Great for accompanimental variety, but otherwise each division is independent, with its own chorus. While the organ's original design included an

independent Swell 8' Diapason, a funding shortfall necessitated its elimination, as well as independent Pedal registers, a Clarinet on the Great, and mutation bass octaves. In turn, we modified the design of the Chimney Flute and Viola, and repitched the Swell mixture lower, introducing 8' tone by treble C.

In these and many other details throughout the design process, Nathan, Steve, and I found ourselves largely on the same page. Thus it was a jolt when, shortly after signing the contract in November 2014, Nathan accepted the position of assistant organist at the Basilica of the National Shrine of the Immaculate Conception in Washington, D. C. Happily, Nathan's successor, Jacob Fuhrman, picked right up where Nathan left off and has proven to be just as collaborative as his predecessor.

Built in 1967, St. Joseph's wasn't designed with a pipe organ in mind. Its low ceilings, quirky acoustics, and lack of obvious location for an instrument all contributed to the challenge of layout and visual design. Fortunately, the church was amenable to placing the organ front and center, giving it the best possible advantage. My older brother, Buffalo architect Chris Ortloff, Jr. developed a striking multi-tiered design of flamed and polished copper, with gentle curves and multiple layers. The façade also creates a useful arcade between sacristy and church, integrating into the room in an organic way. Great care was taken to maintain focus on the altar and to complement, not compete with, the gold mosaic surrounding the crucifix.

Ortloff Organ Company, LLC, Opus 1

St. Joseph's Catholic Church, Penfield, New York

GREAT

16'	Bourdon (Pedal/Swell)	
8'	Diapason (1–12 façade)	61 pipes
8'	Harmonic Flute	61 pipes
8'	Viola (Swell)	
8'	Chimney Flute (Swell)	
4'	Octave	61 pipes
2'	Fifteenth	61 pipes
1½'	Mixture III–IV	204 pipes
8'	Trumpet*	61 pipes
	Great 16	
	Great Off	
	Great 4	
	Swell to Great 16	
	Swell to Great	
	Swell to Great 4	

SWELL

16'	Bourdon (tc) (from 8')	
8'	Chimney Flute*	61 pipes
8'	Viola*	61 pipes
8'	Viola Celeste (tc)	49 pipes
4'	Principal	61 pipes
4'	Flute*	61 pipes
2½'	Nazard (tc)	49 pipes
2'	Flute* (ext 4')	12 pipes
1½'	Tierce (tc)	49 pipes
2'	Mixture IV	244 pipes
8'	Trumpet*	61 pipes
8'	Oboe*	61 pipes
	Tremulant	
	Swell 16	
	Swell Off	
	Swell 4	

PEDAL

32'	Resultant (Bourdon)	
16'	Principal (1–34 façade)	56 pipes
16'	Bourdon*	44 pipes
8'	Octave (ext 16')	
8'	Bourdon* (ext 16')	
8'	Chimney Flute (Swell)	
4'	Choral Bass (ext 16')	
32'	Harmonics (Trombone/derived)	
16'	Trombone* (ext Great)	12 pipes
8'	Trumpet (Great)	
	Great to Pedal	
	Great to Pedal 4	
	Swell to Pedal	
	Swell to Pedal 4	

18 stops, 24 ranks, 1,390 pipes

¾" wind pressure throughout
 5" wind pressure
 8 general pistons
 8 divisional pistons per division
 300 memory levels



Nathan Davy performing at the organ's dedication, with current director of music Jacob Fuhrman (photo credit: Jim Gulley)



The 5-stop low-pressure section of the Great division (photo credit: Jonathan Ortloff)

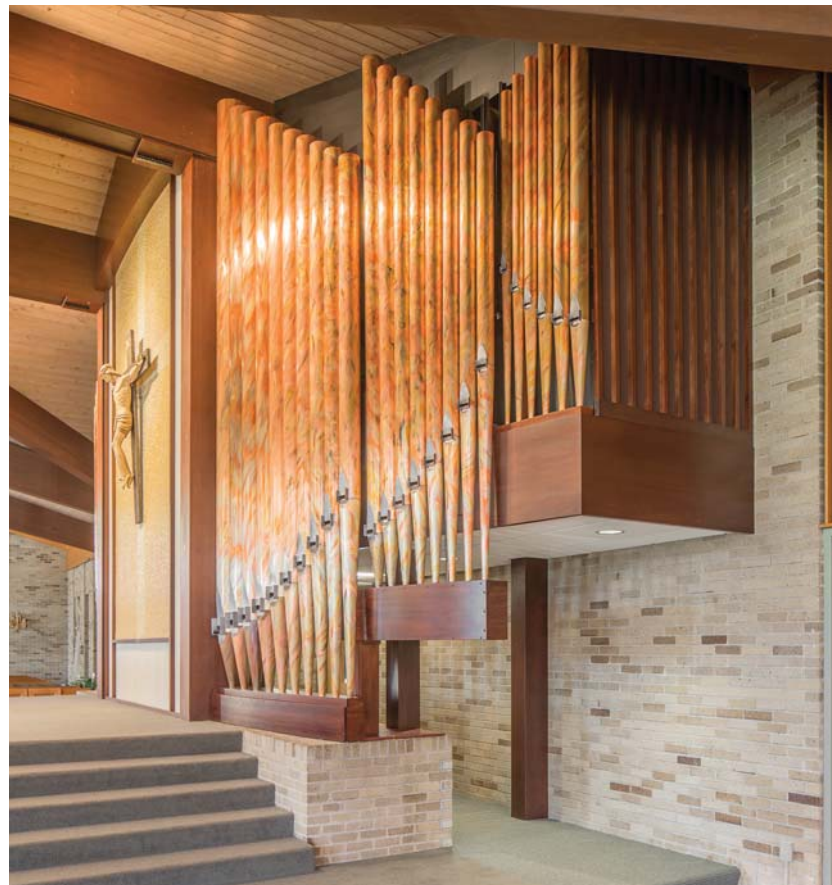


The 10-stop Swell division, with separate low and high-pressure sections (photo credit: Jonathan Ortloff)

Behind the façade, the organ proper is arranged on a new, single-level, 37'-wide platform. The wind system lives in the center, with Great and Pedal to the congregation's left and Swell on the right. Two fields of shutters direct tone both down the nave and into the south transept, where the choir sits. Electric-slider chests form the basis of the chassis, with electric and electro-pneumatic chests serving bass pipes and unit registers.

Of the organ's 18 voices, six are vintage ranks, including reeds, wood flutes, and strings. All have been restored and revoiced. New flue pipes, built in the Russell & Co. shop, are made from a 94% lead alloy to promote warm, singing tone. Reed renovation and voicing was carried out by the Trivo Company, who also built a new 16' Trombone of generous scale. A somewhat higher pressure is employed for the reeds, allowing a warm, rich voicing style.

Construction began in August 2015, with a deadline to have at least part of the new organ playing by Easter 2016. To ensure an installation process as free as possible from complication, everything



On each side, the multi-level façade creates an arcade leading to the sacristy (photo credit: Len Levasseur)

was pre-erected and tested in our shop. On a twenty-below-zero Valentine's Day, 2016, a truck left Waltham, Massachusetts, bound for Penfield with the Great and Pedal. Amory Atkins, Terence Atkin, and Dean Conry brought their signature steam-shovel efficiency to the installation, accomplishing in 10 days what I thought would take three weeks. By Holy Week, five stops of the Great and the Pedal divisions were playing, and much of the Swell mechanism was in place. Over the next few months, the remainder came together in the shop, with final installation in May and tonal finishing completed by early August. Much beloved by his former parish, Nathan Davy returned to dedicate the organ on September 9. His careful thinking about repertoire demands during the design phase paid off in a colorful, varied program that made the instrument seem far larger than its actual size.

This project brought together both the seasoned and the newcomer. Bart Dahlstrom, Ortloff Organ Company's first employee, flunked retirement at age 62 when he decided to join his woodworking skills to his organ-playing talents and become an organbuilder. His steady hand, impeccable work, and unfailing cheer have been a blessing throughout the project. Andrew Gray, a precocious 16-year-old son of an organist and a singer, had expressed interest in organbuilding for a few years; he came on as a summer employee in 2015. His meticulous wiring and pipe racking speak to his quiet diligence. Kade Phillips, an MIT student, lent help when not busy studying computer science 80 hours a week. Robert Poovey, organist-choirmaster at St. Paul's Episcopal Church in Rochester, and someone with not a little of the organbuilding bug himself, provided generous local assistance for installation and some of the tonal finishing. And Jonathan Ambrosino helped in scratch-tuning the organ on Labor Day, four days before its dedication.

Finally, the support from Steve Russell's shop has been vital, principally in the construction of the console and 971 of the organ's 1,390 pipes—each meticulously handcrafted. An organ's soul lies in its pipes, and these are gorgeous indeed.

Steve himself provided the sober foundation of over 40 years' experience in all aspects of design and construction and was invaluable in helping me to shape the instrument's final sound, both in shop and site voicing.

On behalf of the 14 people who had a hand in crafting this instrument, my thanks go to St. Joseph's Church, and especially to its pastor, Fr. Jim Schwartz, for the vision not only to commission a pipe organ, but for putting faith in untried quarters. He and members of St. Joseph's offered generous support and hospitality at every turn. It is my hope that the faith this parish demonstrated in all of us will be repaid by generations of faithful service from this instrument, our proud Opus 1.

—Jonathan Ortloff

Personnel Ortloff Organ Company:

Bart Dahlstrom
Andrew Gray
Jonathan Ortloff
Kade Phillips

Russell & Company:

Mayu Hashigaya Allen
Paul Elliott
Erik Johansson
Carole Russell
Stephen Russell

From the former director of music

I remember the beginning of the organ project at St. Joseph's very clearly. I was in the church office kitchen, making tea, when Father Jim Schwartz walked in and said, "We need a new pipe organ. You should go talk to some organ builders." How often does it happen that the pastor approaches the organist about a new instrument?! Though not entirely without context—the church's electronic instrument was old and ailing (a few months later it caught fire during a funeral)—I was still dreaming wistfully of a pipe organ and considering how to broach the issue persuasively.

Among those from whom we sought a proposal was Jonathan Ortloff. Jon and I had been at Eastman together, and I had been his assistant when he was one of

the organ department's staff technicians. I knew his work ethic, and I knew his preferences and values in organ sound. Upon receiving his proposal, we were taken with both the tonal and physical design. Each voice would be able both to stand on its own and to contribute uniquely to the united chorus. The façade would adorn the front of the church, catching the eye, but directing attention to the altar.

Now, Jon would be among the first to grant that to sign a contract with an unproven organ builder is not without a certain amount of risk. The parish was mindful of that risk, but two factors allayed our concern. The first was my above-mentioned firsthand knowledge of Jon and his work. The second was that Stephen Russell, with whom Jon had apprenticed, and whom I knew by reputation, had agreed to work alongside of Jon throughout the project. It was Jon and Steve's combined presentation to the Parish Pastoral Council on a memorable night in the summer of 2014 that won over the hearts of the parish and persuaded us that we would be in good hands.

I could not have been more pleased with the completed instrument when I first played it in September. Never have I seen flamed copper so well integrated into a church's interior architecture. The broad richness of the foundations fills the room, the mixtures add clarity and brilliance without stridency, and the reeds balance smoothness of tone with a prevailing warm effulgence. This is an instrument perfectly suited to congregational and choral accompaniment, but also fully capable of realizing a wide variety of organ repertoire in a thoroughly satisfying way. It is my sincere hope that it is the first of many.

—Nathan Davy

From the current director of music

Our organ's arrival over the past six months has fulfilled my hopes and expectations of almost two years. When I began my work at St. Joseph's in March 2015, the contract had already been signed, the stoplist was finalized, and design had begun. I am as fortunate as an organist can be, enjoying a world-class new organ without having had to do any of the groundwork—convincing committees, raising funds, and the like.

It was exciting for me, as a relatively early-career musician, to work with an organbuilder who is at a similar point in his own career. The entire church staff enjoyed Jonathan's sincere, energetic love for the organ. His combination of youth, expertise, and passion helped give St. Joseph's parishioners confidence that our art has a future.

Those of our parishioners who were at the dedicatory recital had an epiphany singing a hymn with a large audience of organists and chorists—this organ really sings, and it supports full, vibrant congregational singing. The choruses are bright without ever losing gravity. The reeds are penetrating, yet admirably vocal. The console is extremely comfortable and manageable, and it is light enough that one person can move it easily in just a few minutes: I can play from the middle of the church whenever I want to, which helps tremendously for preparing performances. The physical design of the organ, with its outward-radiating flamed copper façade, draws the eye to the altar, complementing both the shape of the building and the color profile of its stained-glass windows. I couldn't be more pleased with this instrument.

—Jacob Fuhrman

Cover photo: Len Levasseur

New Organs

Juget-Sinclair Organbuilders, Montréal, Québec, Opus 42 Christ the King Catholic Church, Dallas, Texas

During a visit to his hometown of Winston-Salem, North Carolina, Henry McDowell, director of music at Christ the King Catholic Church in Dallas, visited Jack Mitchener and played his two-stop Juget-Sinclair practice organ. This piqued McDowell's interest in the organbuilders. Shortly thereafter, he visited the workshop with Jesse Eschbach, and the ensuing dialogue began the process of commissioning the largest Juget-Sinclair organ built to date. Involved in the project were Monsignor Donald Zimmerman, pastor at Christ the King, Henry McDowell, and Jesse Eschbach, as consultant.

Envisioned as an instrument of fifty-eight stops across three manuals and pedal with mechanical action and an aesthetic of French Romantic inspiration. From the outset, there were a few design challenges that needed to be addressed. The west gallery could not support the weight of the instrument and space for the choir could not be reduced. There was ample room in the chambers alongside the gallery, but it was desired that the organ sound as directly as possible into the nave and not as though it was speaking from the chambers.

The plan took shape along the following lines: the Grand-Orgue and Pédale divisions would be placed on the back wall on a steel frame whose weight was not supported by the gallery. Furthermore, both the Positif and Récit divisions would be enclosed symmetrically, situated partially in the chambers, on either side of the loft. These divisions, however, were extended beyond the chambers and angled to speak more directly into the nave, the space deeper inside the chambers being reserved for the lowest octaves of the 32' ranks. The windchests are placed on one level (with the exception of the offset chests

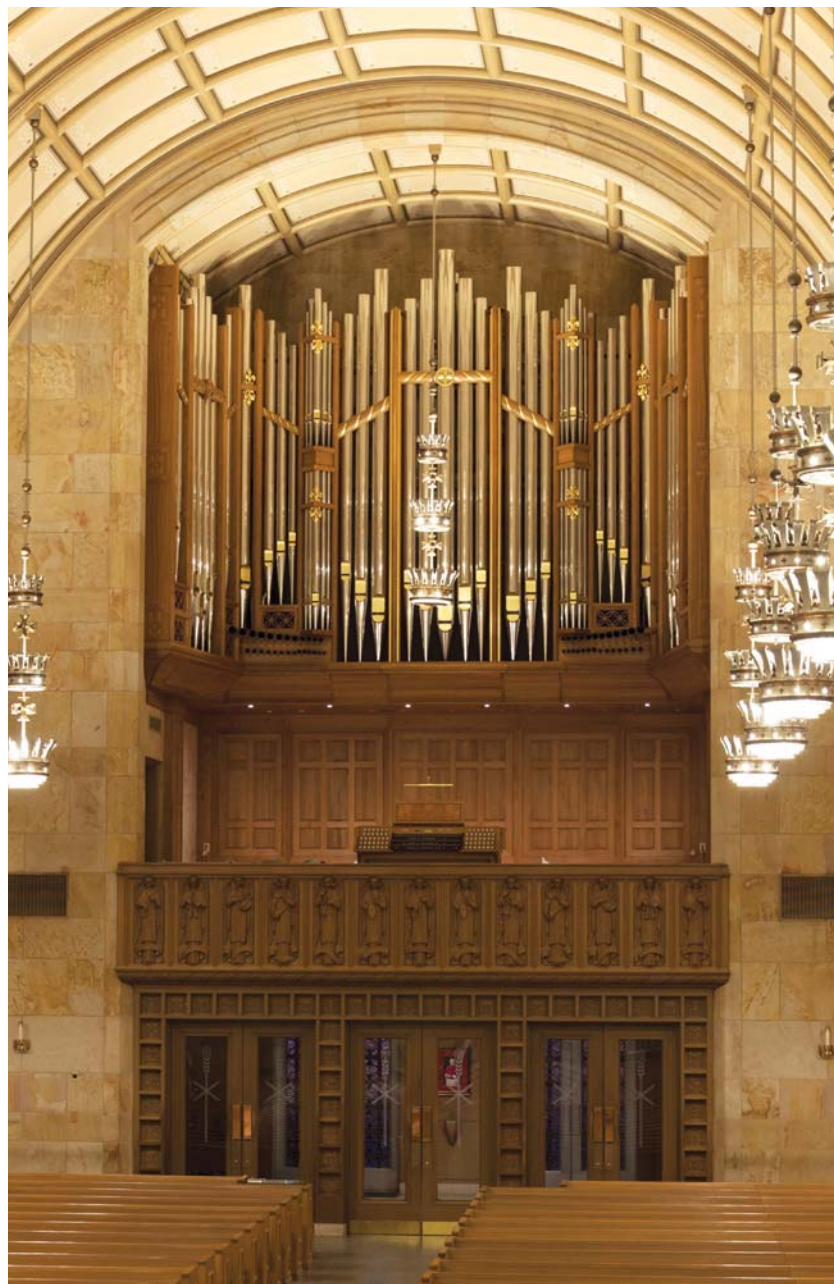


The gallery of Christ the King Church

of the Grand-Orgue), promoting more stable intonation. The console would be detached with carbon-fiber trackers running to all divisions on each of the three walls under a newly built oak floor.

The tonal aesthetic is inspired by the French Romantic tradition, but adapted for modern North American liturgical requirements, for the specific culture of the parish, and for the acoustics of the building. The reeds are brilliant, yet not overwhelming. The flues are vivid and clear, with a variety of colors, yet their power on the whole is not excessive. With reeds drawn in all divisions, the instrument delivers a French symphonic sound with glorious power and richness, profoundly undergirded by a 32' Bombarde. Yet, for choral accompaniment, the instrument has a wide palette of rich colors and dynamics.

The church requested that the project include both a continuo organ and an antiphonal division meant to accompany the cantor. The workshop



Juget-Sinclair Opus 42, Christ the King Catholic Church, Dallas, Texas

proposed that these two be combined such that the continuo organ (with flutes 8' and 4' and a doublette) could be playable from the main console and function as the antiphonal division. The continuo organ is softer than the gallery organ, to be certain, but it provides a delightful and effective foil to the main instrument nevertheless.

There were three further challenges to overcome for which a common solution was found: how to render the continuo instrument playable from the loft, how to lighten the key action on a rather large instrument, and how to isolate the wind supply for the bass extensions in the Pédale division. For each of these challenges electricity was the solution. The continuo organ can be connected to the Positif manual by outlets in the chancel. On the manual divisions, the lowest octaves of the 8' and 16' stops are wound on electro-pneumatic motors based on the nineteenth-century French *Schmoll et Moll* system. In the Pédale division, pipes of the extended stops are wound electro-pneumatically on individual pallets.

There was another challenge foreseen for the instrument's installation: the sag in the steel beams that would occur once the weight of the instrument was placed on it. So, once the frame was in place, cables were anchored to the floor and the beams and brought under a tension equivalent to the weight of the instrument. Everything above the beams—casework, windchest, pipes, and wind system—was installed first, and when the beams were supporting their full weight, the cable

tension was released. Once the cables were removed, everything below the beams—lower casework, trackers, and risers—was installed.

In addition to being the largest instrument built by Juget-Sinclair to date, Opus 42 is also their first instrument with three manuals, the first to have a 16' façade, the first to use electro-pneumatic offsets in the lowest octaves, the first to be built on a steel frame, and the first new instrument to use carbon-fiber trackers. It is also the first instrument to be built with Robin Côté as a full one-third partner in the firm. Working at the shop for almost 15 years, he shared fully in the project at all levels—concept, design work, and voicing.

—David Szanto
Montréal, Québec, Canada

Photo credit: Robin Côté

Juget-Sinclair Organbuilders, Opus 42

Christ the King Catholic Church, Dallas, Texas

Grand-Orgue (Manual I)	
16' Montre	8' Voix céleste
8' Bourdon	4' Prestant
8' Montre	4' Flûte octaviante
8' Salicional	2½' Nazard
8' Bourdon	2' Octavin
8' Flûte harmonique	1½' Tierce
4' Prestant	Plein Jeu III-V
4' Flûte ouverte	16' Basson
2½' Quinte	8' Trompette
2' Doublette	8' Basson-Hautbois
Fourniture IV	8' Voix Humaine
Cymballe III	4' Clairon
Cornet V	Tremulant
16' Bombarde	
8' Trompette	Pédale
8' Trompette en chamade	32' Bourdon
4' Clairon	16' Soubasse
	16' Contrebasse
	8' Principal
Positif expressif (Manual II)	8' Bourdon
8' Principal	4' Prestant
8' Bourdon	4' Flûte
8' Dulciane	32' Bombarde
8' Unda Maris	16' Bombarde
4' Prestant	8' Trompette
4' Flûte à cheminée	
2½' Nazard	Couplers
2' Doublette	II/I – III/I – III/II
1½' Tierce	I/P – II/P – III/P
1½' Larigot	
Fourniture V	Clochettes
16' Clarinette basse	58-note keyboards
8' Cromorne	30-note pedalboard
8' Trompette	Mechanical action
4' Clairon	Electric stop action
Tremulant	400 memory levels
Récit expressif (Manual III)	Continuo organ
16' Bourdon	8' Bourdon
8' Flûte traversière	4' Flûte
8' Cor de nuit	2' Doublette
8' Viole de gambe	

*Merry
Christmas*
and
Happy New Year

From the Staff of
THE DIAPASON

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

Britten, *Ceremony of Carols*; St. Thomas Church Fifth Avenue, New York, NY 5:30 pm
New York Philharmonic, Handel, *Messiah*; Lincoln Center, New York, NY 7:30 pm
Richard Benedum & William Holt; Christ Episcopal, Bradenton, FL 12:15 pm
Emmanuel Arakelian; Cathedral-Basilica of St. Louis, New Orleans, LA 6 pm

16 DECEMBER

Chorus Pro Musica; Old South Church, Boston, MA 8 pm
Christmas Angelicus; St. Michael's Church, Litchfield, CT 7:30 pm
David Simon; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
New Amsterdam Singers; Advent Lutheran, New York, NY 8 pm
American Boychoir; Christ Church, Easton, MD 7:30 pm
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Indianapolis Symphonic Choir, Festival of Carols; Palladium, Center for Performing Arts, Carmel IN 8 pm
Cathedral Ringers Handbell Ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Chicago a cappella; North Central College, Naperville, IL 7:30 pm

17 DECEMBER

Christmas concert; Emmanuel Church, Boston, MA 3 pm
Holiday concert; First Congregational, Shrewsbury, MA 4 pm
Christmas Angelicus; St. Patrick-St. Anthony Church, Hartford, CT 7:30 pm
Lessons & Carols; St. Thomas Church Fifth Avenue, New York, NY 4 pm
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 5 pm
Indianapolis Symphonic Choir, Festival of Carols; Palladium, Center for Performing Arts, Carmel IN 3 pm, 8 pm
Tower Brass; Fourth Presbyterian, Chicago, IL 5 pm
Chicago a cappella; Rockefeller Memorial Chapel, Chicago, IL 8 pm
Bella Voce; St. Procopius Abbey, Lisle, IL 7:30 pm

18 DECEMBER

Britten, *Ceremony of Carols*; St. Paul's Church, Cambridge, MA 3 pm
Christmas Angelicus; Salisbury Congregational, Salisbury CT 4 pm
Bach, *Magnificat*; First Church of Christ, Wethersfield, CT 4 pm
Lessons & Carols; Cathedral of All Saints, Albany, NY 2:30 pm
Handel, *Messiah*, Britten, *Ceremony of Carols*; Madison Avenue Presbyterian, New York, NY 3 pm
Lessons & Carols; St. Thomas Church Fifth Avenue, New York, NY 4 pm
New Amsterdam Singers; Advent Lutheran, New York, NY 4 pm
Lessons & Carols; Holy Trinity Catholic Church, New York, NY 7 pm
Christmas Lessons & Carols; Zion Episcopal, Wappingers Falls, NY 4:30 pm
Ivan Bosnar & Marko Pranic; United Church, Canandaigua, NY 7 pm
Pittsburgh Camerata; Shadyside Presbyterian, Pittsburgh, PA 3 pm
Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am

Moravian Christmas Lovefeast; Brevard-Davidson River Presbyterian, Brevard, NC 4 pm

Christopher Jacobson, works of Bach; Duke Chapel, Durham, NC 5 pm
Advent Lessons & Carols; St. John's Church, Savannah, GA 10:30 am
Coro Vocati; All Saints' Episcopal, Atlanta, GA 3 pm

Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Indianapolis Symphonic Choir, Festival of Carols; Palladium, Center for Performing Arts, Carmel IN 3 pm
Lessons & Carols; Calvary Episcopal, Louisville, KY 7 pm

Lessons & Carols; Cathedral Church of the Advent, Birmingham, AL 3 pm

James Fackenthal, carillon; St. Chrysostom's Episcopal, Chicago, IL 3 pm

Daniel Segner; Loyola University, Chicago, IL 3 pm

James Russell Brown; Holy Name Cathedral, Chicago, IL 3:30 pm

Bella Voce; Arts Center of Oak Park, Oak Park, IL 3:30 pm

Chicago a cappella; Pilgrim Congregational, Oak Park, IL 4 pm

20 DECEMBER

Ray Cornils, with brass, handbells, and chorus; Merrill Auditorium, Portland, ME 7:30 pm

21 DECEMBER

Oratorio Society of New York, Handel *Messiah*; Carnegie Hall, New York, NY 8 pm
Candlelight Vespers; Shadyside Presbyterian, Pittsburgh, PA 7 pm

Regina Pozzi; Old Salem Museums & Gardens, Winston-Salem, NC 12 noon

Betty Jo Couch; Advent Lutheran, Melbourne, FL 12 noon

22 DECEMBER

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

Advent cantata; St. Mary's Chapel, St. John's Church, Savannah, GA 5:05 pm

23 DECEMBER

Katherine Meloan; St. Malachy's Catholic Church, New York, NY 6:30 pm

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

24 DECEMBER

Lessons & Carols; St. Paul's Church, Cambridge, MA 3 pm

Lessons & Carols; St. Thomas Church Fifth Avenue, New York, NY 4 pm

28 DECEMBER

Frances Burmeister; Old Salem Museums & Gardens, Winston-Salem, NC 12 noon

31 DECEMBER

Cathedral Choir; Cathedral of St. John the Divine, New York, NY 7 pm

William Trafka; St. Bartholomew's Episcopal, New York, NY 11 pm

C. Ralph Mills, New Year's concert; Basilica of the Co-Cathedral of the Sacred Heart, Charleston, WV 7 pm, 8 pm

1 JANUARY

Christopher Brunt; St. Patrick's Cathedral, New York, NY 3:15 pm

5 JANUARY

Evensong; Emmanuel Church, Chestertown, MD 6 pm

6 JANUARY

Epiphany Procession; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm

Rook; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

Karen Beaumont, with soprano and horn; Grace Lutheran, Milwaukee, WI 5 pm

8 JANUARY

James Kealey; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Anthony Rispo; Cathedral of All Saints, Albany, NY 2:30 pm; 3 pm Evensong

Christopher Jacobson, works of Bach; Duke Chapel, Durham, NC 5 pm

The Chenault Duo; Advent Lutheran, Melbourne, FL 3 pm

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Park Ridge, IL
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20 UNDER 30

Calendar

9 JANUARY

Jonathan Rudy; West End United Methodist, Nashville, TN 7:30 pm

10 JANUARY

Gianni della Vittoria; Central Synagogue, New York, NY 12:30 pm
Westminster College Choir; All Saints' Episcopal, Atlanta, GA 7:30 pm
James Bobb; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

13 JANUARY

Katelyn Emerson; Trinity Church, Boston, MA 12:10 pm
TENET; Tenri Cultural Institute, New York, NY 7 pm, 9 pm
David Lang; Emmanuel Church, Chestertown, MD 7:30 pm
Savannah Baroque; St. John's Church, Savannah, GA 12 noon, 7 pm
Jeremy Filsell; St. Boniface Episcopal, Sarasota, FL 7 pm
Paul Jacobs, with orchestra; Peristyle, Toledo Museum of Art, Toledo, OH 8 pm

14 JANUARY

Cappella Festiva Chamber Choir; Christ Episcopal, Poughkeepsie, NY 4:30 pm
Paul Jacobs, with orchestra; Peristyle, Toledo Museum of Art, Toledo, OH 8 pm

15 JANUARY

Katelyn Emerson; Church of the Advent, Boston, MA 4:30 pm
Peter Richard Conte; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Edward Taylor; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Alex Ashman; First United Methodist, Hershey, PA 3 pm
Simon Johnson; First Presbyterian, Pompano Beach, FL 4 pm
David Ritter; Loyola University, Chicago, IL 3 pm

17 JANUARY

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

19 JANUARY

Aaron David Miller; Toledo Museum of Art, Toledo, OH 7 pm
Chelsea Chen; Northminster Baptist, Jackson, MS 7:30 pm

20 JANUARY

Mary Pan; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Nathan Laube; United Church of Canandaigua, Canandaigua, NY 7 pm
Andrew Scanlon; St. Michael's Episcopal, Raleigh, NC 7:30 pm
David Enlow; St. Petersburg College, St. Petersburg, FL 7:30 pm
+Craig Cramer; Basilica of the Sacred Heart, Notre Dame, IN 8:15 pm

21 JANUARY

Yale Schola Cantorum; Christ Church, New Haven, CT 7:30 pm

22 JANUARY

Gabriel Benton; Marquand Chapel, Yale Divinity School, New Haven, CT 5 pm
John Paul Farahat; St. Patrick's Cathedral, New York, NY 3:15 pm
Ian Tomesch; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Jeffrey Brillhart & Edward Landin, harpsichord, with oboe, flute, & cello; Bryn Mawr Presbyterian, Bryn Mawr, PA 2 pm
Christopher Jacobson, works of Bach; Duke Chapel, Durham, NC 5 pm
Katherine Meloan; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Dexter Kennedy; Christ Episcopal, Bradenton, FL 4 pm
Choral Evensong; Calvary Episcopal, Louisville, KY 5:30 pm
Timothy Strand; Como Park Lutheran, St. Paul, MN 4 pm

23 JANUARY

Derrick Meador; Presbyterian Homes, Evanston, IL 1:30 pm

24 JANUARY

Kent Tritle; Cathedral of St. John the Divine, New York, NY 7:30 pm
Chelsea Chen; Valparaiso University, Valparaiso, IN 1:30 pm masterclass, 7:30 pm recital

Dean Billmeyer; Church of St. Louis, King of France, St. Paul, MN 12:35 pm
Tom Ferry; Como Park Lutheran, St. Paul, MN 4 pm

26 JANUARY

Choir of St. Luke-in-the-Fields, St. Luke-in-the-Fields Episcopal, New York, NY 8 pm

27 JANUARY

University of Alabama at Birmingham Concert Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm
Daryl Robinson; St. James Episcopal, Fairhope, AL 7 pm

28 JANUARY

Stephen Tharp; Spivey Hall, Clayton State University, Atlanta, GA 3 pm
Paul Jacobs; Prince of Peace Lutheran, Clearwater, FL 3 pm

29 JANUARY

Superbell XXV; First Church of Christ, Wethersfield, CT 4 pm
Choral Evensong; St. John's Episcopal, West Hartford, CT 5 pm
Alessandro Pittorino; St. Patrick's Cathedral, New York, NY 3:15 pm
Gordon Turk; Christ Church, Easton, MD 4 pm

Thomas Murray; Duke Chapel, Duke University, Durham, NC 5 pm

Epiphany Lessons & Carols; Cathedral of St. Luke & St. Paul, Charleston, SC 6 pm

Nathan Laube; Christ Church, Pensacola, FL 4 pm

Ken Cowan, with **Lisa Shihoten**, violin; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

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

Highland Consort, Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

Bach, *Cantata 14*; Grace Lutheran, River Forest, IL 3:45 pm

Irene Beethe; Zion Lutheran, Wausau, WI 3 pm

31 JANUARY

Christopher Stroh; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

UNITED STATES

West of the Mississippi

15 DECEMBER

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

Patrick Parker; St. David's Episcopal, Austin, TX 12 noon

16 DECEMBER

Augustana College Christmas Vespers; St. Andrew's Lutheran, Mahtomedi, MN 7 pm

Philip Manwell; Trinity Episcopal, Reno, NV 12 noon

17 DECEMBER

Orpheus Chamber Singers; St. Thomas Aquinas Catholic Church, Dallas, TX 7 pm

Christmas concert; Trinity Episcopal Cathedral, Portland, OR 7 pm

Angela Kraft Cross; Legion of Honor Museum, San Francisco, CA 4 pm

18 DECEMBER

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

Lessons & Carols; Church of the Incarnation, Dallas, TX 5 pm

Christmas concert; Highland Park United Methodist, Dallas, TX 6 pm

Christmas concert; Lovers Lane United Methodist, Dallas, TX 6 pm

Orpheus Chamber Singers; Episcopal School of Dallas, Dallas, TX 7 pm

Christmas concert; Highland Park Presbyterian, Dallas, TX 7 pm

Christmas concert; St. Paul's Episcopal, Burlingame, CA 4 pm

Angela Kraft Cross; Legion of Honor Museum, San Francisco, CA 4 pm

Robert Huw Morgan; Memorial Church, Stanford University, Stanford, CA 1:30 pm

Lessons & Carols; St. Mark's Episcopal, Berkeley, CA 4:30 pm

Advent Lessons & Carols; Cathedral of Christ the Light, Oakland, CA 5:30 pm

Calendar

19 DECEMBER
Dallas Bach Society, Handel, *Messiah*;
Meyerson Symphony Center, Dallas, TX
7:30 pm

20 DECEMBER
Dallas Bach Society, Handel, *Messiah*
Sing-a-long; Church of the Incarnation,
Dallas, TX 7:30 pm
Orpheus Chamber Singers; Custer Road
United Methodist, Plano, TX 8 pm
Todd Wilson; Segerstrom Concert Hall,
Costa Mesa, CA 7:30 pm

21 DECEMBER
Dallas Bach Society, Handel, *Messiah*;
St. Andrew United Methodist, Plano, TX
7:30 pm

23 DECEMBER
Lessons & Carols; St. Mark's Episcopal
Cathedral, Minneapolis, MN 7:30 pm

30 DECEMBER
James Welch; Tabernacle, Salt Lake
City, UT 12 noon

31 DECEMBER
Dallas Bach Society; Church of the In-
carnation, Dallas, TX 6 pm
James Welch; St. Mark's Episcopal,
Palo Alto, CA 8 pm

6 JANUARY
Paul Ellison; St. Mark's Episcopal,
Berkeley, CA 6 pm

7 JANUARY
Houston Baroque, works of Rheinberger;
Covenant Baptist, Houston, TX 7 pm

8 JANUARY
Ken Cowan; Fresno State University,
Fresno, CA 3 pm
Epiphany Lessons & Carols; Cathedral of
St. Mary of the Assumption, San Francisco,
CA 4 pm

11 JANUARY
Patrick Parker; Gloria Dei Lutheran,
Nassau Bay, TX 11 am

12 JANUARY
Ralph Johansen; St. Barnabas Luther-
an, Plymouth, MN 12:30 pm

13 JANUARY
David Higgs; St. Olaf College, North-
field, MN 7 pm
Joshua Stafford; Christ Church Episco-
pal, Little Rock, AR 8 pm
Ken Cowan; Bates Recital Hall, Rice
University, Houston, TX 7:30 pm

15 JANUARY
David Enlow; St. Philip's Episcopal,
Beeville, TX 3 pm

20 JANUARY
Ken Cowan; St. James Cathedral, Se-
attle, WA 7:30 pm

22 JANUARY
Isabelle Demers; Highland Park United
Methodist, Dallas, TX 6 pm
Evensong; St. Paul's United Methodist,
Houston, TX 4 pm
Christopher Houlihan; Grace Cath-
edral, San Francisco, CA 4 pm

27 JANUARY
Nathan Laube; Texas Christian Univer-
sity, Fort Worth, TX 7 pm
Renée Anne Louprette; Royal Lane
Baptist, Dallas, TX 7:30 pm

28 JANUARY
Janette Fishell, masterclass; First Unit-
ed Methodist, San Diego, CA 9 am

29 JANUARY
Robert Bates; University of St. Thomas,
Houston, TX 4 pm
Hymn festival; Episcopal Church of the
Transfiguration, Dallas, TX 5 pm
Peter Sykes; Southern Methodist Uni-
versity, Dallas, TX 7:30 pm
Janette Fishell; First United Methodist,
San Diego, CA 7 pm

INTERNATIONAL

17 DECEMBER
Ansgar Schlei; Willibrordi-Dom, Wessel,
Germany 6:30 pm

18 DECEMBER
Kurt Ison; St. Paul's Cathedral, London,
UK 4:45 pm
Bach, *Magnificat* and *Cantata 140*; Chan
Shun Concert Hall, Chan Centre for the
Performing Arts, Vancouver, BC, Canada
3 pm

24 DECEMBER
Peter Stevens, Messiaen, *La Nativité du*
Seigneur; Westminster Cathedral, London,
UK 3 pm

25 DECEMBER
Jean-Christophe Geiser; Cathedral,
Lausanne, Switzerland 5 pm

26 DECEMBER
Barry Jordan; Dom, Magdeburg, Ger-
many 3 pm

27 DECEMBER
Pavel Smolik; St. Martin Church, Bam-
berg, Germany 5:30 pm

31 DECEMBER
Michael Utz, with trumpet; Abteikirche,
Köln, Germany 8 pm

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Calendar

Jean-Christophe Geiser; Cathedral, Lausanne, Switzerland 11:45 pm

Jean-Baptiste Robin, with trumpet; Sankt Maria Kirche, Schramberg, Germany 9:30 pm

1 JANUARY

Ian Sadler; St. Paul's Cathedral, London, UK 4:45 pm

8 JANUARY

Simon Leach; Westminster Cathedral, London, UK 4:45 pm

Andrej Kouznetsov; Westminster Abbey, London, UK 5:45 pm

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

15 JANUARY

Christophe Guida; St. Paul's Cathedral, London, UK 4:45 pm

Ben Giddens; Westminster Cathedral, London, UK 4:45 pm

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

Kent Tritle, with cello; St. Thomas Reformed Church, St. Thomas, U.S. Virgin Islands 4 pm

18 JANUARY

Ingo Bredenbach; Stiftskirche, Tübingen, Germany 7 pm

22 JANUARY

Mark Keane; Westminster Abbey, London, UK 5:45 pm

29 JANUARY

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

Lessons & Carols

15 DECEMBER

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

17 DECEMBER

St. Thomas Church Fifth Avenue, New York, NY 4 pm

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

18 DECEMBER

Cathedral of All Saints, Albany, NY 2:30 pm

St. Thomas Church Fifth Avenue, New York, NY 4 pm

Holy Trinity Catholic Church, New York, NY 7 pm

Zion Episcopal, Wappingers Falls, NY 4:30 pm

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

St. John's Church, Savannah, GA 10:30 am

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

Church of the Incarnation, Dallas, TX 5 pm

St. Mark's Episcopal, Berkeley, CA 4:30 pm

Cathedral of Christ the Light, Oakland, CA 5:30 pm

23 DECEMBER

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

24 DECEMBER

St. Paul's Church, Cambridge, MA 3 pm

St. Thomas Church Fifth Avenue, New York, NY 4 pm

8 JANUARY

Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

29 JANUARY

Cathedral of St. Luke & St. Paul, Charleston, SC 6 pm

Organ Recitals

GEORGE BAKER, Loyola University, Chicago, IL, July 17: *Procession Royale*, Baker; Prelude (*Suite*, op. 5), Duruflé; Jésus, mon Sauveur béni (*Huits Chants de Bretagne*), Chant Héroïque (*Neuf Pièces*), Langlais; *Carillon de Bougival*, A. Alain; *Première Fantaisie*, JA 72, *Choral Cistercien*, J. Alain; *Impromptu (24 Pièces de Fantaisie)*, Vierne; *Berceuse à la mémoire de Louis Vierne*, Cocheureau, transcr. Baker; *Prelude on The Lone Wild Bird, Variations on Rouen*, Baker.

CHELSEA BARTON, St. James United Church, Montréal, QC, Canada, June 21: *Vorspiel (Vorspiel, Zwischenspiel, & Nachspiel aus der Vesper)*, Heiller; *Récit de Nazard (Livre d'orgue, Book IV)*, Hambraeus; *Liebest Jesu, wir sind hier*, BWV 731, Bach; *Zwischenspiel (Vorspiel, Zwischenspiel, & Nachspiel aus der Vesper)*, Heiller; *Basse de Cromorne (Livre d'orgue, Book IV)*, Hambraeus; *Was Gott tut, das ist wohlgetan*, Pachelbel; *O Jesu, wie ist dein Gestalt*, BWV 1094, Bach; *Récit de Tierce en taille (Livre d'orgue, Book IV)*, Hambraeus; *Nachspiel (Vorspiel, Zwischenspiel, & Nachspiel aus der Vesper)*, Heiller.

CHRISTOPH BULL, St. Mark's Episcopal Church, Philadelphia, PA, July 1: *Carillon de Westminster (Pièces de Fantaisie, Troisième Suite, op. 54, no. 6)*, Vierne; *A Minor Trance*, Bull; *Toccata and Fugue in d*, BWV 538, Bach; *Prelude on Rhosymedre*, Vaughan Williams; *Crown Imperial, Walton; German Folk Song Arrangement*, Bull; *Sheep May Safely Graze*, Bach, transcr. Biggs; *Toccata in d*, op. 59 no. 5, *Fugue in D*, op. 59 no. 6, Reger.

MATTHEW BULLER, First Presbyterian Church, Neenah, WI, July 27: *Fugue in a-flat*, WoO 8, Brahms; *Choral-Phantasia über Wachtet auf, ruft uns die Stimme*, op. 52, no. 2, Reger.

SAMUEL BUSE, First Presbyterian Church, Neenah, WI, July 7: *Jesu, meine Freude, Krebs; Praeludium in e*, BuxWV 142, Buxtehude; *Saluto Angelico (Cathedral Windows)*, Karg-Elert; *Introduction and Passacaglia in d*, Reger.

ADAM CHLEBEK, Church of Our Lady, Queen of Poland, Kraków, Poland, July 26: *Toccata in F*, BuxWV 147, Buxtehude; *Trumpet Voluntary*, Stanley; *Prélude, Fugue, et Variation*, op. 18, Franck; *Wachtet auf, ruft uns die Stimme*, BWV 645, Bach; *Gloria—Finale (Magnificat)*, op. 18, Dupré; *Toccata in Seven*, Rutter; *Dance of the Trumpets*, Bish; *Préambule, Berceuse, Carillon (24 Pièces en style libre)*, op. 31, Vierne; *Toccata*, Mushel.

DAVID CHRISTOPHER, St. Patrick's Cathedral, New York, NY, July 31: *Fanfares*, Hampton; *Go Down Moses*, Sowande; *Choral-Improvisation sur Victimae paschali laudes*, Tourmemire; *Solemn Prelude on a Theme by Thomas Tallis*, Near; *Carillon de Westminster (Pièces de Fantaisie, Troisième Suite, op. 54, no. 6)*, Vierne.

PHILIP CROZIER, Bazilica Întalarea Fecioarei Maria, Oradea, Romania, June 30: *Sonata V in D*, op. 65, no. 5, Mendelssohn; *O Mensch, beweine dein' Sünde gross*, BWV 622, Bach; *Unter der Linden grüne*, SwWV 325, Sweelinck; *Nun lob mein Seel, den Herren*, BuxWV 212, Buxtehude; *Toccata in E*, BWV 566, Bach; *Bergamasca (Fiori Musicali)*, Frescobaldi; *Festive Toccata*, Bédard.

Cathedral, Altenberg, Germany, July 28: *Impetuoso*, Wiedermann; *Herr Jesu Christ, dich zu uns wend*, BWV 655, Bach; *Aria*, JA 136, Alain; *Fantasia Choral No. 2 in f-sharp*, Whitlock; *Nun lob, mein Seel, den Herren*, BuxWV 212, Buxtehude; *Präludium in d*, op. 65, no. 7, *Pastorale*, op. 59, no. 2, Reger; *Conradus, Ferdinandi, Propertio Ferdinandi Ulterius*, Tablature of Jan z Lublina; *Fugue à 5, qui renferme le chant du Kyrie*, de Grigny; *Toccata in E*, BWV 566, Bach; *Hommage*, Bédard; *A Festive Voluntary*, Eben.

ISABELLE DEMERS, with Michael Jacobson, alto saxophone, Rice University, Houston, TX, June 22: *Chromatic Fantasy and Fugue*, BWV 903, Bach, transcr. Reger; *Fileuse (Suite Bretonne)*, Dupré; *Réverie: Hommage à Francis Poulenc*, Mayernik; *Humoresque: Hommage à Marcel Dupré*, op. 77, Laurin; *Phantasia über den Chorale Hallelujah! Gott zu loben*, op. 52, no. 3, Reger.

DAVID JONIES, Cathedral of the Epiphany, Sioux City, IA, June 15: *Praeludium in E*, BuxWV 141, Buxtehude; *Partita on Christ, der du bist der helle Tag*, Bach; *Tiento partido de mano derecho de 1º Tono*, Cabanilles; *March on a Theme by Handel*, op. 15, Guilman; *Pavane—Dance Liturgique*, Proulx; *Sonata II*, op. 60, Reger.

NATHAN LAUBE, Girard College Chapel, Philadelphia, PA, June 28: *Fanfare*, Cook; *Lullaby (Suite No. 2)*, Hampton; *Chromatic Fantasia und Fuge*, BWV 903, Bach, transcr. Reger; *Pastorale*, Roger-Ducasse; *Introduction, Passacaglia, and Fugue*, Willan.

ANNIE LAVER, Highway Tabernacle Church, Philadelphia, PA, June 28: *Marche Pontificale (Sonata No. 1 in d)*, Lemmens; *Träumerei (Scenes from Childhood)*, op. 15, Schumann, transcr. Eddy; *Allegretto (Sonata IV, op. 65, no. 4)*, Mendelssohn; *The Holy*

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Night, Buck; *Concert Variations on the Austrian National Hymn*, op. 16, Attrup.

LUDGER LOHMANN, St. Philip Presbyterian Church, Houston, TX, June 20: *Fantasia und Fuge in g*, BWV 542, Bach; *Choralfantasia 'Nun freut euch, lieben Christen gmein'*, Buxtehude; *Chorale-Prelude on Bethold*, Chen; *Choralvorspiel und Fuge über O Traurigkeit, o Herzeleid*, Brahms; *Präludium und Fuge über BACH*, Liszt.

KIMBERLY MARSHALL, Christ Church Christiana Hundred, Wilmington, DE, June 30: *Toccata VII (Apparatus Musico-Organisticus)*, Muffat; *Ciacona in e*, BuxWV 160, Buxtehude; *Maria zart*, Schlick; *Ballo del Granduca*, Sweelinck; *Præambulum super mi*, Redeunt in mi (*Buxheimer Orgelbuch*); *Passacaglia (Sonata VIII in e*, op. 132), Rheinberger.

KENRICK MERVINE, with Barbara Mervine, vocalist, Epiphany Episcopal Church, Denver, CO, June 3: *Palladio*, Jenkins; *Prelude and Fuge in a*, BWV 543, Bach; *Blessed Assurance*, Hebble; *Concerto di Camera in g*, TWV 43, Telemann; *Sonata for Flute and Violin in G*, BWV 1038, Bach; *Passacaglia (Iron Mountain)*, Weaver; *Trio in a Style of Bach: Alles Was Du Bist*, Nalle; *The Phantom of the Opera/Toccata in d*, BWV 565, Lloyd Webber/Bach; *Jesu, Joy of Man's Desiring*, BWV 147, Bach.

MITCHELL MILLER, Cathedral Church of St. Luke and St. Paul, Charleston, SC, June 10: *Præludium in G*, Bruhns; *Ciacona in F*, T. 206, Pachelbel; *Choralvorspiel und Fuge über O Traurigkeit, O Herzeleid*, Smyth; *Prelude and Fuge in g*, WoO 10, Brahms; *Allein Gott in der Höh sei Ehr'*, BWV 676, *Toccata and Fuge in E*, BWV 566, Bach.

AMANDA MOLE, St. Luke's Episcopal Church, Philadelphia, PA, June 28: *Concert Overture in f*, No. 3, Hollins; *Innig (Sechs Studien in kanonischer Form)*, op. 56, no. 4, Schumann; *Sortie in B-flat*, Lefébure-Wély; *Alléluias sereins d'une âme qui désire le ciel (L'Ascension)*, Messiaen; *Adagio, Final (Symphonie III in f-sharp)*, op. 28), Vierne.

ALAN MORRISON, St. Paul Catholic Church, Philadelphia, PA, June 27: *Choral Song and Fuge*, Wesley; *Ciaconna in B-flat*,

J. B. Bach; *Master Tallis's Testament*, Howells; *Allegretto (Sonata in e-flat)*, op. 65), Parker; *Trois Nouvelles Pièces*, op. 87, Widor; *Fantasy in f*, K. 608, Mozart.

DEREK NICKELS, Christ Church, Michigan City, IN, June 22: *Pièce d'Orgue*, BWV 572, Bach; *Was Gott tut das ist wohlgetan*, Pachelbel; *Wer nur den lieben Gott läßt walten*, BWV 647, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Kommst du nun, Jesu, vom Himmel herunter*, BWV 650, Bach; *Dankpsalm*, op. 145, no. 2, Reger.

BRENT NOLTE, First United Methodist Church, Anniston, AL, June 26: *Prelude and Fuge in B*, op. 7, no. 1, Dupré; *Pastorale*, op. 19, Franck; *Trois Pièces*, op. 29, Pierné; *Suite*, op. 5, Durufle.

ERIC PLUTZ, St. Joseph's University, Philadelphia, PA, June 29: *Prelude and Fuge in G*, BWV 541, Bach; *Prelude, Fuge, and Variation*, op. 18, Franck; *Scherzo (Five Short Pieces)*, Whitlock; *Scherzo (Dix Pièces)*, Gigout; *Sonata in F*, op. 65, no. 1, Mendelssohn.

CAROLINE ROBINSON, St. Peter's Church, Philadelphia, PA, June 27: *March on Handel's Lift Up Your Heads*, op. 15, Guilman; *Rhapsody No. 1 in D-flat*, op. 17, Howells; *Fast and Sinister (Symphony in G)*, Sowerby; *Sweet Sixteenths*, Albright; *Finlandia*, op. 26, Sibelius, transcr. Robinson.

CATHERINE RODLAND, with Carol Rodland, viola, Episcopal Church of the Epiphany, Houston, TX, June 21: *Sonata in D*, BWV 1028, *Concerto in a*, BWV 593, Bach; *Ballast*, Liptak; *Lenten Mourning Tears*, Hailstork; *Three Chorale Preludes for Viola and Organ*, Weaver.

WOLFGANG RÜBSAM, Christ Church, Michigan City, IN, June 15: *Prelude and Fuge in C-sharp*, BWV 872, *Prelude and Fuge in D*, BWV 874, *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie, Gott heiliger Geist*, BWV 671, Bach.

DAVID SCHELAT, First & Central Presbyterian Church, Wilmington, DE, June 30: *Intrada, Was wohn wir uff den abendt thun*,

Daunce, Ungarescha, Bassa imperia (*A Good New Dance*), Anonymous; *Fantasia in F, Trio in C, Fuge in F*, Krebs; *Clair de lune (Pièces de Fantaisie)*, op. 53, no. 5), Vierne; *Organ Sonata*, Schelata.

THOMAS SCHMIDT, Fourth Presbyterian Church, Chicago, IL, June 17: *Grand Choeur*, Franck; *Voluntary VI*, Handel; *Marche du Sonneur*, Battmann; *Carillon*, Claussmann; *Angelus*, Wachs; *Petit Carillon*, Willscher; *Prelude and Fuge in a*, Buxtehude; *Toccata, Andante cantabile (Symphonie IV)*, op. 13, no. 4), Widor; *Prelude in G, Fanny Mendelssohn; Prière à Notre Dame (Suite Gothique)*, Boëllmann; *Fuge in B-flat about B-A-C-H*, Albrechtsberger; *Sortie in E-flat*, Lefébure-Wély.

STEPHEN SCHNURR, Christ Church, Michigan City, IN, June 8: *Prelude and Fuge in C*, BWV 547, Bach; *Prelude and Fuge in a*, Eddy; *Adagio, Finale (Symphonie VI)*, op. 42, no. 2), Widor.

PATRICK A. SCOTT, Grace Church Cathedral, Charleston, SC, June 8: *Finale (Symphonie IV)*, op. 13, no. 4), Widor; *Fuge in G*, BWV 577, Bach; *A Fantasia on Three Traditional Celtic Melodies (Outer Hebrides)*, Halley; *Humoresque*, Yon; *Toccata in F*, BWV 540i, Bach; *A Spiritual Pair: Diptych for Organ*, Locklair; *A Meditation on Draw Us in the Spirit's Tether*, Hancock; *Improvisation on Duke Street*.

ANDREW SENN and EDWARD LANNIN, St. Thomas, Strasbourg, France, June 26: *Pièce d'orgue*, BWV 572, Bach; *Tribute*, Phillips; *Praeludium*, Decker; *O Mensch, beweine dein Sünde groß*, BWV 622, Bach; *Praeludium a 5 vocum*, Weckmann; *Fantasia in F, K. 594*, Mozart; *Prelude, Adagio, and Fuge in C*, BWV 545, Bach; *Fantasia in F, K. 608*, Mozart.

BEN SHEEN, Longwood Gardens, Kennett Square, PA, June 30: *Finlandia*, op. 26, Sibelius, transcr. Sheen; *Fantasia Choral No. 1 in D-flat*, Whitlock; *Danse macabre*, op. 40, Saint-Saëns, transcr. Lemare; *Elegy for Strings*, op. 58, Elgar, transcr. Sheen; *Festive Overture*, op. 96, Shostakovich, transcr. Sheen.

HAROLD STOVER, Basilica of Sts. Peter & Paul, Lewiston, ME, July 27: *Prelude and*

Fuge in C, BWV 545, *Von Gott will ich nicht lassen*, BWV 658, Bach; *Blue Prelude*, Stover; *Poco Lento, Allegro Giocoso (Seven Improvisations)*, op. 150), Saint-Saëns.

MAXINE THÉVENOT, St. Matthew's Lutheran Church, Charleston, SC, June 1: *Carillon-Sortie*, Mulet; *At the ballet (Five Dances)*, Hampton; *Pièce d'Orgue*, BWV 572, Bach; *Chorale Prelude on Llanfair*, Robinson; *Ave Maria, Laudate Dominum, Alleluia! (Five Liturgical Inventions)*, Togni; *Serenade*, op. 22, Bourgeois; *Allegro vivace, Finale (Première Symphonie)*, op. 14), Vierne.

TIMOTHY TIKKER with JULIA HARLOW, Huguenot French Protestant Church, Charleston, SC, June 9: *Sonata in G*, Bellini; *Voluntary in D*, op. 7, no. 5, Stanley; *Sonata in a*, Wq. 70/4, H. 85, C. P. E. Bach; *Concerto for Two Organs in D*, Soler; *Sonata in B-flat*, op. 65, no. 4, Mendelssohn.

HELEN TUCKER, St. James United Church, Montréal, QC, Canada, June 28: *Annum per annum*, Pärt; *Bergamasca (Fiori musicali)*, Frescobaldi; *Mein weg hat Gipfel und Wellentäler*, Pärt; *Fuge sur le thème du Carillon des Heures de la Cathédrale de Soissons*, op. 12, Durufle; *Andante sostenuto (Symphonie gothique)*, op. 70), Widor; *Pièce héroïque*, Franck.


JAMES and NICHOLAS WELCH, St. Dunstan's Episcopal Church, Carmel Valley, CA, June 4: *Agincourt Hymn*, Dunstable; *Tower Hill*, Faraby; *Toccata in C*, Bach; *Prelude in the Style of Bach*, Reid and Brooker; *Improvisation on Beethoven's Ode to Joy*, Elliott; *Chinese Boy and Bamboo Flute*, Spencer; *Fête*, Ashdown; *Moderato (Piano Concerto No. 2)*, Rachmaninoff; *Pastoral Dance on Simple Gifts*, Clarke; *Toccata (Suite Gothique)*, op. 25), Boëllmann; *Greensleeves*, Purvis; *Joshua Fit the Battle of Jericho*, Sowande; *Hornpipe Humoresque*, Rawsthorne; *Ye Banks and Braes*, Wood; *The Liberty Bell*, Sousa.

ANTHONY WILLIAMS, Bethel United Methodist Church, Charleston, SC, June 2: *Carillon*, op. 27, no. 4, Dupré; *Prière*, op. 37, no. 3, Jongen; *Prelude and Fuge in a*, BWV 543, Bach; *Promised Land: Three Tunes from Early America*, Simpson; *Yoruba Lament*, Sowande; *Toccata*, Weaver.

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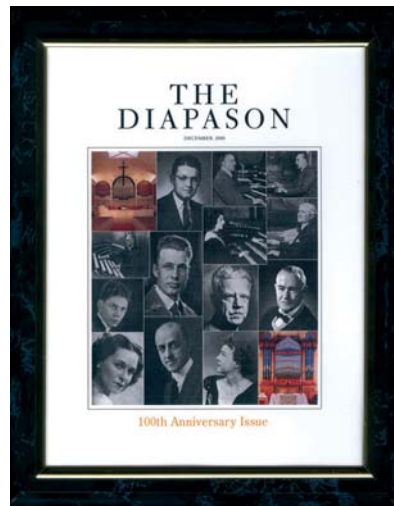
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PUBLICATIONS / RECORDINGS

Grieg's Peer Gynt Suite (Gaul) remains well known today. The movements describe: Morning in the Sahara, Peer at the bedside of his dying mother, encounters with an Arab dancer and trolls, and finally his flight from the Mountain Troll King. (Young people will recognize this one!) michaelsmusicsservice.com; 704/567-1066.

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Organs of Oberlin chronicles the rich history of organs at Oberlin College, Conservatory of Music, and the town of Oberlin, Ohio. The hardbound, 160-page book with many illustrations is the most comprehensive study of traceable organs from 1854 to 2013. The book measures 8-1/2" x 11" and features a color dust jacket. Organs by the Skinner Organ Company, Aeolian-Skinner, C. B. Fisk, Inc., Flentrop, Holtkamp, Roosevelt, and many others are featured. Text by Stephen Schnurr, foreword by James David Christie. \$50, plus \$5 shipping. Visit www.organsofoberlin.com.

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The new Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger and Karg-Elert, but with a Nordic twist. Check it out at www.proorgano.com and search for the term "Nordic Journey."

Ed Nowak, Chicago-area composer, arranger, and church musician, announces his new website, featuring Nowak's original choral works, hymn concertatos, chamber and orchestral works, organ hymn accompaniments, organ and piano pieces, electronic music, and psalm settings. The website offers scores and recorded examples that are easy to sample and can be purchased in downloaded (PDF and MP3) or printed form. Visit ednowakmusic.com.

The Organ Historical Society has released *The Philadelphia Hymnbook*, compiled, edited, and annotated by Rollin Smith. This edition is a cross-section of sacred music from many faiths, in many styles, and as diverse as the musical fabric of Philadelphia. More than 80 selections included. Non-member price: \$24.95; member price: \$19.95; www.ohscatalog.org/phhy.html.

PUBLICATIONS / RECORDINGS

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, Michigan 49930. For information: 800/678-6925

The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 32 pages with many illustrations and photographs. Membership in the OHS includes a subscription to *The Tracker*. Visit the OHS website for subscription and membership information: www.organsociety.org.

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Karen McFarlane Artists

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 Web Site: www.concertorganists.com



George Baker



Martin Baker*



Diane Meredith Belcher



Michel Bouvard*



Chelsea Chen



Douglas Cleveland



Katelyn Emerson
 2016 AGO National
 Competition Winner
 Available 2016-2018



Ken Cowan



Scott Dettra



Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



David Baskeyfield
 Canadian International
 Organ Competition Winner
 Available 2015-2017



Janette Fishell



David Goode*



Judith Hancock



Thomas Heywood*



David Higgs



Marilyn Keiser



Jens Korndörfer



Christian Lane



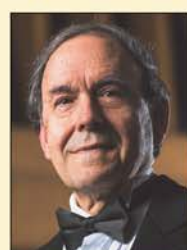
Olivier Latry*



Nathan Laube



Alan Morrison



Thomas Murray

Choir
The Choir of
New College, Oxford, UK
 Robert Quinney, Director
 Available
 March 26 - April 9, 2017



James O'Donnell*



Thomas Ospital*



Jane Parker-Smith*



Peter Planavsky*



Daryl Robinson



Daniel Roth*

Celebrating
Our 95th
Season!



Jonathan Ryan



Ann Elise Smoot



Tom Trenney



Thomas Trotter*



Todd Wilson



Christopher Young

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