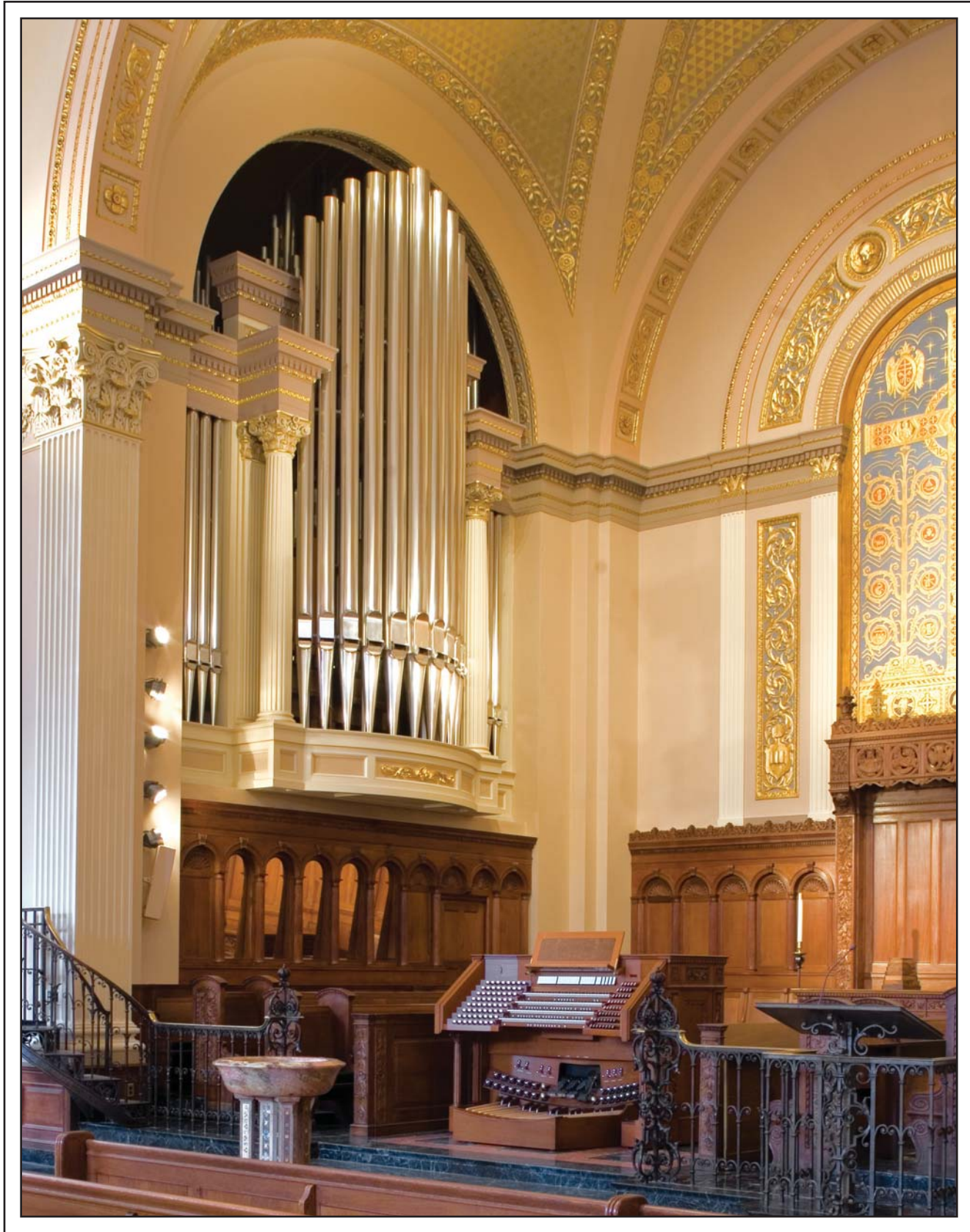


THE DIAPASON

DECEMBER, 2007



The Brick Presbyterian Church
New York City
Cover feature on pages 30–32

Bradley Welch



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(The American Organist)

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(Dallas Morning News, 2003)

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Welch plays the organ like
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THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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Letters to the Editor

Virtual organ

After reading John Bishop's column in the September issue, along with the announcements in the "Here & There" section about the fate of the historic Aeolian-Skinner organ at Trinity Church Wall Street, I felt compelled to respond. Please note that I have no vested interest financially or in my reputation concerning this matter.

I worked on the design (both tonal and placement) and assisted in voicing the pipe organ under Larry King in the early 1970s. Larry was a consummate musician, who was always open to new trends in music—the first organist (I believe) in a major church to have a Moog synthesizer attached to the instrument, performing concerts with tape, synthesizer and organ, in which I participated several times. I also played many concerts (including the dedicatory recital series) on this one-of-a-kind magnificent historic instrument. The organ was also featured in several recordings, including "Great Organs of New York" during the 1996 AGO convention.

The fate of this organ is in real jeopardy under the current musical director. Dr. Burdick is a brilliant musician with a degree in electronic music, but let's look at the facts.

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a total cleaning and re-leathering. Given the prices that have been bandied about for the "temporary" instrument, it probably would have cost the same or less to restore this legendary organ with up-to-date retrofitting and new consoles in the Skinner tradition.

5) Dr. Burdick will not be at Trinity forever. Given the prestige of Trinity Wall Street, when a replacement is hired, I am sure the new director of music will want a real pipe organ to replace the current digital organ. New pipe instruments (even with some digital voices because of space or budgetary concerns) are being installed around the city for an average of \$26,000 per rank. This would put the cost of the Trinity's real organ (with two consoles and chancel/gallery divisions) at about \$4.5 million in today's money. A new Casavant at Brick Church, NYC of 118 ranks was recently installed at about \$2.5 million; St. James, Madison Ave. has a \$5 million Schoenstein under contract (\$3 million for the organ, \$2 million for the case and structural work), which will be con-

siderably smaller than the Trinity organ (about 100 ranks). St. John the Divine (another historic Aeolian-Skinner from the 1950s, 150 ranks) is being rebuilt for about \$5 million after the disastrous gift shop fire.

My advice would be to store the historic Aeolian-Skinner intact for many years, with the intention of reinstalling it at a later date with upgrades. It would be a shame to sell it piecemeal, as the organ had its own integrity and worked as an integrated musical unit.

I have worked with many organ companies in sales, construction and consulting for the last 35 years. There is a time and place for digital organs. Trinity is not one of them.

Regarding St. Paul's Chapel, the Schlicker organ was really never satisfactory. Perhaps a new mechanical-action pipe organ built in the early American style to suit the building historically or a pipe organ with some digital voices could be installed there.

Frederick A. Tripodi
Greenwich, Connecticut

Here & There

Watch for THE DIAPASON's 2008 *Resource Directory*, which will be mailed with the January issue. The only comprehensive directory and buyer's guide for the organ and church music fields, the *Directory* is printed in a 5 3/4" x 8" handbook format, and features an alphabetical listing of companies and individuals, with complete contact information, including web and e-mail addresses, and a product/service directory.

Additional copies of the *Directory* are available for \$5 each. For information: 847/391-1045; jbutera@sgcmail.com.

St. Paul's Church, Doylestown, Pennsylvania, presents its series of Advent recitals on Tuesdays at 12:30 pm: December 4, Richard Spotts; 12/11, Lee Milhous; 12/18, Lee Milhous, with soprano. The music series continues: 12/16, Lessons & Carols; January 5, Schola Cantorum. For information: 215/348-5511; www.stpaulsdoylestown.org.

St. Peter in Chains Cathedral, Cincinnati, Ohio, continues its music series: December 2, Advent Lessons & Carols; 12/9, Vocal Arts Ensemble of Cincinnati, Canterbury Brass Quintet, Jubilate and Lyric Choirs of the Cincinnati Children's Choir. For information: 513/421-2222; www.stpeterinchainscathedral.org.

The Cathedral Church of St. John, Albuquerque, New Mexico, continues its music series: December 2, Advent Lessons & Carols; 12/21, Polyphony—Voices of New Mexico; 12/23, Christmas Lessons & Carols; January 6, Choral Evening. For information: www.stjohnsabq.org.

Trinity Episcopal Church, Santa Barbara, California, presents Advent organ recitals: December 2, Mahlon Balderston; 12/9, Charles Talmadge; 12/16, Emma Lou Diemer; 12/23, David Gell; also on December 14, Christmas carol sing-along and wassail party. For information: www.trinitysb.org.

The Cathedral of St. Mary of the Assumption, San Francisco, California, continues its organ recital series on Sundays at 3:30 pm: December 2, Arthur Johnson; 12/9, Vytenis Vasyliunas; 12/16, Matthew Walsh, with soprano; 12/30, David Hatt; January 6, Epiphany Lessons & Carols; 1/20, Jonathan Dimmock. For information: www.stmarycathedralsf.org.

The Church of St. Louis, King of France, St. Paul, Minnesota, continues its ninth season of Tuesday "Lunch-Time" recitals: December 4, Kristina Langlois; 12/11, Christopher Wallace; 12/18, Robert Vickery; January 8, Sharon Kleckner; 1/15, St. Olaf studio; 1/22, Joe Henry; 1/29, Melanie

Ohnstad. For information: www.stlouiskingoffrance.org.

The First Church of Christ, Wethersfield, Connecticut, continues its music series: December 9, Christmas concert (Holst, *Christmas Day*; Rutter, *Gloria*), choirs, brass, percussion, handbells; January 27, Super Bell XV Concert, the five handbell choirs of First Church; February 17, Colonial concert, sights and sounds of 18th-century America. For information: 860/529-1575, ext. 209; www.firstchurch.org.

Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, has announced its music events: December 9, Advent Lessons & Carols; 12/24, Lessons & Carols; April 13, 2008, Anthony Leach and Christyan Seay. For information: 717/737-0488; www.thechpc.org.

Music of the Baroque presents its holiday brass and choral concerts: December 13, Grace Lutheran Church, River Forest, Illinois; 12/14, St. Michael's Church, Chicago; 12/22 and 23, Divine Word Chapel, Techny. For information: www.baroque.org.

Trinity Wall Street presents early music with the Trinity Choir and the Rebel Baroque Orchestra: December 16 and 18, Handel, *Messiah*; January 29, Monteverdi, *Vespers of 1610*. For information: www.trinitywallstreet.org.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, continues its music series: December 16, Christmas concert, Bryn Mawr Chamber Singers and Youth Chorale. For information: 610/525-2821 ext. 836; www.bmpc.org/finearts.

The Friends of the Kotschmar Organ (FOKO) continue their concerts in Portland, Maine's Merrill Auditorium: December 18, Ray Cornils, with brass; January 27, Rob Richards; February 8, Dennis James, silent film accompaniment. For information: 207/883-4234; www.foko.org.

St. Bartholomew's Church, New York City, presents music for the season: December 18, Christmas concert, the Boy and Girl Choristers, St. Bartholomew's Festival Brass; 12/20, Anthony Newman, harpsichord, with Eugenia Zukerman, flute; 12/31, William K. Trafka. For information: 212/378-0222; www.stbarts.org.

The Church of St. Joseph, Bronxville, New York, continues its music series: December 31, choir and soloists, music of Howard Helvey; January 6, Epiphany Lessons & Carols. For information: 914/337-9205.

The fourth annual Workshop on Sacred Music will take place January 19 at the **University of Texas at Austin**, where Judith and Gerre Hancock are co-chairs of the organ department and the newly launched Sacred Music Studies Center. Workshop sessions in sacred organ literature, service-playing, conducting and improvisation will be conducted by the Drs. Hancock, Dr. James Morrow, director of choral activities, and Dr. B. Glenn Chandler, director of the School of Music, will lecture. The day will conclude with a Messiaen Retrospective, an organ recital given by students of the organ studio. For information: <vanzandt@mail.utexas.edu>.

First Baptist Church of Worcester, Massachusetts, announces the second annual anthem competition, open to composers under the age of 40 (birth date no earlier than January 2, 1968), with a \$1200 prize. Anthem submissions should be for SATB choir with organ accompaniment; length between five to eight minutes; compositions previously written and performed will not be accepted; text: "Thou, who art the light of the minds that know thee, the life of the souls that love thee, and the strength of the thoughts that seek thee: help us so to know thee, that we may truly love thee, so to love thee that we may fully serve thee, whose service is perfect freedom; through Jesus Christ our Lord. Amen." (Gelasian Sacramentary, 750 A.D.)

Send entries to William Ness, 2008 Anthem Competition, First Baptist Church, 111 Park Ave., Worcester, MA 01609; <williamn@fbc-worc.org>. Postmark/e-mail date no later than January 2, 2008. The winner will be announced by March 3. First performance will be given by Chancel Choir at First Baptist Church on May 4. For information and guidelines: William Ness, 508/755-6143; <www.fbc-worc.org>.

Bowling Green State University, Bowling Green, Ohio, announces its 34th annual organ competition for a \$4,000 scholarship on February 23. Application deadline: February 1. For information: 419/372-2192; <www.bgsu.edu/music>.

The American Guild of Organists National Convention, to be held in Minneapolis, Minnesota, June 22–26, 2008, will include workshops focusing on the organ works of Olivier Messiaen as part of a pedagogy track. Graduate and postgraduate students are invited to submit a proposal on any topic related to the organ works of Messiaen.

Authors should submit their paper and abstract electronically to Nancy Cooper, chair of the committee on professional education (CooperN@mso.umt.edu). The paper should include no more than

ten double-spaced pages of text. Proposals will be read for originality, clarity, and appropriateness for oral presentation. The proposal should include a cover letter listing the title of the paper and the name, address, and telephone number of the author.

After the convention, the paper may be submitted to *The American Organist* magazine for possible publication. All proposals must be received by January 31, 2008.

The Dublin International Organ Competition takes place during the Pipeworks Festival, June 20–29, 2008 at Christ Church Cathedral, Dublin, Ireland. The competition is open to organists born on or after June 1, 1973. First prize €5,000 and recital engagements (King's College, Cambridge; Westminster Cathedral, London; St. Paul's Cathedral, London; St. George's Windsor; St. Bavo, Haarlem; St. Patrick's Cathedral, Dublin; St. Michael's Church, Dun Laoghaire; Christ Church Cathedral, Waterford; Galway Cathedral); second prize €3,000; third prize €1,500.

The jury includes Thomas Trotter, Hans Fagius, David Higgs, Margareta Hürholz, and Daniel Roth. Deadline for applications: January 31. For information: <www.pipeworksfestival.com>.

The Canadian International Organ Competition takes place October 8–17, 2008, in Montreal, with \$65,000 in prizes. The competition is open to organists of all nationalities born after October 17, 1973. First prize \$25,000, career development with Karen McFarlane Artists, and CD recording for ATMA Classique; second prize \$15,000; third prize \$10,000. The deadline for applications is February 1, 2008.

The jury includes Marie-Claire Alain, Gilles Cantagrel, James David Christie, Hans-Ola Ericsson, James Higdon, Tong-Soon Kwak, Mireille Lagacé, Ludger Lohmann, and Gillian Weir. The first round takes place at Église Immaculée-Conception (Beckerath organ); second round at Église St-Jean-Baptiste (Casavant); and final round at Notre-Dame Basilica (Casavant). For information: <www.cioem.org>.

The 21st Chartres International Organ Competition takes place September 7, 2008 at Chartres Cathedral, France, with rounds for interpretation and improvisation. Open to organists from ages 18 to 35, the competition offers a first prize of €2,000 and a world concert tour. Deadline for applications is February 5, 2008. The jury includes François-Henri Houbart, Sophie-Véronique Cauchefer-Choplin, Aude Heurtematte, Philippe Brandeis, Alena Vesela, Benoît Mernier, and Hans Davidsson. For infor-

mation: Association des Grandes Orgues de Chartres, 22 Cloître Notre Dame, 28000 Chartres, France; <orgues.chartres@free.fr>; <http://orgues.chartres.free.fr/agoep3.htm>.

Organs in Art, an international conference, will be held October 15–17, 2008, presented by the Research Center for Music Iconography at the City University of New York Graduate Center and the Organ Historical Society. Papers are invited on various topics related to organs in art and organs as art. Abstracts of 200–300 words may be submitted before February 1, 2008. For information: <zblazekovic@gc.cuny.edu> and <http://web.gc.cuny.edu/rcmi>.



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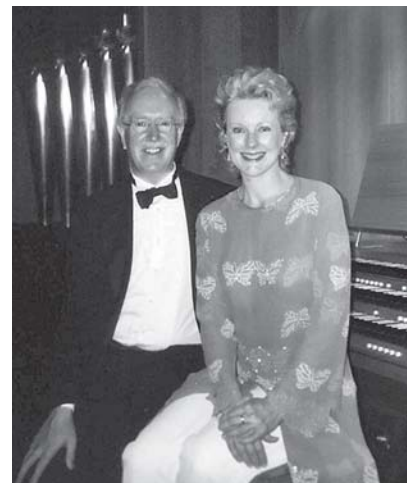
Bach banner

A series of light post banners recognizing the 40th season of **Bach Vespers at Holy Trinity Lutheran Church** in New York City will appear from October through April 2008 on Central Park West and West 65th Street. The design features Bach's face in a large cropped version from the Leipzig portrait of by Elias Gottlob Haussman, 1746, as photo-

graphed by Christoph Sandig. The image is used with the permission of the Stadtgeschichtliches (State Historical) Museum Leipzig. The cropped photo, which makes it appear as if Bach is looking at the observer, was inspired by a 2004 poster for the Leipzig Bach Festival. The design was approved by NYC's Department of Transportation and produced by Titan Worldwide Outdoor Advertising. The Bach Vespers runs from October 28, 2007 to April 27, 2008, with a two-week break in January. For a complete schedule: <www.bachvespersnyc.org>.

Father J. Michael Joncas and composer Marty Haugen were honored by the **National Association of Pastoral Musicians (NPM)** during the organization's national convention in Indianapolis July 9–13. Father Joncas is the recipient of the 2007 Jubilate Deo Award, which recognizes major contributions to the worship life of Catholics in the United States. Marty Haugen was honored as the 2007 Pastoral Musician of the Year "for songs of the love and faithfulness of God and of the praise, lament, and prayer of God's people."

Other NPM honorees include Bennett Porchiran of Pittsburgh, Pennsylvania, as the Director of Music Ministries Division Member of the Year; Barbara Varian Barrett of San Mateo, California, as the Music Educator of the Year; and the Lansing, Michigan, Chapter as the NPM Chapter of the Year. GIA Publications of Chicago received the NPM Music Industry Award for its contributions to Gulf Coast hurricane relief, and Peter's Ways Tours of Jericho, New York was recognized with the 2007 Stewardship Award.



Colin Andrews and Janette Fishell

Colin Andrews and Janette Fishell recently completed their eighth tour of Japan, with concerts in Yokohama's Minato Mirai Hall, University of Tokyo, and Lilia Hall. The Anglo/American duo also performed in York Minster, UK, Soro International Festival in Denmark, and at the cathedrals of Bordeaux and Dijon, France. Mr. Andrews gave recitals at Bristol and Hereford Cathedrals, UK,



Olena Bratishko, Martha Stiehl, Kevin P. Monteith, Daniel E. West, and Patricio Amerena

University of Wisconsin-Milwaukee students of Martha Stiehl's studio presented a program for a convocation of the University's Peck School of the Arts on Friday, October 26. Pictured here (l to r) are Olena Bratishko, Martha Stiehl, Kevin P. Monteith, Daniel E. West and Patricio Amerena. The program included works by Bach,

Krebs, Albinoni and Callahan, and concluded with Bach's *Toccatto in D-minor*, BWV 565, played by the instructor, Ms. Stiehl, in honor of Halloween. The recital was performed on the A. O. Smith Memorial Pipe Organ (Austin 1928, Buzard 2002, IV/59) at Kenwood United Methodist Church, adjacent to the UWM campus.



Cathedral of St. John Choir at Canterbury Cathedral

The Cathedral Choir of **St. John's Cathedral**, Albuquerque, New Mexico (Iain Quinn, director of cathedral music and cathedral organist; Maxine Thevenot, associate organist-choir director) undertook their first tour to the UK in August 2007. They sang for weeklong residen-

cies at St. George's Chapel, Windsor and Canterbury. Music for the tour included Gerald Near's *Missa Orbis Factor* and *The Lord Is My Light* by Peter Hallock (a former lay clerk at Canterbury Cathedral). Services were directed by Iain Quinn and Maxine Thevenot.

and was recitalist/faculty member for the Oundle Summer School, UK. Dr. Fishell was a faculty member for the Richmond, Virginia Pipe Organ Encounter.

A new organ work by **James Biery** was premiered by **Margaret McElwain Kemper** in a concert on June 4 at Kenilworth Union Church, Kenilworth, Illinois. *Fantasia on "O Sanctissima"* was commissioned by Margaret Kemper, organist of the church, in honor of Dr. Gilbert W. Bowen's retirement after 37 years as senior pastor of Kenilworth Union Church.

James Brinson, organist/choir director of the Mercersburg Academy in Pennsylvania, performed the premiere of **Joe Utterback's** setting of "Joshua Fit the Battle of Jericho" with trumpeter Peter DelVecchio at the R. E. Lee Memorial Episcopal Church, Lexington, Virginia. **Jack Partridge**, organist/director of music at First Presbyterian Church, Regina, Saskatchewan, Canada, presented the premiere of Utterback's setting of

"Deep River" with trumpeter Brent Ghiglione. The two new works for organ and trumpet are available from Jazzmuze, Inc. Scores may be seen on the Jazzmuze website: <www.jazzmuze.com>.

CONCORA artistic director **Richard Coffey** received a "Major Achievement" Award from the Hartford Symphony Orchestra at its annual meeting last September. He was presented with a plaque which states: "The Hartford Symphony Orchestra salutes Richard Coffey for outstanding and inspiring artistic leadership of the HSO's two major choral partners, CONCORA and The Hartford Chorale."

In accepting the award, Mr. Coffey said, "The current relationship of CONCORA and The Hartford Chorale with the Hartford Symphony Orchestra is at an unparalleled level of exuberance. To all of you who are musicians of the HSO, I salute you for your discipline, dedication, devotion, and the good spirit that you bring to the great choral and orchestral masterpieces."



Richard Coffey

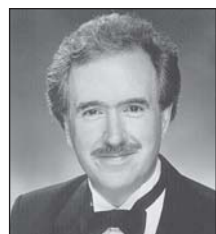
Founded by Richard Coffey in 1974, CONCORA is Connecticut's premier professional choir. The Hartford Chorale is a symphonic chorus of more than 140 men and women who are selected annually by audition.



Leon W. Couch III

Leon W. Couch III is featured on a new recording, *Hamburger Rhetorik*, on the Pro Organo label (CD 7166). Recorded on the Noack organ at Christ the

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King Lutheran Church, Houston, Texas, the program includes works by Buxtehude, Scheidemann, Böhm, Bruhns, Lübeck, Bach, and Mendelssohn (*Sonata No. 6*). Also included is an extensive essay, as well as all the registrations used, in a 24-page booklet. For information: <www.zarex.com>.

Elaine S. Dykstra is the author of *Deducing the Original Sounds of Bach's Organ Works: An Historical Account of the Musical Capabilities of the Organs That Bach Knew*, published by the Edwin Mellen Press. The book presents a study of Bach's written evaluations of various organs and the specifications of organs with which he was familiar. The few registration examples attributable to Bach are considered in light of the documented registration practices of some of his contemporaries and in the context of other relevant constraints and influences of the time.

Preface by Pieter Visser; 188 pp.; \$99.95; for information: 716/754-1400; <www.mellenpress.com>.



Frank Ferko

Frank Ferko's most recent organ duet, *L'espace de lumière*, commissioned by **Timothy and Nancy LeRoi Nickel**, received its world premiere performances in August. The LeRoi-Nickel Duo



Basilica of St. Madeleine, Vezelay, France

presented the new work in two concerts, on August 24 in St. Florentin and August 26 in Vezelay, both located in the picturesque Burgundy region of France. The composition of the five-movement work was based on the interaction of light and acoustical space in the historic 12th-century Romanesque Basilica of St. Madeleine in Vezelay, the primary locale in which St. Bernard of Clairvaux was active and also the site of the launching of the Second Crusade. The August 24 concert was part of the *Points d'Orgue* concert series at the Cistercian church of St. Florentin, and the August 26 concert at the Vezelay basilica was part of the *Heure d'Orgue* concert series. The events were supported (in part) through "Subito," the quick advancement grant program of the San Francisco Bay Area Chapter of the American Composers Forum. The LeRoi-Nickel Duo has been invited to return to France in the near future to present more concerts, and these will include additional performances of *L'espace de lumière*. The work will be published by E. C. Schirmer.

James Kibbie continues his annual holiday tradition of offering free downloads of a recording on his house organ, a 7-stop Létourneau tracker, as an "audio holiday card." This year's recording

is Ernst Pepping's *Wie soll ich dich empfangen, Vorspiel I*, available in MP3 and streaming audio formats at <www.umich.edu/~jkibbie>.



Robert Burns King

Robert Burns King has announced his retirement as organist-choirmaster of First Presbyterian Church, Burlington, North Carolina, effective December 31. He will continue as a teacher of organ and will remain active in the ministries of the church.

During his 45-year tenure, King has developed the church's program of sacred music opportunities for the congregation and the wider community. He supervised the design, acquisition, and installation of the James Lee Love sanctuary organ (Schantz) and the Holt chapel organ (Andover), and recently directed the additions to and restoration of the sanctuary instrument. He has overseen the acquisition of three Steinway grand pianos, a harpsichord, timpani, a second set of handbells, and a custom-built handbell carillon. He has conducted vocal choirs for adults and children, and handbell choirs for adults and youth, and directed an annual series of concerts. A member of the Presbyterian Association of Musicians, he also served as state chairman and dean of two AGO chapters.

Born in Conway, South Carolina, King began studying piano at age five. He earned a bachelor's degree from Furman University, studying organ with Lindsay Smith, and a master's degree from Union Theological Seminary as a student of Searle Wright and Vernon deTar. He was awarded a Fulbright scholarship for study in France in 1961-62, where he studied with Jean Langlais and Maurice Duruflé, and was awarded the Prix de Virtuosité from the Schola Cantorum in Paris.

Dan Locklair was named the Naxos Composer of the Week for the week of August 27 in celebration of the release

of their new CD (No: 8.559337) of his *Symphony of Seasons* (Symphony No. 1), *Concerto for Harp and Orchestra*, *Lairs of Soundings*, *In Memory H.H.L.*, and *Phoenix and Again*. All of these works have been recorded by Kirk Trevor and the Slovak Radio Symphony Orchestra, with harpist Jacquelyn Bartlett and soprano Janeanne Houston. For information: <www.locklair.com>.

Thom Miles is featured on a new recording on the 1866 Koehnken & Co. organ at the Isaac M. Wise Temple, Cincinnati, Ohio (Arsis SACD 157). The program includes works by Mendelssohn, Schumann, Berlinski, Bolcom, Bennett, and Buck. For information: <www.arsisaudio.com>.

Godwin Sadoh is the author of three recently published books. *The Organ Works of Fela Sowande: Cultural Perspectives* (iUniverse Publishing, 124 pages, \$13.95; 800/288-4677, <www.iUniverse.com>) focuses on selected organ works by the most celebrated African art musician, Fela Sowande (1905-1987), Nigerian organist-composer, musicologist, broadcaster, folklorist, and Africanist. He is the first African to popularize organ works by natives of Africa in Europe and the United States, and was one of the pioneer composers to incorporate indigenous African elements such as folk-songs, rhythms and other types of traditional source materials in solo works for organ. The discussion of Sowande's music highlights the relationship between traditional and contemporary musical processes in post-colonial Nigeria.

Intercultural Dimensions in Ayo Bankole's Music (iUniverse Publishing, 142 pages, \$13.95; 800/288-4677, <www.iUniverse.com>) is about the life and music of Ayo Bankole (1935-1976), a Nigerian organist-composer, church musician, pianist, music educator, and musicologist. A discussion of Ayo Bankole's compositions highlights the influence of European and African cultures on his music; other topics include the current state of art music in Nigeria, a brief history of organ building and design in Nigeria, a biography of Ayo Bankole, his major organ solo works, African pianism as an intercultural phenomenon, solo art songs, and a chronological synopsis of the three generations of music composition in Nigeria from the late 19th century to Ayo Bankole's era.

Joshua Uzoigwe: Memoirs of a Nigerian Composer-Ethnomusicologist (Booksurge Publishing, 152 pages, \$14.99; 866/308-6235, <www.booksurge.com>) presents the life and music of Joshua Uzoigwe (1946-2005), Nigerian composer-ethnomusicologist. Uzoigwe

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Celebrating the new Wicks organ at St. Robert Bellarmine Church are (front) David Spicer of First Church of Christ (Wethersfield, Connecticut), and Veronica Fareri of the host church; and (rear, left to right) Mark Wick of Wicks Organ Company (Highland, Illinois), Gerald Oehring of Gerald Oehring & Associates (Lincoln, Nebraska), Father Donald Shane of the host church, and Steve Kehm of Oehring Associates. (Photo by Dana Spicer)

David Spicer played the dedication recital of the new **Wicks organ** at **St. Robert Bellarmine Church** in Omaha, Nebraska, on June 21. Wicks Opus 6397 has 52 ranks of pipes and a package of

digital voices controlled by a 3-manual console. The program included works by Bach, Beethoven, Yon, Elmore, Haydn, Scull, Wagner, and Reubke.



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studied music at the University of Nigeria, Nsukka, Guildhall School of Music and Drama, London, and the Queen's University in Belfast, Ireland, where he obtained his Ph.D. in ethnomusicology under John Blacking. This monograph examines the socio-cultural factors that most influenced Uzoigwe's creative thought, inspiration and imagination. Uzoigwe's life and music explicate the imprint of two cultural worlds, Western and African—Igbo/Yoruba.



Timothy Tikker

Timothy Tikker gave the first American performance of *Debout sur le Soleil: Chant de Résurrection* ("Standing on the Sun: Song of Resurrection") by **Jean-Louis Florentz** on September 30 during the 47th annual conference on organ music of the University of Michigan. Tikker presented the work in a lecture-recital, playing the 124-rank Aeolian-Skinner organ at Hill Auditorium. **Deborah Friauff** served as console assistant, which role included not just page-turning and registration, but actually joining in playing some of the most complex passages.

Debout sur le Soleil, composed 1989–91, is Florentz's longest single-movement organ work, a symphonic poem inspired by the book of the same title by Fr. Jean Leclercq of Notre-Dame Cathedral, Paris, as well as by Florentz's ethnomusicological study of Ethiopian Orthodox liturgy and chant. The performance commemorated the 60th anniversary this year of the birth of Florentz, as the conference celebrated **Marilyn Mason's** 60th year of teaching organ at the University of Michigan.

Timothy Tikker is college organist at Kalamazoo College and organist at St. Thomas the Apostle Church in Ann Arbor, Michigan. His essay on the *Symphonie-Choral*, op. 69 of Charles

Tournemire, was published in issue no. 278–279 of *L'Orgue*. Dr. Friauff is organist and music director at St. Andrew's Episcopal Church in Ann Arbor, and presently adjunct professor in organ at Eastern Michigan University.



Robert Town and Lynne Davis

Robert Town, Professor Emeritus of Organ at Wichita State University, Wichita, Kansas, was honored at the September 18 Rie Bloomfield Organ Series recital. On behalf of the School of Music in the College of Fine Arts, his successor, Lynne Davis, gave a synopsis of the events leading up to the installation of the Marcussen and Son organ (IV/84 ranks) and the opening of the Wiedemann Recital Hall in 1986. Town and the recognition of his students played an integral role in realizing the dream of a new recital hall built specifically for an organ of recital proportions.

Town was organ instructor at WSU from 1965 until his retirement from the faculty in 2006. During his tenure, three new organs were installed on the campus, including the Marcussen, as well as a Reuter practice organ (1970) and a Lawrence Phelps and Associates two-manual tracker for his new studio in Wiedemann Hall (1986). There are now five organs on the campus, including a two-manual M. P. Möller (1956), which was installed in the just-completed School of Music complex within the Duerksen Fine Arts Center, and a Casavant (II/15 stops, 1965, designed by Lawrence Phelps) in Grace Memorial Chapel. Robert Town has recently pledged an endowment for the maintenance of campus organs.

The Rie Bloomfield Organ Series was endowed in 1994, and the Ann and Dennis Ross Faculty of Distinction in Organ professorship was endowed in Professor Town's honor in 2005. Two plaques were presented, one for Robert Town and one to be placed in Wiedemann Hall, which

was named for the donor of the organ, the late Mrs. Gladys H. G. Wiedemann of Wichita. They read: "Professor Robert Town, whose dedicated effort resulted in the acquisition of The Great Marcussen Organ and the creation of Wiedemann Hall."



Vernet Duo

French organist **Olivier Vernet** has established a performance duo with his sister, the French opera star **Isabelle Vernet**, which will be represented in North America by Phillip Truckenbrod Concert Artists. Miss Vernet, a mezzo-soprano, is a veteran of many operatic roles at leading opera companies throughout Europe as well as in South America, Canada and the United States, where she appeared most recently in Chicago with Plácido Domingo. She also does a good deal of recital work and has appeared as soloist with numerous European orchestras. She has recorded for Ligia Digital, Decca, and EMI.

Olivier Vernet is organist of Monaco Cathedral, professor of organ at the French Regional Conservatory in Nice, and a performer of international reputation. Writing of their work as a duo, the French newspaper *Dernieres Nouvelles d'Alsace* says of Miss Vernet: "She can overlay the bursts of the organ without effort [and] rise above full organ like a tornado, launching a surge of thrills."

The young English organist **William Whitehead**, who will be represented in North America by Phillip Truckenbrod Concert Artists, is organ professor at Trinity College of Music and music director at St. Mary's Church, Bourne Street, both in London. Previous positions included seven years teaching at the Royal Academy of Music in London, service on the music staff of Westminster Abbey and later of Rochester Cathedral,



William Whitehead

and assisting John Eliot Gardiner with the famed Monteverdi Choir.

Whitehead won first prize at the Odense International Organ Competition in Denmark in 2004 and holds many other awards and honors. He has performed in South Africa, France, Denmark, Russia, Scotland, as well as extensively in England at major venues and festivals including those in Litchfield, Cheltenham, and Hampstead and Highgate. He is a graduate of University College, Oxford, where he was organ scholar, and of the Royal Academy of Music, with a further graduate degree from King's College London. His organ teachers have included Dame Gillian Weir, Naji Hakim, David Sanger, David Hill, James O'Donnell, and David Titterton.

His most recent of seven compact disc releases, *Dances of Life and Death* on the Chandos label, won five stars from the magazine *BBC Music*, the Diapason Découverte award in France, and was his first entirely solo recording. His next solo CD was released by Herald in 2007 and coincided with a feature article on the artist in the international journal *Choir & Organ*.

Nunc Dimittis

Lucien Deiss, C.S.Sp., died on October 9. His funeral was celebrated on October 13 at Séminaire des Missions in Larue, France. Best known to Roman Catholics in the U.S. through his scriptural songs such as "All the Earth," "Keep in Mind," and "Grant to Us, O Lord," Fr. Deiss was also widely known in Europe and the United States as a scholar in the fields of sacred scripture and patristics. He was selected by Pope Paul VI to coordinate the Lectionary psalter following the Second Vatican Council. His *Biblical Hymns and Psalms* was one of the first collections of congregational music for Roman Catholics. For this he was given an honorary doctorate in sacred music from Duquesne University. An advocate of the reforms of Vatican II, Fr. Deiss dedicated much of his life to liturgical catechesis

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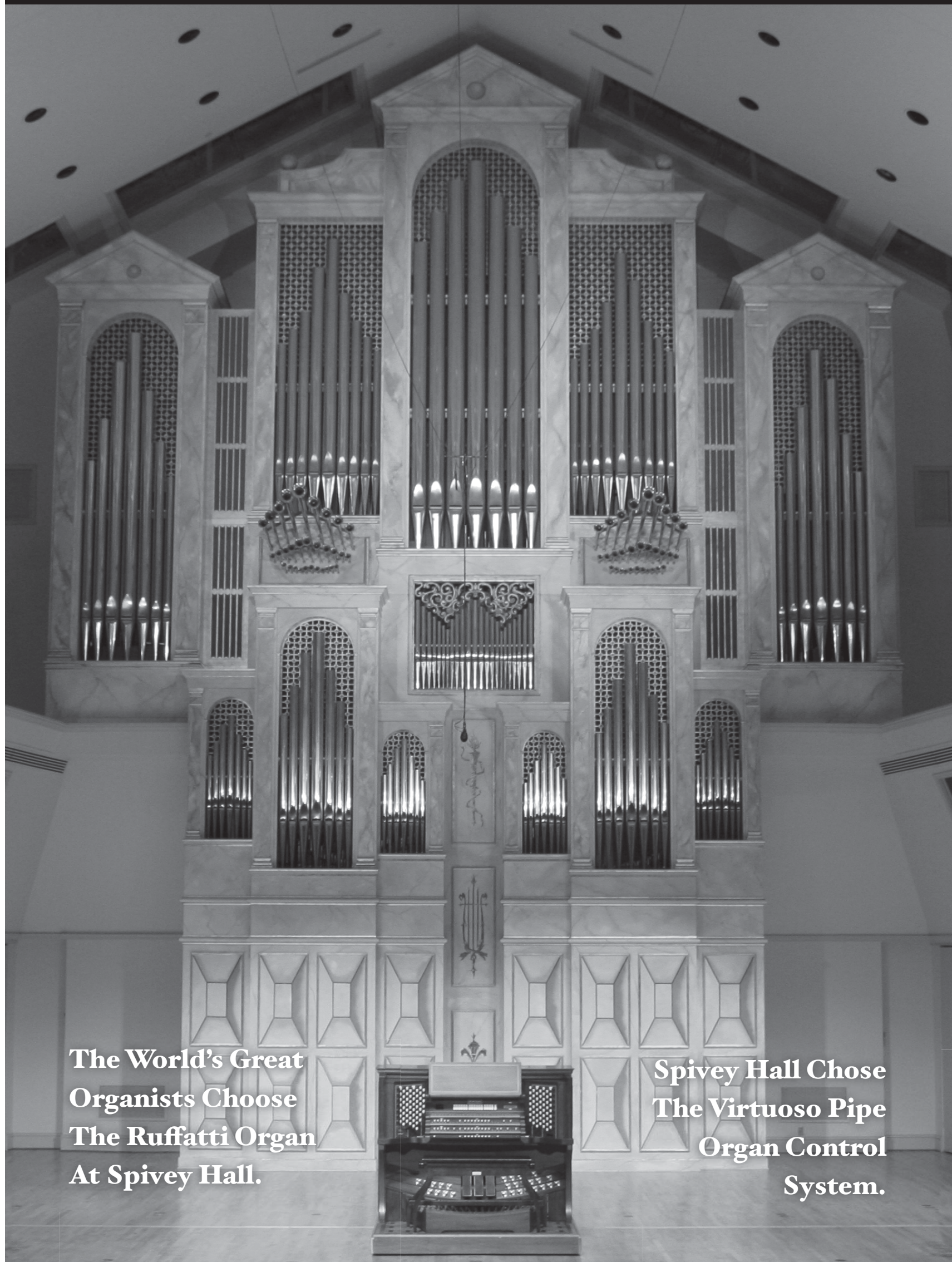
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Petr Eben

Czech composer **Petr Eben** died October 25 at his home in Prague at the age of 78. Born January 22, 1929, in Zamberk, Eben began piano study at age six and organ at nine. At 10, he composed his first musical pieces. As a teenager, he was imprisoned in the Nazis' Buchenwald concentration camp. After the war, he studied piano and composition at Prague's Academy of Music.

He taught for several decades, first at Prague's Charles University, and later at the Academy of Performing Arts. From 1977-78, Eben was teaching composition at the Royal Northern College of Music in Manchester, England. In 1990 he became professor of composition at the Academy of Performing Arts in Prague and president of the Prague Spring Festival.

Over his career he composed some 200 pieces, including works for organ and piano, orchestral and chamber compositions, oratorios, masses and cantatas as well as pieces for children. Among his best-known works were the organ cycle *Job*; the oratorio *Sacred Symbols* for the Salzburg Cathedral; *Windows* (four movements for trumpet and organ inspired by Marc Chagall's stained glass designs for a synagogue in Jerusalem); and *Prague Te Deum*. He concertized around the world, performing his compositions as well as improvisations on organ and piano, including at Paris's Notre Dame Cathedral, London's Royal Festival Hall, and the Crystal Cathedral in Garden Grove, California.

Eben's music is regularly performed throughout Europe, the USA, Canada, Japan and Australia. He was awarded many prizes for his works: 1990, by the Czech government for his organ cycle *Job*; 1991, the Ordre Chevalier des Arts et des Lettres from the French Minister of Culture; 1992, Professor (honoris causa) of the Royal Northern College of Music in Manchester; 1993, the Stamitz Prize of the German Künstlergilde; 1994, doctorate (honoris causa) from Prague Charles University; and in 2002 he received a high Czech decoration, the Medal of Merit. Eben is survived by his wife Sarka and three sons, Marek, David and Krystof.

Eben's works for organ include: *Concerto for Organ and Orchestra No. 1* (*Symphonia gregoriana*), 1954. *Concerto for Organ and Orchestra No. 2*, 1983. *Windows on the Pictures of Marc Chagall* (trumpet and organ), 1976.

Fantasia for Viola and Organ Rorate Coeli, 1982.
Landscapes of Patmos (organ and percussion), 1984.
Tres iubilationes (brass and organ), 1987.
Two Invocations for Trombone and Organ, 1987.
Sunday Music, 1957-59.
Laudes, 1964.
Ten Chorale Preludes, 1971.
Two Chorale Fantasias, 1972.
Small Chorale Partita, 1978.
Faust, 1979-80.
Mutationes, 1980.
Versetti, 1982.
A Festive Voluntary (On Good King Wenceslas), 1986.
Hommage à Buxtehude, 1987.
Job (organ), 1987.
Two Festive Preludes, 1990, 1992.
Biblical Dances, 1990-91.
Amen, es werde wahr, 1993.
Momenti d'organo, 1994.
Hommage à Henri Purcell, 1994-95.



Albert Fuller

Albert Fuller, harpsichordist, conductor, teacher and author, died September 22 at his home in Manhattan, at the age of 81. As co-founder in 1972 and artistic director of the Aston Magna Foundation in Great Barrington, Massachusetts, he was among the pioneers of the revival of playing baroque music on the original instruments for which it was conceived. A frequent recitalist, Fuller also recorded extensively, including the first American original-instrument complete set of Bach's *Brandenburg Concertos*. The 1977 recording, made at the Metropolitan Museum of Art, became the initial release of the Smithsonian Institution's recording program and went on to sell more than 100,000 copies.

Born July 21, 1926, Fuller grew up in Washington, D.C., where he was a boy soprano with the choir at the National Cathedral and studied organ with Paul Callaway. He went on to study harpsichord at the Peabody Conservatory of Music and at Yale University, where his teachers included Ralph Kirkpatrick and Paul Hindemith, and then went to Paris on a Ditson fellowship. He made his New York debut at Town Hall in 1957, and in 1964 joined the faculty of Juilliard as professor of harpsichord. He was also on the faculty of Yale University, 1976-79.

In 1972, Fuller founded the Aston Magna Foundation. Up to 30 performers gathered for several weeks each summer to study and play early music on the original instruments. Fuller left the Aston Magna Foundation in 1983 and went

on to found the Helicon Foundation, a New York-based ensemble whose repertoire included music by Mendelssohn, Schumann, and Brahms.

Rudolf "Rudy" O. Inselmann died July 6 in Newport Beach, California at the age of 72. He majored in piano at Wartburg College, Waverly, Iowa, then attended Capital Bible Seminary and became an ordained Lutheran minister. He received an MA in organ from Indiana University and a doctorate in sacred music from the University of Southern California in Los Angeles. After teaching music at the University of El Paso, he joined the faculty of Christ College, now Concordia University, Irvine, California. He served as organist at Church of the Good Shepherd in Arcadia; St. Clement's Episcopal Church, San Clemente; St. Kilian Catholic Church, Mission Viejo; and Our Lady Queen of Angels, Newport Beach. Dr. Inselmann was dean of the Orange County AGO chapter from 1998-2000; he was also a longtime member of the Music Teachers Association of California.

Henry Ray Mann died June 30 in Greenville, Michigan. He was 72. A graduate of the University of Richmond, he earned a master of sacred music degree at Union Theological Seminary in New York City, where he served as organist-director in several churches and formed an organbuilding firm in partnership with Larry Trupiano. Henry Mann was known for his skill and artistry in the manufacture and voicing of wood pipes. He retired to Trufant, Michigan in 1992, subsequently serving as organist at Settlement Lutheran Church.

Bruce E. Mathieson died July 19 in Morgantown, West Virginia, from injuries sustained in an accident. He was 50 years old. Early in his 42 years of organ playing, he won two junior organist competitions. He was a graduate of Holyoke Community College with an associate degree in music. Mr. Mathieson served in the U.S. Navy for 24 years, and was the organist on the U.S.S. *Enterprise* during his service on that ship; he also played for Pope John Paul II while in Rome. After retiring from the Navy, he worked for West Virginia University and was organist at Point Marion Baptist Church in Point Marion, Pennsylvania; he also assisted the choir of Westover United Methodist Church in Westover, West Virginia. He was a charter member of the new Monongahela AGO chapter in West Virginia. Bruce Mathieson is survived by his wife of 29 years, Karla Landry Mathieson, a son, a daughter, his mother, two brothers, three sisters, and two grandchildren.

Roy G. Wilson died May 31 at the age of 92 in El Paso, Texas. A graduate of New Mexico State College, he earned a master's degree from Texas Western College and focused his career on school administration in several El Paso schools. A lifelong musician, he served Grace United Methodist Church for over 50 years as organist, choir director, or as both. He regularly provided music for the Grace pre-school program and area school districts, and accompanied for solo and ensemble contestants. A member of the El Paso AGO chapter, he served as dean on several occasions. Mr. Wilson is survived by two daughters, a son, eight grandchildren, and eleven great grandchildren.

Here & There

Bärenreiter announces the release of the complete edition of the organ and piano works by Louis Vierne, with an editorial team headed by Helga Schauer-Maubouet. The edition will include works published during Vierne's lifetime, those previously unpublished, and those attributed to him. This will be an Ur-text edition, based on an evaluation of all available autographs, first prints, and hitherto unpublished letters. The first three volumes of the edition will be published in January 2008. Each volume will include a critical commentary (in German, English, and French), with details on editorial methods, sources, as well as a preface with performance suggestions. The complete organ works will be available at a special subscription price (€255). For information: <www.baerenreiter.com>.

Doblinger has announced new releases: Herbert Paulmichl, *Ad Communionem (Five Pieces for Organ)*, op. 199, €11.90; *The Seven Words of Christ on the Cross* (op. 189, €12.90); Maximilian Stadler, *8 Praeambula*, ed. Rudolf Walter (€12.90); *Viennese Pieces for Flute Clockwork*, transcribed and edited by Helmut Kowar (€12.50); *Viennese Organ Music from around 1600*, ed. Erich Benedikt (€17.00); and *Viennese Organ Music from around 1650*, ed. Erich Benedikt (€18.00). For information: <www.doblinger-musikverlag.at>.

GIA Publications, Inc. has announced new releases: John Ferguson, *Hymn Harmonizations*, revised and updated in five volumes; *Hymns for a Pilgrim People*, the first new hymnal for Congregational churches in almost 50 years, the result of a joint effort of GIA and the National Association of Congregational Christian Churches (G-7200, \$18); and *Hand-Me-Down Songs* (CD-728, \$14.95), a recording of time-honored favorites, chosen by Alice Parker and edited by James Heiks. For information: <www.giamusic.com>.

Michael's Music Service has announced new releases. *Suite Eucharistique* by Xavier Mathias is a suite for organ on *Salve Sancte Parens*. These pieces for manuals present familiar chants in settings suitable for liturgical use. It has never before been published in a useable form; the errors in the original printing have been corrected; <http://michaelsmusicsservice.com/music/Mathias.SuiteEucharistique.html>.

The Lost Chord, by Arthur Sullivan, is transcribed by Reginald Barrett. This 1898 transcription was made by an Englishman who lived most of his life in America. Also included is a photo of the original cover of the song and some postcards of the words of the song; <http://michaelsmusicsservice.com/music/Sullivan-Barrett.LostChord.html>. Visitors to the page can hear a recorded performance by cornet and piano that Arthur Sullivan heard in 1888, and listen to Sullivan's comments as recorded by Thomas Edison.

Also on the website are several LPs of organ music, including an early recording of Lyn Larsen playing classic music, some uncommon Ashley Miller, and the recording by Thomas Murray of the Franck chorales; <michaelsmusicsservice.com>.

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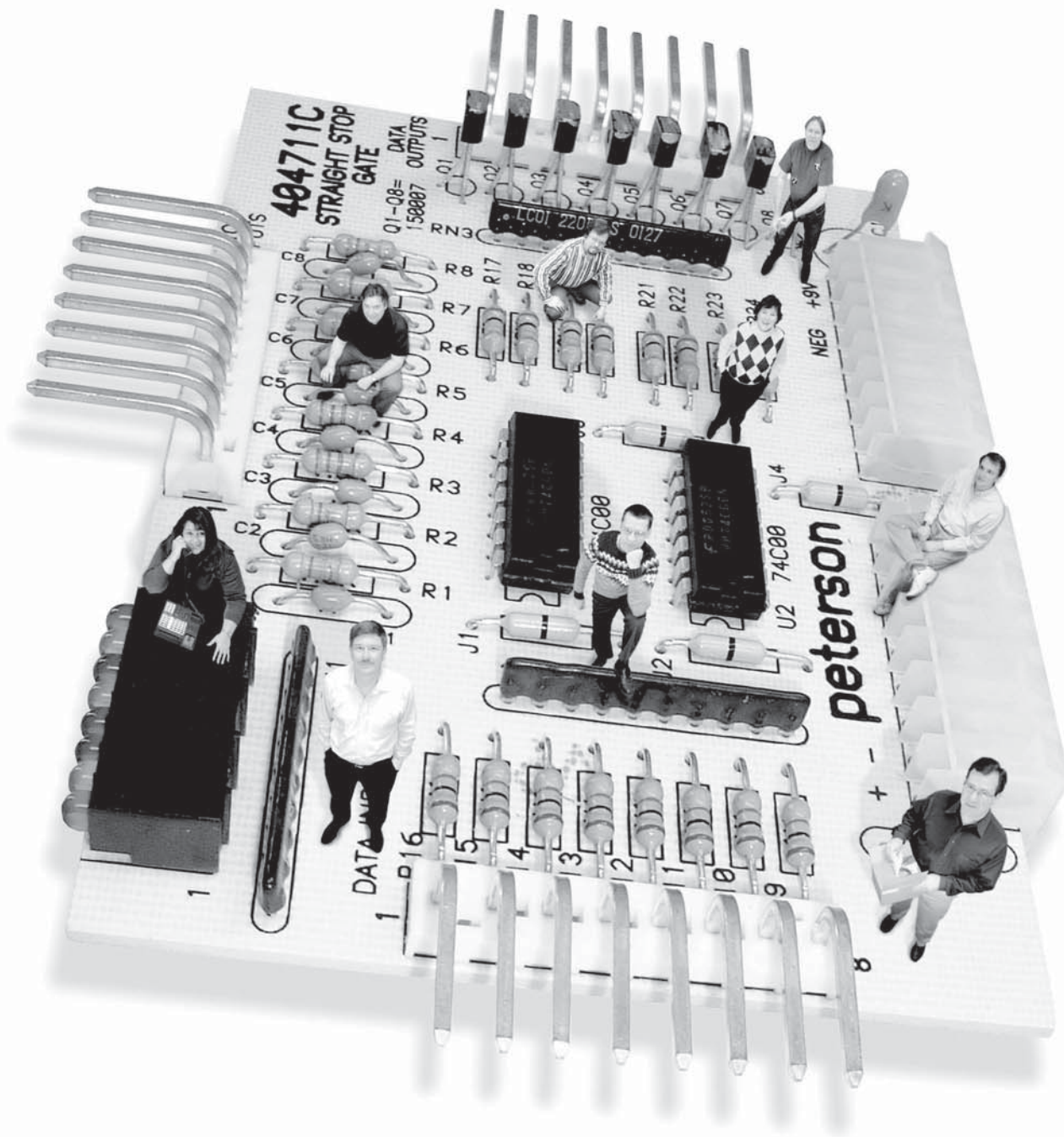
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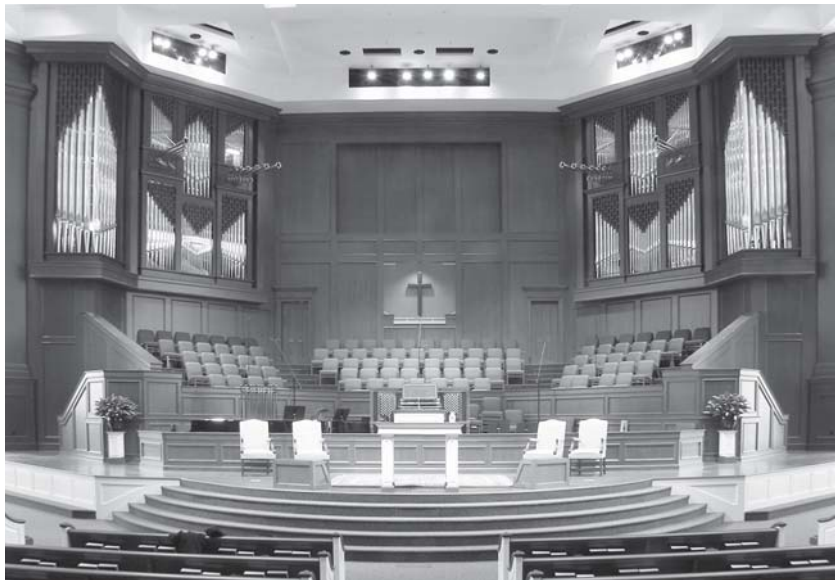


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Ruffatti organ for Johns Creek Baptist Church, Alpharetta, Georgia (Photo credit: Nancy Daley)



Ruffatti 5-manual console for Johns Creek Baptist Church, Alpharetta, Georgia (Photo credit: Nancy Daley)



Ruffatti organ, Wesley Chapel, Elkton, Maryland (Photo credit: Nancy Daley)

Fratelli Ruffatti has released vol. VII, no. 1 of its newsletter. Recent projects include the seven-rank tracker organ for Wesley Chapel of Elkton, Maryland. Two of the stops are divided. Don McFarland played the dedication recital

on October 14. Ruffatti also completed a five-manual organ for the new 2200-seat sanctuary of Johns Creek Baptist Church in Alpharetta, Georgia. The organ was shipped in May, and the installation crew arrived on June 17; headed by Piero Ruffatti, they worked 12 to 16 hours a day. Marcio Rigatto and Fabrizio Sclaro arrived in August to begin tonal finishing and were later joined by Francesco Ruffatti and Daniele Rigatto. The dedication was played on October 21 by Joyce Jones. Jean Guillou played the dedication recital on the expanded three-manual Ruffatti organ re-installed into St. Matthew Cathedral (Duomo de S. Matteo) in Asiago, Italy. For information: <www.ruffatti.com>.

eMedia Music Corp. has announced the addition of a new two-volume CD-ROM set to their series of music tutorial CD-ROMs. eMedia Piano & Keyboard Method Deluxe features eMedia Piano & Keyboard Method and Intermediate Piano & Keyboard Method in a two-volume CD-ROM set priced at \$99.95. The method includes everything needed to learn to play, with over 450 audio- and video-enhanced lessons and more than 150 songs in a variety of musical styles. When used with a MIDI controller, it provides specific feedback on playing mistakes, including wrong notes and rhythms. Other features include a metronome, recorder, variable-speed MIDI keyboard tracks, accompaniment tracks, and ear training exercises. For information: <emediamusic.com>.

Paul A. Scott, M.D., is the proud new owner of a five-manual Allen Theatre Organ in his Ocean City, Maryland residence. The 55-rank specification was largely created by renowned theatre organist Simon Gledhill and features digital samples retrieved from pipe organs built by Wurlitzer, Morton, Kimball and E. M. Skinner. Nearly 400 stoptabs are utilized to control the instrument.

The custom console is finished in a soft yellow semi-gloss paint, accented



Allen theatre organ

with blue side panels and outlined in gold leaf trim. The console interior is a contrasting flat black with a satin varnish. The organ's audio system consists of 25 speaker cabinets, housed in three chambers in Dr. Scott's music room.

The new Allen replaces a four-manual electronic organ that Scott built himself in the late '70s, which now has a new home with the Free State Theatre Organ Society in Baltimore, Maryland. For information: <www.allenorgan.com>.

Carillon News

by Brian Swager

Carillon composition competition

On the occasion of the 750th anniversary of the city of Rhenen, The Netherlands, and the 50th anniversary of the Van Bergen carillon in the St. Cunera tower, the Cunera Carillon Association is very pleased to announce an international carillon composition competition. This competition is organized in cooperation with the Dutch Carillon Guild.

St. Cunera was a virgin and martyr. She was born a princess from York, England. On October 29, 340, she was strangled by Aldegonde, the wife of King Radboud, out of jealousy. She is now the patroness of the city of Rhenen.

The best composition will be awarded a first prize of €1,500. The second and third prizes are €1,000 and €750. Furthermore, there is an incentive prize of €750 for the best composition by a composer under than 30 years old. Anyone may submit more than one piece. Only pieces that have not entered other competitions or were published before are welcome, and only original compositions for carillon are allowed; no arrangements of existing works. However, variations on a song or an existing theme will be accepted. There is no limitation on the duration or difficulty of the entries.

A piece must be playable on a standard European four-octave carillon: 47 bells, 4 octaves without low c-sharp and d-sharp. Pedal range from c to g1, manual from c to c4. To assure total objectivity, an entry may not have any signs or marks that can reveal the identity of the composer. The names of the winning composer(s) will be revealed to the jury only after their deliberations.

A committee of judges consisting of Ton Hartsuiker (musician and former director of the Sweelinck Conservatory of Amsterdam), Carl Van Eyndhoven (carillonneur and carillon teacher), Marco de Goeij (composer), and Gideon Bodden (carillonneur), will evaluate all entries received by the deadline. The jury judges on originality, musicality, and usefulness or effectiveness for the instrument. The judges may also decide not to award any composition, or to divide the prize money between more than one submitter.

The announcement of the prize-winning piece(s) will take place at the annual meeting of the Dutch Carillon Guild in

Rhenen on March 29, 2008. The winning piece(s) and a selection of the other entries will be performed that day. All the composers of the performed pieces will be informed in advance.

Two (good readable) copies must be sent (please no originals!). The date on the envelope will be used to determine the timely receipt. Send them to Freek Bakker, the secretary of the jury (address below). Participants must write their name, address, the title of the submitted piece(s), and a short curriculum vitae in a letter that accompanies the entry or entries. Also, every participant agrees to the publication and performance in the scope of the competition. The prize-winning composition(s) and a selection of other interesting entries will be published and distributed by the Dutch Carillon Guild and the Cunera Carillon Association after the competition.

The deadline for entries is Tuesday, January 1, 2008. For further information, contact the secretary of the jury: Freek Bakker, Van Kluyvelaan 14, 3862 XG Nijkerk, The Netherlands; phone: +31 (33) 245 90 53; e-mail: <f.bakker@scarlet.nl>.

In the wind . . .

by John Bishop

The convention of conventions

Conventions are big business. Tens of thousands of like-minded people gather in huge hotels and exposition halls for orgies of sales, parties, seminars, and exhibitions. Poking around the Internet, I found that the Specialty Equipment Marketing Association expects about 130,000 attendees at their 2007 convention to be held ten days from now at the Las Vegas Convention Center. SEMA (*servicing the specialty automotive industry since 1963*) deals with custom equipment for cars and light trucks. They are planning a seminar for the 2007 convention titled *Mean and Green: Bio-fuel Hummers, Fords, and off-road machines*, where they will be exhibiting a 700-horsepower Hummer powered by bio-fuel. They're not telling what the fuel mileage will be—500 bushels-per-hour? *It isn't easy being green.*

In early December, the Las Vegas Convention Center will host the NFR (National Finals Rodeo) Cowboy Christmas Gift Show. They expect 20,000 attendees. Last March the Nightclub and Bar Convention & Trade Show attracted 38,000 people, and in August 13,000 people attended the convention of the American Pool Players Association at the Riviera Hotel in Las Vegas.

Given Las Vegas hotel prices, the cost of travel and food, and the propensity of conventioners to consume various commodities with unusual gusto, the amount of money involved in these huge shows is incomprehensible. How do they manage the logistics? Imagine the swirl at the hotel check-in desk when 50,000 people are trying to check in on the same day.

Last week the American Institute of Organbuilders gathered at the Valley Forge Conference Center and Radisson Hotel in King of Prussia, Pennsylvania. The Specialty Equipment Marketing Association has about a ten-year head start in membership development. Founded in 1963, their convention is now among the largest in the country. The AIO was conceived in 1973 and chartered in 1974. I don't know the exact count, but I believe that around 250 of us attended, and to be truthful, I doubt we'll get into tens of thousands any time soon.

This seems like a small group, but friends who are not involved in the organ world are amazed when I tell them I'm going to a national convention involving

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- Echo Expression Choir

several hundred organbuilders. These are the people who say, "I didn't know there were any of you left." I'm feeling pretty good, how about you?

Any convention has an exhibit hall in which vendors show their wares to members of the trade. There were almost 25 firms exhibiting at the AIO convention, including companies that provide leather, specialty tools and hardware, keyboard restoration, organ pipes, console parts, and of course, solid-state control systems. The exhibits hall is open for several hours each day, especially in the evening when it becomes the locus for the convention's social life. After dinner people swirl through the exhibits, run into old friends, make new friends, and head off to the hotel bars in small groups.

One benefit of this tradition is the dispelling of myth—I've been doing business with suppliers to the organbuilding trade for 30 years, and it's fun to meet those with whom you've spent countless telephone hours. You get to form a personal connection with the person who answers the phone at the order desk, and to discuss technical problems in detail with the engineers who design and build the equipment. Over the years I have found great value in knowing the people I talk with on the phone. These relationships are unspeakably valuable when I'm calling from a job site where wedding limos are showing up outside and the organ is acting up.

I got active in organbuilding in the late 1970s just as solid-state controls for pipe organs were entering the market. I had my start in workshops that specialized in tracker-action organs, and my immature understanding didn't allow much space for digital equipment. I knew many people who resisted or ignored using it. I was fortunate to work for several years alongside an old-timer who had worked personally next to Ernest Skinner (in fact, I assumed the care of two Skinner organs he had helped install in the 1920s and had maintained ever since!) who said, "that stuff is for you young guys."

In the ensuing generation, many if not most organbuilders have had at least some experience with solid-state equipment, and many use it exclusively. Years ago, I remember being easily bewildered. I would stand trembling with my hand on the switch before turning on a system for the first time and would be looking for smoke, unfairly (to both the supplier and myself) assuming that there would be smoke to see. I handled the circuit boards as though they were poisonous, and while I understood what they were supposed to do, I had no idea how they did it.

Enough time has passed that we've been through generations of solid-state equipment. Looking back, the earliest systems seem pretty primitive. The companies offering them went to great trouble to make the pin-boards (rows of pins where you connect the wires from the console controls to the system) look as much like traditional pipe organ equipment as possible. Later, multiplexing was introduced—logic-based systems that reduce organ music to data streams that allow the information to be

passed from console to chamber using a single wire. In my memory, multiplexing was the first scary leap. Simply put, the system is based on a clock that scans all the console outputs a prescribed number of times per second and sends a code along the wire to the chamber where it is "unscrambled" by another clock. For someone who started with trackers, it was hard to imagine that it would work or that it could be reliable. At about that time, there was a *Star Trek* movie during which the *USS Enterprise* was under reconstruction and the famous Transporter was malfunctioning. When a crew member was "beamed" up or down, the machine failed to unscramble the molecules accurately, resulting in horrible scrambling of human tissue. Would this happen to our organ music?

At first bad things did happen. One system I worked with had a clock that was going too slow, resulting in herky-jerky organ music. And lightning strikes were death. I was caring for a couple large organs that had new multiplexing systems, and I sweated out thunderstorms with good reason.

Now we are getting used to software-based systems in which the organbuilder connects the console controls (keyboards, stop knobs, piston buttons, swell shoes) to rows of pins, and using software determines which pin does what. After the organ is finished, you could decide to change divisional pistons into generals by updating the software through e-mail.

It's fun to think back a few generations to the time when electro-pneumatic combination actions and pitman chests were introduced. Any good modern organ builder knows the symptoms of trouble in a pitman chest. But when those chests were first being perfected, technicians must have sweated out mysterious problems the way I have with solid-state gremlins.

In the exhibit hall of the AIO convention, I was most impressed by the sophistication of new developments in solid-state pipe organ controls, and even more impressed by the sophistication of my colleagues, the organbuilders, who in the last 30 years have worked hard to understand the function, uses, and benefits of this equipment. I joined in conversations in which organbuilders were suggesting improvements, offering solutions to problems, and describing innovative ways they've found to use existing controls. I saw an institutional comfort level that can only be to the benefit of our clients. We've come a long way, baby.

Because I've been involved in some very large organ projects in recent years, I've noted an important way in which organ organbuilding industry has changed. Seventy-five years ago, when American organbuilders were producing thousands of organs each year, there were a number of companies that had hundreds of employees. It was much easier for such a large company to marshal the forces to erect a 32-foot Principal, or just to transport an organ of 100 ranks or more. They had people employed in experimental roles, developing combination actions, relays, and new types of voices. Today it's rare to find a company with 100 employ-

ees, and most companies employ fewer than ten people. In this environment, the importance of the supply house is increased as we can decide independently whether or not to build pedalboards "in house," or which solid-state control system best fits the design and function of the console we design.

I thank the people from the companies who exhibited at the AIO convention. I appreciate the hard work you've done developing new products. The American organ industry is strengthened by your efforts. The fees you paid for exhibition space helped make this valuable experience possible. And thanks for the candies, wine, keychains, and door prizes you provided!

Earlier this year I wrote a two-part essay about the new life of the famous, enormous, and almost indescribable organ in the former Wanamaker's Department Store (May and June 2007, "Size Matters"). In it, I wrote that Philadelphia boasts an unusual array of very large organs. The Wanamaker organ (6/462), the Austin organ (4/167) at Irvine Auditorium of the University of Pennsylvania, and the Dobson organ (4/124) at the Kimmel Center (home of the Philadelphia Orchestra) add up to 753 ranks in three organs that are within a few miles of each other. The Wanamaker Store and the Kimmel Center are within walking distance. The participants in the AIO convention had a wonderful opportunity to hear these three giant and wildly diverse instruments in two successive days.

While organ-people will no doubt always refer to the Wanamaker Store in Philadelphia, credit must be given to Macy's Department Store, now the proprietor of this most grand of retail spaces. Robin Hall is an executive vice-president in charge of Macy's Department of Annual Events, the group that produces the Thanksgiving Day Parade and July Fourth Fireworks along with numerous flower shows and musical reviews. There can be no division of a modern American corporation more enthusiastic or better equipped for the care of this most singular of pipe organs. In the brief period since their occupation of the store, they have funded extensive and expensive long-needed repairs, provided a large amount of space in the building dedicated to an organbuilding workshop, and established a collegial relationship with Curt Mangel, curator of the organ, and Peter Conte, Grand Court organist. To hear Peter and Curt talk about the people of Macy's is to hear a gushing exceeded only by the amazing sounds of the organ itself. (Please refer to this column in the May and June issues of *THE DIAPASON* for more about the Wanamaker Organ.)

Anyone who has attended an organ convention knows the bus rides—hundreds of like-minded people rattling across the countryside on a tight schedule to hear and see organs. Along with the organ demonstrations, there were workshop tours (Patrick J. Murphy & Associates and Nelson Barden at Longwood Gardens), workshop seminars on mounting toe-studs, stenciling façade pipes, and rebuilding Spencer organ blowers, and

lectures in a large conference room at the convention hotel. Those lectures were on subjects as diverse as rebuilding and repairing Möller pitman chests, recovering keyboards, and conflict resolution.

Patrick Murphy, whose organbuilding workshop is in Stowe, Pennsylvania, was the chair of the convention, and the staff of his company was present throughout answering questions, guiding us as sheep on and off the buses on schedule, and providing a cheerful and welcoming presence. Randall Dyer (Randall Dyer & Associates of Jefferson City, Tennessee) is the chair of the AIO's Convention Overview Committee. These folks deserve the gratitude of America's pipe organ community for their contribution to the education, celebration, and advancement of American organbuilders.

I have always thought that organbuilders are a collegial bunch. Although we are competing with each other in a small market, we are typically willing to assist each other with advice and exchange of ideas, and even by sharing workers when projects get larger than a small staff can handle. But during most of the working year, we are buried in organ chambers in our own areas, seemingly out of touch with what our colleagues are doing. In King of Prussia, Pennsylvania, we came out of our holes blinking in the sunlight, and shared a wonderful week of professional growth and companionship. Nice to see you all. See you in Knoxville next year. ■

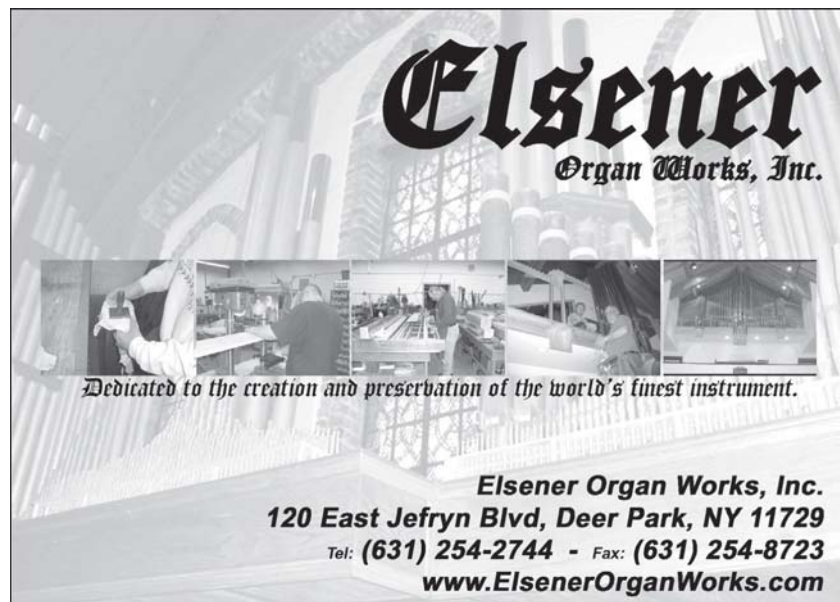
On Teaching by Gavin Black

Pedal playing, part II: opening exercises

Last month I closed by stating that there are three reliable ways of finding notes at the pedal keyboard with accuracy, namely: 1) finding notes absolutely, in relation only to your position on the bench; 2) finding the next note that a given foot has to play in relation to where the *other* foot just was; and 3) finding the next note that a given foot has to play in relation to where *that* foot last was or what that last foot just did. I also said that while all three of these are useful and necessary, it is the last one that is actually the most useful and the best source of really secure, comfortable pedaling. This month I want to elaborate on that idea, and then to describe a beginning exercise based on this third approach.

For the moment, we are concerned only with the use of the toes in pedaling. This is emphatically not because I believe in eliminating the use of the heel or in restricting it in principle—as noted last month, I consider every part of the foot to be fair game for playing pedal keys. Rather it is because the gesture of pointing with the toe is more natural and basic as a way of using the foot, and therefore should be the beginning and the basis of pedal technique. In fact, although "toes-only" pedaling is quite rightly linked to older repertoire and performance practice (17th and 18th century, approximately), even in the 19th and 20th centuries, without any specifically "historical" intent, it was often recognized that the toes were the logical place to start in teaching pedal playing. For example, the influential and often reprinted organ method of Sir John Stainer begins its pedal playing work with the toes alone. Once any student is fully proficient at finding note patterns at the pedal keyboard with his or her toes—given that the technique is fluid and comfortable—it will be easy and natural to use the heel for some or even many notes. Playing with the heel is, in a way, a special case of finding a note with a foot in relation to what that foot just did, and it can be very reliable. Of course, there are musical and historical considerations that might argue for or against the use of heel in any given situation, and I will discuss these at some length in a later column.

It is more natural and intuitive for a person to judge or know how far he or she has just moved one foot than to



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know spontaneously how far one foot is from the other or how far one foot will be from the other after it has been moved. It is this intuitive judgment that makes it possible for us to drive cars knowing that we will hit the brake when we need to. In order to tell how far one foot is from the other foot it is necessary to link the two feet together by creating some sort of juxtaposition of the legs, for example by keeping the knees more or less together or by keeping the upper legs more or less parallel and roughly a constant distance apart. All such constraints on the position that a player assumes on the organ bench are perhaps acceptable or even comfortable and good for some students or players. But they are also the main source of the discomfort—initially physical but then increasingly mental as well—that many organists and prospective organists feel with the instrument. In fact they are the reason that a steady stream of interested students end up giving up the organ, as I mentioned in last month's column. Of course some of the physical constraints that are suggested as ways of orienting the two feet to each other are intended only for the beginning of study and are meant to be modified or dropped later on. However, they are still often damaging to the process of a student's becoming comfortable with the instrument initially, and the success that students have moving past this discomfort varies considerably. Organizing the learning of pedal facility and technique around an awareness of what each foot is doing with respect to its own position allows the student to avoid this sort of problem altogether, and also leads to a remarkably secure mastery of the pedal keyboard.

Musically, of course, any pedal part is the sum of what the right foot plays and what the left foot plays. A listener does not know, and probably does not care, which foot is playing what. However, from a technical point of view, a pedal part consists of two separate lines, one for the right foot and one for the left foot, just as any keyboard piece consists of a left hand part and a right hand part. It often makes sense to analyze the technical work required to learn a keyboard piece as consisting of the two separate tasks required of the two hands. It also often makes sense to analyze a pedal part as the two separate tasks required of the two feet. Pedal lines approached this way usually reveal themselves to be conceptually very simple. Something like 80% of all notes in the pedal repertoire are generated by one foot or the other doing one of the following three simple actions: repeating a note, moving one step, or moving two steps. This is a much simpler technical picture than that pre-

sented by the note-surface of pedal lines, in which of course there are all sorts of intervals and all sorts of patterns as to which foot is playing what. (For a couple of classic cases of this, see the two long pedal solos from the Bach *F-major Toccata* and the pedal part from the Widor *Toccata*.) It makes sense for an organist to pick any pedal line apart, to see which foot is playing what and to look for simple, memorable, or useful patterns. I will return later to this idea as it applies to experienced organists hoping to improve their happiness with their level of pedal mastery. However, this approach makes even more sense for a beginning organ student. A simple set of exercises will enable a new student to take the intuitive sense of where a foot is in relation to where it has just been, train it to be increasingly precise, and tie it in solidly to the particular logistics of the pedal keyboard. One important benefit of learning pedal playing this way is that after only a very few exercises that feel like exercises, any student is able to use essentially any pedal line as practice material. This makes it easy to keep things interesting for the student and for the teacher, and allows the student to have a satisfying sense of being connected from the very beginning to the world of real music and to the tradition of great organists through the ages.

In keeping with all of the above, the first thing that I ask a new student to do in preparing to work on pedal playing is to sit in the middle of the organ bench in a way that is comfortable, relaxed, and informal. Most people have been trained—subliminally if in no other way—to arrange themselves more or less “at attention” in situations that seem even vaguely formal, including the situation of a music lesson or a musical performance. However, any posture that needs to be maintained consciously and that involves any discernible use of muscles is probably at risk for creating tension and should be avoided. Of course it is possible to imagine an exaggeratedly “informal” posture—slumped over to one side, for example—that would indeed have to be corrected. I have, however, never once actually encountered a situation in which a student's natural, comfortable posture presented any sort of problem for organ playing. It is important to start off with the bench at a good height. The height is probably right if the act of utterly relaxing the legs and back—completely letting go, as if flopping down on a couch—does not quite make the feet inadvertently play pedal keys. This will prevent the student from having to use muscle tension to keep the legs and feet up away from the pedal keyboard while playing.

Once a student is seated comfortably on the bench I suggest the following:

1) Find the lowest “A” on the pedal keyboard. It is fine to do this by looking, for now.

2) Play that note with the left foot, using whatever part of the foot can most comfortably push the key down fairly close to the nearest raised keys but without touching them. This will (essentially) always be part of the toe region of the foot, and will be the outside of the foot for some players and the inside for some. (For a very few students with quite small feet it will be the very tip of the foot.) The question of which particular part of the foot can most comfortably address the key will depend on the angle at which the foot is approaching the key, which will in turn depend on the student's posture on the bench. The more the student tends to keep his or her knees together, the more likely it is that the inside of the foot will be the most comfortable for playing this A; the more the student lets his or her knees drift apart the more likely it is that the outside of the foot will be more comfortable. Neither one is right or wrong; there is no reason to favor one over the other. It is very important to let the student figure out, starting from an individually comfortable posture, what details are right for that student as to foot position for playing particular notes.

(Note: by the time the student has played and released the A once or twice, he or she should quit looking at the pedal keyboard, and rarely look again).

3) Ask the student to play A then B. This should be done slowly and lightly, without either slithering the foot along the keyboard or snapping the foot high into the air between the two notes. The foot should trace a small arc that moves directly from the center of one key to the center of the next. If the student misses the B, then on the next attempt he or she should compensate in the opposite direction from the miss. If he or she played A-C, then on the second attempt he or she should think “I should move my foot a tiny bit less far.” If the mistake was the other way then the thought should also be the other way. This simple way of thinking about the logistics of missed notes is remarkably effective for correcting them, in this context and in others.

4) Once the student has successfully played back and forth between A and B several times, ask the student to play the notes of an A natural-minor scale, up and down, very slowly and lightly. The lower four notes (A-B-c-d) should be in the left foot, the upper four (e-f-g-a) should be in the right foot. For each note, the student should make an appropriate decision as to foot position and what part of the foot actually plays

the note based on the approach described in 2) above. It is important that the student keep everything very slow so as to have plenty of time between each two notes to think about all the details, without any need to panic.

5) Once this scale seems comfortable—slow, light, even, accurate, and feeling easy to the student—the next step is to play an A major scale in exactly the same way. This, of course, introduces less regularly spaced one-step intervals, and so is more challenging. It is normal, in fact nearly universal, for a student to land in between e and f coming down from f-sharp, for example. The way to correct this is again simply to say, on the next time through that moment, “I must move my foot a tiny bit farther.” This works remarkably well.

This simple, basic scale-based exercise is extraordinarily effective in training the sense of what it feels like to move one foot the distance of one step. This is the foundation of secure pedal facility. Next month I will introduce exercises that train that same sense in more complicated musical contexts, and expand the scope of what we are asking each foot to do. ■

Gavin Black is the director of the Princeton Early Keyboard Center in Princeton, New Jersey. He is at work on a pedal-playing method that will probably be available in the fall of 2008. He welcomes feedback by e-mail at <gavinblack@mail.com>. Expanded versions of these columns with references and links, along with a collection of pedal exercises, can be found at <http://www.pekc.org>.

Music for Voices and Organ

by James McCray

The loss of multi-movement choral settings (a mirror of today's church culture)

The composer reveals the innermost being of the world and expresses the deepest wisdom in a language which his own reason does not understand; like a somnambulist, who tells things of which he has no clear knowledge in his waking state. This is the reason why, in a composer more than in any other artist, man and artist are quite separate and distinct.

—Arthur Schopenhauer (1788–1860)
The World as Will and Idea

The American church music landscape is rapidly changing. The number of organ majors in colleges, for example, has been in decline for years. Church and concert halls have dwindling populations. Traditional church services with the standard choir singing a weekly anthem seem to be far less common than

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20 years ago, and the use of multi-movement choral settings during a church service has become so rare that creating this column of reviews on them may seem a waste of time for many readers. Furthermore, although there are exceptions, the average size of church choirs is far smaller. So, in all this malaise, where is church music heading?

This writer is aware of one church in the area that lost over half of its population over the decision to install a new organ in the sanctuary. People did not want "to see money wasted on purchasing a new organ." After lengthy debate over a period of several years, the decision was firmly in place that the organ, which had served that church for almost 50 years, would indeed be replaced. As a result of that decision families changed churches, the population of the church dropped by almost half, and, in fact, a new church was formed by those who left; it became one in which there is no choir.

The decline of church music has become so acute that there are numerous books and articles about its erosion. Certainly one of the most widely read books on it is Marva Dawn's *Reaching Out Without Dumbing Down*, which has sparked considerable interest. Her commentary on the culture of church today should be required reading for all who are involved in church music at any level. The book is published by William B. Eerdmans Publishing Company, Grand Rapids, Michigan, and is available in a soft cover, ISBN 0-8028-4102-3 (www.eerdmans.com).

The day of full-time church work for musicians has already become a memory. The number of churches where a full-time musician is employed is embarrassingly small. Some of the reasons for this are financial, of course, but there also may be an attitude issue. A great many of us have reached the age of retirement. The changing culture of church music is in part because many of us who have tried to champion the traditions of today's worship services through the use of music by such giants as Bach, Buxtehude, Britten, and others are now reaching retirement age. Newer generations are becoming the leaders, but unfortunately many lack a broad view of church music history. As we retire from our church careers it is a good idea to heed the words of Anne Lamott, an author of such books as *Grace (Eventually)* and *Plan B, Further Thoughts on Faith*. One's job or career tends to be how we are defined to others and to ourselves. When that is no longer the driving force of daily routines, there is a huge sense of loss that is oppressive, and that is why so many people who have retired go back to work. So, for all of you who are about to stop being church musicians, please consider staying in the battle. Your background, commitment, and expertise are needed now more than ever. In some ways, the future of church music depends on people who have this experience and interest. We must be as proactive about church music as those people who were against it and left the church. So instead of that easy formula-based anthem, give some thought to bringing to your choir and congregation an extended work that will challenge them.

As the wonderful American composer Ernest Bloch (1880–1959) said, "Only that art can live which is an active manifestation of the life of the people. It must be a necessary and essential portion of that life, and not a luxury."

The Mass

Missa Brevis, McNeil Robinson. SATB and organ, C. F. Peters Corp., #68154, \$5.75 (M).

There is no Credo in this Latin *Missa Brevis*, which has the organ part on three staves with registration suggestions. Both choral and organ parts are well crafted yet simple in design, making the music very useful. There is limited contrapuntal writing for the voices, which tend to move syllabically and primarily in similar rhythms. There is a brief soprano solo, and the opening of the Kyrie, which has a moderately high tessitura, would work well as a soprano solo, although that is not indicated.

Missa pro defunctis (Requiem), Franz von Suppé (1819–1895). SATB, SATB soli, and large orchestra, Carus-Verlag, 40.085/03, €99.00 (D-).

There are 13 movements in this Latin Requiem. The large orchestra has paired winds and includes a huge brass section including four horns. The music is very dramatic with a colorful orchestration. Full voice ranges are employed for the choir and they have very expressive lines, divisi passages, and an extended section where they sing antiphonally with the solo quartet. This setting will require a big choir and orchestra and is about 70 minutes' duration. The orchestral parts are €74.00 and choral parts €16.

Vidapura (Missa-Oratorio), Heitor Villa-Lobos. SATB, SATB soloists, organ (or orchestra), Editions Max Eschig (France), M.E. 9010 (Theodore Presser Co.), \$46.75 (M).

This 22-minute setting is a Latin mass that contains all of the major movements including the Credo. It dates from 1919 and follows traditional tonal relationships. The organ reduction, made by the composer, is curious in that the first page of the Kyrie uses three staves then stops; there is no pedal indication for the two staves, which are used for almost all the remaining music except for one brief soloistic section where the pedals are clearly marked. The choral parts are not difficult but often have contrapuntal

lines, always with solid instrumental support. It is not clear why Villa-Lobos calls this a mass-oratorio and this edition has no commentary. It is an interesting work and one that merits attention from conductors, probably for concert purposes. The ending "dona nobis pacem" is more of a demand than a prayer, as the setting ends with a dynamic of *fff*.

Truro Eucharist, David Briggs. SATB and organ, Chestnut Music (American distributor, 70 LaSalle St. #128, New York, NY 10027), \$8.45 (M).

This mass, by British composer Briggs, is in a lovely edition and clearly marked. The organ part, on three staves, has some registration suggestions and, except for a few brief right-hand flowing lines, is relatively easy. The choral parts have some soprano divisi, and a few brief solo passages. Although the Kyrie is in its traditional Greek, the other movements are in English. There is some dissonance, but generally very attractive music.

Te Deum

Te Deum, Anton Bruckner (1824–1896). SATB, SATB soli, and organ, Bärenreiter, BA 7524, €12.95 (D).

Bruckner's famous *Te Deum* has been arranged for organ by Andreas Kohs. This setting is another one of Bärenreiter's large-scale works that has been adapted for organ from the original or-

chestra version, making the work much more accessible. This huge work has frequent choral divisi and extended vocal ranges, especially in the soprano and tenor. The organ adapts the original orchestral timbre so that it retains the color and character of the music. The organ part, on three staves, is somewhat challenging. There are extended solo passages and this difficult music will require outstanding singers. This work is beyond most church choirs, and will need a large chorus of very competent singers, but it is great music.

Te Deum, Johann Nepomuk Hummel (1778–1837). SATB, orchestra and organ, Cantate Music Press, CAN 9002.01, full score \$22.95 (D-).

This is a first edition of Hummel's 15-minute *Te Deum*, which has a large orchestra; an alternate reduced instrumentation is available from the publisher. The organ part is not soloistic, usually doubling the low strings as a single line. The choral parts are not difficult, primarily in a syllabic four-part chordal setting with minimal melismas. The large orchestra is used throughout and has an important role in the total impact of the music, with several dramatic effects to enhance the Latin choral text.

Festival Te Deum, John Leavitt. SATB, brass choir, percussion, organ or piano, Concordia Pub-

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lishing House, 97-6895, full score \$20.00 (M+).

Brass choir includes three C trumpets, two trombones, one bass trombone, and tuba; timpani and small percussion are also needed. Leavitt's setting is in English with some divisi singing for the women. The music is syllabic, without contrapuntal vocal lines, often in block-chord rhythms. It is very exciting music that will need a large choir, although the vocalists rarely have to try and oversing to be heard since the brass has minimal areas where they play with the choir, usually having bursts of sound between choral phrases. This is a work that singers and audience will greatly enjoy and one that could be done by solid church choirs.

Te Deum, Douglas Coombes. SATB, S solo, brass quintet and keyboard, Lindsay Music (Theodore Presser Co.), \$13.95 (M+).

The brass parts are available only on rental; this choral score uses piano, which has a very independent part with soloistic passages. The English text is set primarily in syllabic choral fashion, with limited contrapuntal vocal lines. The soprano solo is not extensive, sometimes singing alone but more often above a choral background. This is a work that will challenge but will be attractive to the listener and singer.

Book Reviews

Orphei Organi Antiqui—Essays in Honor of Harald Vogel, edited by Cleveland Johnson. Westfield Center, P.O. Box 505, Orcas, WA 98280. \$74.95 non-members, \$64.95 members, <www.westfield.org>.

Orphei organi antiqui is a catchy little phrase that honors Harald Vogel by examining his multiple roles in the revival of the antique organ. Editor Cleveland Johnson (professor of music at De Pauw University) regards him as the "Orpheus of organ building" according to the practices of the master organ builders of the historic period. As outlined in several chapters of the book, he was indeed the prophet of this most amazing renaissance of organ construction, both as player and teacher. Those that gathered around him included organ builders of incredible vision and perception, students with a magnificent dedication to the art, and performers who "knew what good is."

Cleveland Johnson points out that Jan Pieterszoon Sweelinck was referred to as the "Orpheus of Amsterdam." Known for his pupils and disciples, he was also called the *deutsche Organistenmacher*. Like Sweelinck, Vogel can also be called an "Organist Maker" for his "lifelong efforts to rescue and revive a musical culture, which, in the mid-twentieth century, was in danger of being lost on the rocks of unquestioning modernity." As Johnson points out, Vogel's contribution will be sealed by the many individuals he has helped equip to carry on these aspirations.

Not unlike William Dowd, Frank Hubbard, Wallace Zuckermann and David Way in the world of harpsichord building, he gave himself over completely to the vision of organ building in the antique style. His influence was seminal in the development of the artisan organ building we know and even take for granted today.

These 21 essays in honor of Vogel's 65th birthday range from remembrances to articles of musicological significance in organ building, composition and performance practice. They cover everything from congregational singing to *stylus phantasticus*. In the realm of organ building they touch upon the organs of Tannenberg in America to the restoration of antique organs in Mexico. This wide range of topics is a little confusing at first and is aggravated by the lack of English translations of several articles in German. How handy it would have been to have side-by-side translations instead of summaries! However, the content is of sufficiently high quality to warrant multiple readings.

This 400-page volume includes 21 chapters, which are divided into four areas:

- Harald Vogel, with essays by John Brombaugh, Elizabeth Harrison, Masakata Kanazawa and Axel Unnerbäck.

- Keyboard Literature, with articles by Michael Belotti, Konrad Brandt, Pieter Dirksen, Frederick Gable and Sverker Jullander.

- Performance, with essays by Klaas Bolt, Wim Kloppenburg, Keith Hill, Marianne Ploger and William Porter.

- Organs, Organists, and Organbuilders, with articles by Laurence Libin, Lynn Edwards Butler, Gregory Butler, Felix Friedrich, Ibo Ortgies, Paul Peeters, Edward Pepe, Bruce Shull and Joel Speerstra.

A summary of the chapters:

1. "Harald Vogel's Influence on Contemporary Organbuilding: One Organbuilder's Story," by John Brombaugh. John Brombaugh recounts his first meeting with Harald Vogel, and their discussion of "what good organs were all about." He recounts Vogel's gift of access to important organs and how this affected his career.

2. "Harald Vogel: Teacher," by Elizabeth Harrison, recounts Vogel's role as teacher and performer. Harrison recounts how Vogel attracted students from Germany, North America, and Japan, introducing them to the organs and the inevitable task of "re-learning" how to play the organ in the early style. She tells how Vogel "taught by immersion . . . He just put me in places where I had no alternative to learn."

3. "Harald Vogel as Catalyst in Japanese Organ Culture," by Masakata Kanazawa, recounts Vogel's visits to Japan from 1963 onwards. This is a record of organ building in Japan, showing how Vogel influenced Hiroshi Tsuji and the influence of the North German Organ Academy on Japanese students. Vogel had a "profound impact on organ tastes in Japan, steering Tsuji, among others, away from the 'all purpose organ'."

4. "Von 'Schnitgerwoche' zu 'Schwe-

denwoche,'" by Axel Unnerbäck ("From 'Schnitger Week' to 'Sweden Week'") describes Vogel's role in the establishment of Swedish organ culture. How much better this article would have been if provided in English translation!

Chapters 5 through 9 are entirely on compositional techniques.

5. "Gleichwie sich fein ein Vöglein . . . Zu den Choralbicinien Johann Pachelbels," by Michael Belotti ("The Chorale Bicinia of Johann Pachelbel").

6. "Anmerkungen zu Stil und Satztechnik in Samuel Scheidts Görlitzer Tabulaturbuch," by Konrad Brandt ("Remarks on Style and Compositional Technique in Samuel Scheidt's Görlitzer Tabulaturbuch").

7. "The Enigma of the *stylus phantasticus* and Dietrich Buxtehude's *Praeludium in G Minor* (BuxWV 163)," by Pieter Dirksen. This musicological exposition demonstrates that the fantasia style was carefully through-composed rather than improvisational.

8. "Zusammenhänge zwischen den Vokal- und Orgel-Magnificats von Hieronymus Praetorius," by Frederick K. Gable ("Correlations between the Vocal and Organ Magnificats of Hieronymus Praetorius").

9. "A Late-Romantic Motet Intabulation: Sigfrid Karg-Elert's Organ Transcription of J. S. Bach's *Singet dem Herrn ein neues Lied*," by Sverker Jullander.

These musicological articles appear to deviate tremendously from the main theme of the book. This is a complicated situation for the English reader, given that only summaries are provided for articles in the German language.

10. "Congregational Singing in a Crisis Situation," by Klaas Bolt. This is a reprinted article that brings the reader back to Vogel's concept of organ culture and the need for studying antique organs and the musical language they make possible.

11. "The Beauty of Unpolished Congregational Singing: The Concepts of Klaas Bolt," by Wim Kloppenburg. Kloppenburg critiques Bolt's previous article with perception and clarity.

12. "The Craft of Musical Communication," by Keith Hill and Marianne Ploger. This is an attempt to elucidate concepts of style in the performance of music. It comes under the heading of the psychology of aesthetics, and attempts to define "affect," that elusive element of the baroque.

13. "Johann Herbst's *Arte prattica & poetica*: A Window into German Improvisational Practice in the Mid-seventeenth Century," by William Porter. A well-known practitioner of improvisation describes an early instructional manual on counterpoint.

14. "The Future of Historical Organs from a Curatorial Perspective," by Laurence Libin. This article gives a fine argument in favor of saving endangered instruments by saying that "intellectual argument alone will not suffice; sympathetic appreciation based on enjoyment is equally necessary." Bravo!

15. "Rare, Newly Invented Stops: Scheibe's Organ for St. Paul's Church, Leipzig," by Lynn Edwards Butler and Gregory Butler. The authors investigate two traits in this organ that were new in the eighteenth century—variety and mildness of tone. The fortepiano had just been invented at this time and soft and elegant tone was a real contrast to previous organbuilding.

16. "Heitere Anekdoten um den Hoforganisten Johann Ludwig Krebs und den Hoforgelbauer Tobias Heinrich Gottfried Trost," by Felix Friedrich. How sad this article was not available in English ("Light-hearted Anecdotes About Court Organist Johann Ludwig Krebs and Court Organ Builder Tobias Heinrich Gottfried Trost"). "A characteristic selection of stories and narratives, selected from literary and archival sources . . ." This is a real look into the organ world of the time.

17. "Über den Umbau der großen Orgel der Marienkirche zu Lübeck durch Friedrich Stellwagen, 1637–1641," by Ibo Ortgies ("Regarding the Rebuild by Friedrich Stellwagen of the Large Organ in the Lübeck Marienkirche,

1637–1641"). Despite the fact that Franz Tunder and Dieterich Buxtehude played this organ more than 50 years, this Stellwagen opus was entirely replaced in 1851. The disposition of that organ, unfortunately, is a matter of conjecture.

18. "Eine Lütticher Quelle zur Verbreitung des gleichstufigen 19tönigen Stimmungssystems in der ersten Hälfte des 17. Jahrhunderts," by Paul Peeters ("A Liege Source on the Dissemination of Equal Nineteen-Note Temperament in the First Half of the Seventeenth Century"). An excursion into the rather bizarre world of equal temperament *beyond* 12 semitones!

19. "Modernism, Mexico, and Musical Instrument Restoration," by Edward Charles Pepe. Four notions of modernism are visited: those of innovation, universality, reduction of non-western cultures, and individualism. These are compared to historicism in the revivalist organ culture and the nostalgia that created a yearning for artisan expression in organ building as opposed to industrial production of the pipe organ. Pepe points out how modernist notions are at tremendous odds with historical concepts in organ building and the work of the old masters. He also makes an excellent case for the inclusion of Spanish elements in the organs of Mexico.

20. "David Tannenberg: Remnant of a Lost European Organ Culture?" by Bruce Shull. The organs of David Tannenberg are described, and the restoration of the Home Moravian Church in Salem, North Carolina is documented. Shull's article explores fascinating aspects of restoration in the areas of original voicing and construction practices. Shull cites the theories of Kristian Wegscheider that "Tannenberg organs more correctly appear to stem from a branch of organbuilding that has once been well-established in eastern Germany."

21. "The Compenius Organ: An Alchemical Wedding of Sound and Symbol," by Joel Speerstra. This is a study of this world-famous cabinet organ's iconography. The symbols found on this "organo di legno" (organ with only wood pipes) are described as a combination of engineering and emblem. This is a very involved description, full of symbolism. Speerstra comes up with a very complex supposition that stretches the imagination in the attempt to find order and purpose in this highly ornamented organ case.

The extremely wide range of these articles requires a somewhat open-ended reading and a rather broad definition of the central theme of the revival and dissemination of knowledge about the historic organ. Broad study of so many aspects is critical to a general understanding of the work of the master organ builders of the historic organ as we have come to know it. Those who follow in Harald Vogel's footsteps have a formidable task ahead of them. Careful and thoughtful reading of this book will be a valuable tool for even a limited understanding of this subject, and is highly recommended.

—Herbert L. Huestis

New Recordings

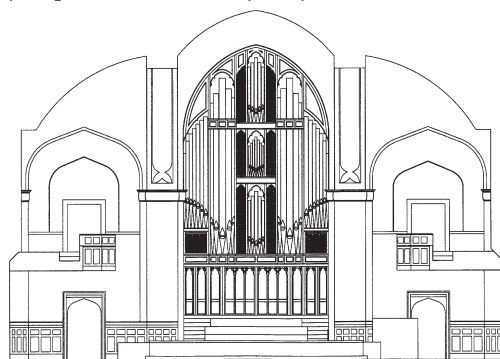
The Organ at St. Giles': The Rieger organ of St. Giles' Cathedral Edinburgh. Played by Michael Harris. York CD 1 72; <www.systemrecords.co.uk>.

The disc, total time 76 minutes, 20 seconds, contains *Hymne d'actions de grâce: Te Deum*, by Jean Langlais; *Concerto in A minor* (BWV 593), by J. S. Bach; *Partita "Wer nur den lieben Gott lässt walten"*, by Georg Böhm; *Prelude and Fugue in G*, op. 109, no. 2, by Camille Saint-Saëns; *Fantaisie in A*, by César Franck; *A Song of Sunshine*, by Alfred Hollins; *Coronation March (1953) Orb & Sceptre*, by William Walton, arr. McKie; *Prelude on "Rhosymedre"*, by Ralph Vaughan Williams; *Symphony No. 1—Final*, by Louis Vierne. One useful addition to the table of contents: the publisher for each composition is given; in

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some cases this means, of course, of the edition used.

The organ was built by Rieger in 1992, a three-manual of 57 stops (about 82 ranks). The Positive (first manual) seems to me very successful with a useful chorus based on the Principal 4' and quite "baroque" reeds. All of the instrument's reeds are very fine, and the pedal organ is impressive with 14 stops including two 32's. Actually, this instrument, a bit of a sensation in Great Britain in 1992, is not unusual for North America, and there are many organs by Rieger and others of very similar makeup. The Swell contains a number of mutations in addition to reeds, and the number of solo possibilities is considerable. The organ acquits itself well in all of the pieces on the disc. I would have liked a more piquant sound in the Böhm partita, and I found the flutes dull in the slow movement of the Bach concerto, but these are objections to the registration, not to the organ.

One pleasant rediscovery for me was the Hollins work, which, despite a less than promising title, is a fine organ mood piece well worth resurrecting. Walton's march, in Sir William McKie's arrangement, is a really impressive organ march that displays the reeds at St. Giles' beautifully.

Michael Harris, master of the music at St. Giles' since 1996, is English trained and was assistant at Leeds Parish Church and Canterbury before going to Edinburgh. He has concertized throughout Britain and in Germany. Despite his experience on the great Silbermann organs of Saxony, he seems to me less happy in the baroque pieces than elsewhere.

The accompanying booklet contains information about organ, music, and performer in English, French, and German.

A well-played interesting mixed program on a good organ. You will enjoy it!

—W. G. Marigold
Urbana, Illinois

The Wonder of Christmas. Live performances of the Mormon Tabernacle Choir and Orchestra at Temple Square featuring Renée Fleming, Angela Lansbury, Audra McDonald, Frederica von Stade, and Bryn Terfel. Mormon Tabernacle Choir, 2006. <www.mormontabernaclechoir.org>.

Joy to the World, arr. Wilberg; *Whence Is That Goodly Fragrance Flowing?*, arr. Wilberg; *Oh, Come, All Ye Faithful*, arr. Wilberg; *Carol of the Bells*, arr. Bradford; *The First Nowell*, arr. Wilberg; *Christmas Processional: Gloria in Excelsis Deo*, Wilberg; *Sweet Little Jesus Boy*, arr. Davis; *Children, Go Where I Send Thee*, arr. Davis; *Winter Wonderland*, arr. Harris; *We Need a Little Christmas*, arr. Azevedo; *White Christmas*, arr. Harris; *Sleigh Ride*, arr. Harris; *Bring a Torch, Jeanette, Isabella*, arr. Chapman; *What Shall We Give to the Babe in the Manger?*, arr. Wilberg; *Angels, from the Realms of Glory*, arr. Wilberg; "Hallelujah" (from *Messiah*), Handel.

This latest release of Christmas music by the Mormon Tabernacle Choir is nothing short of an extravaganza. The outstanding choir, world-class soloists, impressive orchestra, superb organist, and the brilliant musical leadership of one of America's finest choral musicians, Craig Jessop, make for a compact disc worth listening to and sharing with others. This recording compiles selections from live concert performances spanning the last five years and features a wide variety of musical styles to suit every taste. New arrangements and classics meet in this holiday spectacular. From the opening strains of "Joy to the World," arranged by Mack Wilberg, associate conductor of the choir, to that most traditional holiday favorite, the "Hallelujah Chorus" from Handel's *Messiah*, this disc is sure to please. The beautiful choral singing, the clarity of the diction, and the precision of the both the choral and instrumental ensembles create an exceptional listening experience.

The magnificent organ of the Tabernacle is featured prominently in several carol arrangements as well as in a solo

performance of Keith Chapman's exciting arrangement of "Bring a Torch, Jeanette, Isabella." Richard Elliott's rhythmically charged and technically precise playing brings Chapman's creative writing to life. The featured vocal soloists perform arrangements of traditional carols (as in Frederica von Stade's stirring performance of "The First Noel") as well as traditional secular favorites (Angela Lansbury reprises her Tony award winning role as "Mame" in "We Need a Little Christmas"). The incredible voices of Bryn Terfel, Audra McDonald, and Renée Fleming are also featured in traditional Christmas tunes and spirituals. The exceptional recording quality enhances the joyful listening experience offered by this gifted musical cast.

—Steven Young
Bridgewater State College
Bridgewater, Massachusetts

Evensong at The Advent. Cathedral Church of The Advent, Birmingham, Alabama; Stephen G. Schaeffer, organist and director of music; Timothy S. Tuller, organist; Möller organ, 100 ranks. Recorded live on October 12, 2003; order from bookstore: 205/323-2959; <www.advent-birmingham.org>.

A live recording of any service anywhere seems destined to contain the occasional cough from the congregation

and mysterious clunks. This CD is no exception to that principle; the flip side is that there is an immediacy and presence, which often shows how it really sounded. The choir is well balanced and expressive. Preces are by Craig Phillips, chants by David Hurd and Stephen G. Schaeffer (Psalms 111, 112, 113 sung continuously), the Magnificat and Nunc dimittis from Howells' *Collegium Regale*. The Psalms are beautifully rendered, and the discreet organ accompaniment never intrudes. This is a large parish of over 4000 members and obviously is beautifully served by the cathedral musicians. Dr. Schaeffer plays the final hymn, "All My Hope on God Is Founded" and the exciting *Trumpet Tune* of Craig Phillips as the final voluntary. This estimable group has sung Evensong in seven English cathedrals. It is easy to hear why.

An Old Salem Christmas. Moramus Chorale, James Bates, director; Winston-Salem Children's Chorus, Barbara C. Beattie, director; Scott Carpenter, organ. 1800 Tannenberg Organ, 13 ranks, restored by Taylor & Boody. Raven OAR-860, \$14.98; <www.ravencd.com>.

This disc is divided into approximate thirds, with the Moramus Chorale, a group of 27 volunteer singers specializing in Moravian music, singing the first part, followed by mostly familiar organ compositions by Bach, Dupré, Balbas-

tre, etc., well played by Mr. Carpenter, who makes the most of the gentle and lovely sounds of this small organ. Seven anthems and songs appropriate to the Christmas season are sung expressively and harmoniously by the Winston-Salem Children's Chorus, ably accompanied by David Pulliam. This large group of young people encompasses ages 8-18.

The Christmas music of the Moravian tradition is a chief interest of this recording. All the examples should be better known. Karl Gottfried Lowe's "O Most Gracious, Welcome Child" can only be described as gorgeous music, as is "Morning Star, O Cheering Sight" by Francis Florentine Hagen. Boeringer's "In Natali Domini" is marred by intonation problems occasionally. Ah, volunteers! Bless 'em.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania

Sigfrid Karg-Elert: The Complete Organ Works—Volume 2. Stefan Engels, organ; the Skinner organ of Toledo Cathedral, Ohio, USA. Priory Records PRCD819, <www.priory.org.uk>.

Three Improvisations, op. 108; *Cathedral Windows*, op. 106; *Chorale Improvisation, "Nearer, my God, to Thee,"* W17C; *Three New Improvisations*, op. 142.

I reviewed the first volume of *The Complete Organ Works of Sigfrid Karg-*

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Elert, recorded on the Späth organ of the St. Georgskirche in Riedlingen, Germany, in the February 2007 issue of the *THE DIAPASON*. Stefan Engels has recorded the second volume of the series on the 4/76 1930 E. M. Skinner organ, Op. 820, at Our Lady of the Most Holy Rosary Cathedral in Toledo, Ohio. While this would not have been exactly the sort of instrument Karg-Elert would have been used to in Germany, he would undoubtedly have approved the choice, since he was a good friend of Mr. Skinner and a great admirer of his instruments. This particular Skinner organ is an outstanding example, both because of its fine tonal qualities and because of the meticulous way that it has been restored, even down to retaining its original electro-pneumatic combination action and relays.

The recording begins with the *Three Impressions*, op. 108, entitled "Sunset," "Starlight," and "Elegiac Poem." All three might be taken together to as evidence for the claim that Karg-Elert was Germany's leading impressionist composer. The first two, gently suggestive of the beauties of the natural world, are very different from the third, originally subtitled *Feuerbestattung* ("Cremation") and apparently intended to be evocative of soaring flames. The *Three Impressions* are followed by one of Karg-Elert's better-known works, *Cathedral Windows*, a series of six pieces, some of which are based on Gregorian chants and others on familiar Christmas carols such as *Resonet in Laudibus* and *Adeste fideles*. In several of the individual pieces effective use is made of repeated short motifs sounding like the tolling of a bell, while there is a lucidity and brilliance in the compositions that evokes the light of stained glass. According to a surviving letter of the composer, *Cathedral Windows* was written in a single day and was the result of the enthusiasm Karg-Elert felt when first introduced to liturgical chant in Turin Cathedral by one of his students, the Baroness Ricci de Ferres.

Many of us associate Sarah Adams's hymn, "Nearer, my God, to Thee," with the sinking of the Titanic, when it was said to have been played by the ship's orchestra, though there is some dispute as to precisely which tune was used. In the case of Karg-Elert's *Chorale Improvisation*, "Nearer, my God, to Thee," based on Lowell Mason's tune *Bethany*, the association with the Titanic is very much to the fore. Karg-Elert wrote the piece as a memorial to his friend Alfred Jochade, who was the oboe player in the Titanic's orchestra and who was thus one of the musicians who went down with the ship while playing the hymn. In the middle of the piece the hymn tune is combined with the German chorale melody, *Aus tiefer Not schrei ich zu dir* ("Out of the deep I call unto thee"), using the full or-

gan in a way evocative of the overwhelming waves of the sea, and then drops back to a whisper on the celeste in an epilogue based on the Kyrie at the end. This is an extremely well-crafted piece that deserves to be better known and which might well, both because of its nature as a "storm" piece and because of its associations with the Titanic, appeal to a wide audience of the general public.

The final three tracks on the compact disc are taken up with Karg-Elert's *Three New Improvisations*, op. 142. These represent Karg-Elert at his most impressionistic. As the notes inform us, they were originally written for the theatre organ—an instrument whose colors fascinated Karg-Elert—as *Five Pastels for Cinema Organ*. Two of the five, "Iberian" and "A Jolly Fellow," have unfortunately not survived. The surviving three were arranged for classical organ and posthumously published in 1936. They are entitled "Stimmen der Nacht," "Valse mignonne," and "Romantisch." These works are full of color, both in their chromatic textures and in their spacious use of the Skinner organ's multi-hued palette. In the second of the *Three Improvisations*, the spirited "Valse mignonne," the origins of the piece as a work for theatre organ are unmistakable. It has of late become one of the composer's most popular works.

Those who enjoyed the first compact disc will probably enjoy this one even more. I thoroughly recommend it.

—John L. Speller
St. Louis, Missouri

New Organ Music

The Peter Pelham Manuscript of 1744—An Early American Keyboard Tutor. Edited by H. Joseph Butler; published by Wayne Leupold as *American Classic and Romantic Organ and Keyboard Music no. 7, WL600204, \$23.75; <www.wayneleupold.com>*.

This volume presents the contents of a manuscript dated 1744 that was compiled by Peter Pelham, who was born in 1721 in London and who immigrated with his family to Boston in about 1727. From 1733 he received training for nine years from Karl Theodor Pachelbel who had settled as organist in Charleston, South Carolina, where Pelham gave lessons on the harpsichord and spinet. He was considered the leading musician in Williamsburg, and his 1744 copybook of spinet lessons contains almost all that is now known of his compositions, the melody of a minuet being the only other surviving work. This copybook contains some anonymous works that are probably by Pelham himself, a piece by Karl (now known as Charles) Pachelbel, and

a selection of pieces popular in Anglo-American society. It is a unique source for early American keyboard music.

Of the 19 pieces in this volume, seven are vocal pieces including a four-movement cantata *Alexis* by Johann Pepusch, with arias and recitatives and plenty of Alberti bass work for the LH. Also included is "A song set to Musick," one of only three pieces known to be by Karl Pachelbel; moving mainly in quarters or eighth notes, it is one of only two pieces in the minor key. It would have been helpful if the opening ritornello had actually been printed in full after bar 67 rather than the MS indication of two bars followed by "etc."

Other vocal pieces include the short "The Modest Question" set by Mr. Russell, who was a prolific composer of songs; two examples of song in the *Masque of Comus* by Thomas Arne, the first of which includes LH eighth-note runs in octaves in the final appearance of the opening bars that rounds off the piece; "A Song on a Lady of Quality" set to music by Mr. Marchant, which contains some florid vocal passagework in 16th-note runs and dotted rhythms; and "The Happy Shepherd," a short ditty by Doctor Greene. It is interesting that keyboard-style ornaments are written in the vocal part. All these pieces are on two staves only and the performer must decide whether to double the vocal line or treat the bass as an unfigured bass to be used for improvising an accompaniment. There is, of course, no reason why these pieces should not also be considered for performance on keyboard alone.

The instrumental pieces vary considerably in quality and standard. The first one is a simple setting of "King George's March," originally found in Handel's opera *Rinaldo*, that is similar to the marches of Jeremiah Clarke. The second piece, a minuet mainly in two voices, may well have been composed by Pelham himself. The next piece is an almand originally from a ballet produced by Campra and Danchet, but in bars 12–13 Pelham has modified the melodic line perhaps to provide a kind of five-finger exercise in eighth notes.

There follows a minuet by Robert Valentine that is probably a transcription of an instrumental work, there being no known surviving keyboard pieces by him. There are further examples of scale runs that increase the pedagogical value. The next piece is a setting of the anonymous Scottish air "Through the Wood Laddie," which has quite a selection of ornaments that will test the performer's ability for clean playing. A gavotte by Handel is taken from the middle section of the *Overture to Ottone*, and has four bars of quarter notes in octaves in the LH with some leaps that make the piece more difficult. A minuet by Lully (in A minor, the second minor-key piece in the collection) is considered to be by the Belgian Jean-Baptiste Loeillet; published also in Prellleur's and Bremner's books, in Pelham's MS it is regrettably incomplete, so from bar 37 onwards the editor has included Prellleur's version that is certainly similar in style. Bremner's version, being somewhat different, is included in an appendix. There are several octave passages in the LH, particularly in the Prellleur section.

The next two pieces are nos. 5 and 11 from Handel's *Water Music*. Again, the first page being missing in the MS, the editor has provided a transcription in similar style from Handel's original. The first piece is simpler than the second, which is very effective on the organ, with plenty of LH 16th-note scales and eighth-note passagework. Selections from the *Water Music* were popular in America and are included in several early American keyboard books. After this, a minuet in C may well be another composition by Pelham; similar to a minuet in G in a copybook of 1739 (here included in an appendix), Pelham's version is certainly superior in compositional skills, with greater tonal interest. The next piece, a setting of "Combatti di Forte" from Handel's opera *Rinaldo*, is of considerable difficulty in comparison with the dance movements, with tricky LH octaves in conjunct movement as well as

leaps, and a plethora of ornamentation. Of considerable interest is the written-out cadenza by Pelham, which contains the only fingering indications in the MS. The final keyboard piece is a setting of "Bonny Jean, a Scotch Tune," in similar vein to "Through the Wood Laddie."

Two further pieces in appendices include a treble line only to a minuet by Pelham, and a *Bass Minuet* by Pachelbel, complete with fingering, taken from a MS of 1739. The preface gives a most valuable detailed introduction to Pelham's life (also to his descendants), to the MS, and also to the ornamentation. Pelham's own table included just the names and signs without any explanation, but the editor has included facsimiles of the explanations from Purcell's *Rules for Graces* and Prellleur's ornament table and fingering illustration from 1731.

This edition presents pieces of varying quality and difficulty (the simpler dances are typical of those found in so many publications in England in the early 18th century), but the quantity of ornaments in some of the pieces will need careful practice. The volume is an essential purchase for all who are seriously interested in the development of keyboard music in the 18th century in America. There are two facsimiles. The editing and printing are excellent; it is very much to be hoped that other early American MS may be made available in the future.

—John Collins
Sussex, England

New Handbell Music

Be Still My Soul, arranged for 3–7 octaves of handbells by Cynthia Dobrinski. Agape (Hope Publishing Company), code #2412, \$4.50, level 3 (M+).

Here is an ambitious arrangement of the beautiful tune *Finlandia*. With the full complement of bells, this reharmonization takes on the feeling of an orchestral piece because the harmonic material is massive and luscious. There are some innovative harmonic deviations that paint the text for each verse. A challenge for most choirs, but a rewarding one.

Night of Silence, handbell solo (3 octaves), with piano accompaniment, arranged by Sue Garton. GIA Publications, Inc., G-6273, \$6.00 (M).

For those choirs who are fortunate to have a solo ringer, this is a lovely Christmas piece that begins with some original material, which incorporates the *Silent Night* melody. The piano later takes the melody, with the bells assuming a descant role. A separate solo part is provided, along with some helpful suggested choreography for the ringer. This would be a nice addition for any solo ringer's repertoire.

Here We Come A-Wassailing, arranged for 3–5 octaves of handbells, by David R. Kent. Beckenhurst Press, HB295, \$4.25, level 3 (M).

This traditional English carol is pretty straightforward from beginning to end; however, because of the wide range of bells, and the rhythmic bantering between 2/4 and 6/8, some interesting effects are created. This is a lively and well-created arrangement—fun to play as well as listen to.

Keep It Simple, Volumes 1 and 2, arranged for 3 octaves of handbells or handchimes, by Lloyd Larson. Agape (Hope Publishing Company), Code No. 2368 and 2389, \$8.95, level 1 (E+).

The arranger states that the settings in both volumes are, by design, intended to be accessible for all ringers, regardless of one's musical background. Volume 1 is a compilation of eight of the most prominent and favorite yuletide melodies. Volume 2 contains eight favorite hymn tunes intended to be simple without sounding simplistic. Either or both of these volumes are a great bargain and they contain a wealth of good, solid material.

—Leon Nelson

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In celebration of the 100th birthday, October 27, of Helmut Walcha: Artist-Teacher—Part 3

Paul Jordan

Parts 1 and 2 were published in the October and November 2007 issues of THE DIAPASON, respectively.

Improvising and composing

Under the rubric of 'Performing and Recording' I sought to clarify Walcha's concept of the relative places of the objective and subjective, the calculated and the spontaneous, the performance for the moment and the recording for the ages. As discussed, these categories pertained mainly to the role of the performer in interpreting and rendering the compositions of other musicians. In contrast, say, to a Paul Hindemith, Walcha's primary role and, at least for many decades, the main basis of his reputation, was as an interpreter. This emphasis may have meanwhile shifted somewhat, particularly in the Anglo-Saxon worlds of sacred music, where the four volumes of his own *Chorale-Preludes*, as published by Peters Verlag, have become liturgical staples, recognized for their quality, originality and accessibility even by younger musicians who may never have heard Walcha's performances as an organist, and in particular his interpretations of Bach, either live or in their recorded embodiments.

It is useful to understand that these compositions grew out of Walcha's extensive liturgical *praxis*—for, of the hundreds if not thousands of worship services he played, virtually all included improvisations, and in particular of chorale-preludes in many diverse styles, idioms, textures, durations, and degrees of "modernity" and complexity. Indeed, these publications are the only form in which Walcha allowed his improvisational art to be preserved. At the same time, as he would be the first to concede, there is a clear line between the spontaneity of improvisation and the fixed and calculated structures of written compositions.

His wife Ursula—indispensable assistant in Walcha's learning of new scores (she played each voice separately as dictation into his memory), in helping to evaluate his registrations (and, when necessary, pulling stops), and in his travels (these three roles cited from among her innumerable contributions to his welfare and success)—was wont to voice her view that her husband's compositions, fine as they were, did not quite represent the full glory of his improvisations. Still, we are fortunate to have them for their intrinsic values and as a minimal record of this artist's most personal—and often moving—manner of conveying the meanings of the tunes and texts of hymns, and of his considerable capacities as a musical thinker within as well as outside of the Bachian "box."

Provocateur for his times (Walcha and Reger)

Regardless of whatever preoccupations we may nurture with matters of cosmic order, time (eternity) beyond human or even natural history, perennial philosophies and unalterable truths, we are also all children of our own time, embedded in its more or less chaotic history, and subject, with little recourse, to its shifting winds. For Germans the year 1945 marked the "zero hour," as Hitler and his minions had severely ruptured the integrity of the nation's spirit and the opposing Allies reduced a large portion of its "physical plant" to rubble—together also leaving virtually no survivors untouched by loss of friends and family. With World War II coming so close on the heels of—and even more destructive than—the earlier "war to end all wars," the newly traumatized mood was less one of quick fermentations and liberations than of a need to reexamine the bases of one's existence, to slough off all that was superfluous, and even to seek renewal in a return to long-lost but once well-tried

and venerable traditions. This context may help provide the "logic" behind the postwar decisions of most German Protestant church authorities to remove most of the Victorian-era hymns from the books and—in a sense: artificially, by sheer act of will—to replace them with the sorts of older hymns which, e.g., had still been in common use when Bach included settings of them in his *Orgelbüchlein* (and elsewhere), but which had long since, by the "organic" processes of history and changes of taste, gone out of use (and out of the hymnals).

I describe these aspects of the broad existential and the related ecclesiastical situations also as the context in which Walcha, at the turn of the decade from the 1940s to the 1950s, committed a bold act, which was in some sense to haunt him for the rest of his life. As a responsible and already established artist in his own 40s, he felt self-confident and also—looking at the world around him—somehow impelled to publish an article, in a widely read sacred music journal, about the organ music of Max Reger (who had died, in the midst of the first world-conflagration, in 1916).

In it Walcha made several key points that I recall from my own reading—I had, a decade after its publication, to seek the article out in the library. He dared to express a less than positive evaluation of the pervasive chromaticism, grandiosity and hyper-expressivity of Reger's idiom—in conversation, at least, I recall a comparison with the overbearing decadence of the *Völkerschlachtdenkmal* (Monument to the Battle of the Nations) in Leipzig. More importantly, he claimed that Reger's organ music was not, in the truest sense, organ music! It wrote out explicitly, in mountains of notes, the very octaves and other overtones that the organ "produces by itself," by virtue of its tonal structure, e.g., in the mixtures of the principal chorus, in the realization of much simpler, basic notations that indeed have been appropriately reduced, by real organ composers (e.g., Bach), to the bare contrapuntal and harmonic essences of the music. Not only the sound, but even the appearance of Reger's music, Walcha implied, was overlaid and pretentious and tended to hide the presence of ideas, which, once reduced



Ursula Walcha (photo courtesy Jérôme Do Bentzinger)

to their essences, might prove to be relatively insignificant.

Not leaving it there, Walcha proceeded, in notational form, to reduce the opening strains of one of Reger's grandest and most renowned organ opuses to such essences, to their "actual" musical meanings, expressed in plain four-part harmony. Having thus "unmasked" the reality, the professor—he had his naïve

side—evidently expected dyed-in-the-wool Romanticists to close the book and go home, now cured of their Reger addiction. Or, he didn't care . . . And he went on to unmask the late-Romantic master in yet another respect. He quoted lengthy samples of inner voices from fugues by Reger, voices which were, indeed, distinguished by being undistinguished, if not virtually shapeless. He implied that such

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voices can be retained only on a short-order basis—they lack the kind of identity that would enable them to penetrate to the deeper layers of musical apperception. This demonstrated, too—here, the *coup de grâce*—that Reger was writing fugues on paper only, fugues that had some visual “earmarks,” but lacked the substance of genuine polyphony. Again, the late gentleman is revealed to have been something of a four-flusher . . .

In a concession, Walcha acknowledged the likelihood that it was not merely ignorance that prompted Reger’s lavishly doubled and tripled notation: it was probably made necessary by the relative lack of overtones in the tonal structure of the organs with which Reger had contact, organs built, self-evidently, before the *Orgelbewegung* (the neoclassicist reform movement of the 1920s) had succeeded in bringing back the earlier type of instruments with their richer overtone resources. But this too becomes evidence against the continuing credibility—or viable use—of Reger’s organ compositions: designed for organs that required the use of so many fingers all at once, they will sound harsh, if not ridiculous, if applied to our current instruments that have all these overtones already—and properly so—built into their tonal structures! No, Reger—Walcha believed—would be found to have not much going for him in this newly “essential” world of 1950.

And then the consequence. In the light of the foregoing considerations, he said, “I have decided to strike Max Reger from the list of composers whose works students at the Frankfurt Hochschule are *required* to play.” One might ask: If students here in New Haven in 2007 are not *required* to play Reger, why should students in Frankfurt in 1950 have been required to? But those were different times, and in a different country. The article occasioned “storms” of professorial protest in endless letters of rebuttal in subsequent issues of the journal. Part of the trauma was due to a conflation of “not required to” with “forbidden to.” Another part was a nervous fear of a creeping return of the kind of authoritarianism and censorship that had characterized German cultural life during the “thousand year empire” from 1933 to 1945. Another element was no doubt simple envy of and dislike for Helmut Walcha, coupled with an outspoken rejection of his opinionated outspokenness. Another may have been a sense that as the duly appointed head of the Frankfurt school’s Church Music Institute, Walcha had the prerogative to make such decisions without enduring such a challenge—but did it have to be with that rationale, and that provocative publicity?!

If not already in that written context, Walcha did eventually offer the additional explanation that while in wartime he was memorizing the 48 W.T.C. Preludes and Fugues in the country retreat, he came to realize that there was not enough room in his mind to accommodate their highest-density substance and still hold on to the discursive Reger organ extravaganzas that he had learned and often played in his younger years; something had to give. A related question cannot be repressed: Is there anyone alive who knows and plays, or was there ever anyone who knew and played—during the same period of life—the entire *Well-Tempered Clavier* as well as a set of giant Reger organ works, both from memory?

In any case, the occasional determined Frankfurt student did propose Reger for study in the lessons over the ensu-



Helmut Walcha at St. Laurens Church, Alkmaar, the Netherlands

ing decades and did not necessarily find Walcha unreceptive. There were two possibilities: if the work was to be one that Walcha himself had once played, he might well take it on, and—relearning it quickly from listening—would soon also even be able to demonstrate it again at the console . . . If it were a piece unfamiliar to Walcha, there were other, often quite willing teachers available at the school. [Disclosure: during my own Frankfurt time, Armin Schoof studied Reger’s great F-minor work with Walcha—though it is not specifically included in the Coppey-Kunz repertoire list—while I enjoyed learning the much smaller, but also tellingly “Regerian” *Prelude in A Minor* from Opus 69 with Prof. Hartmann at the cathedral downtown.]

In wrapping up this episode, which I have narrated in detail because I believe it to be of interest yet perhaps not readily accessible to other American organists, my own feelings are that, despite a number of inherent misunderstandings, it formed a characteristic, if marginal part of the process of cleaning up from the vestigial messiness of some Romanticism along with some forms of potential brutality, which that emotional/artistic nexus had left behind in the political and cultural sphere [the line, say, from Wagner’s to Hitler’s anti-Semitism], and that the controversy engendered by Walcha’s boldness was needed, or useful, in 1950, as a healthy means to help clarify both aesthetic and human rights positions in certain German musical circles—and this even if perhaps there is now no one left who could still agree in all specifics with either Walcha’s or some of his critics’ theses.

Lifestyle, discipline, personal time, hobbies

The Walchas’ personal lifestyle was characterized primarily by modesty and simplicity, an almost vegetarian diet, herbal teas, regular afternoon naps, an occasional glass of wine; after the international success of his recordings—his D Minor Toccata and Fugue recording alone, he once told me, financed his house organ—the couple could have lived in much greater opulence; but they chose not to do so. For one thing, such a change could have impinged on the accustomed quietude and focus requisite for his ongoing musical attainments. His

discipline, structured by his sense of time, was extraordinary; on top of all the organ and harpsichord music, and the entire Lutheran hymnal—including the words of hymns with thirteen verses—he also had his datebook in his head. When I once gave him a long-playing album for his birthday in October and a few days later asked if he had heard it, he said, “Oh no, I won’t be able to listen to that until February—it’s scheduled for the 19th, after my afternoon nap.” When at my lesson on February 20th I remembered to inquire if he’d yet had a chance to listen to the album (the early Swingle Singers singing Bach), he responded immediately, “Oh yes, we listened to it yesterday, as planned, right after my nap . . .”

Helmut and Ursula (though I never used those words) made time for quiet social events with the students—often in their home—and with their friends. There was never an impression that they were rushed, under deadline pressures, or had not gotten enough sleep. In the summers they loved to take long walks in the Black Forest—and, after a few explanations, he had the layout of the landscape memorized (just as he knew, and could give you a guided taxi tour of the Frankfurt cityscape). They also managed to attend concerts, of his colleagues, or of students such as myself who might be performing in other media (e.g., he wanted to hear recorder, he wanted to hear counter-tenor; or, if I happened to play an organ concert near where they were vacationing, they might show up unexpectedly and socialize with us afterwards—other students have told similar stories . . .).

In retrospect, it is hard to imagine how all this was possible, especially inasmuch as he could read neither words nor music in Braille. They listened to some radio, and he alluded to their reading entire books (including novels) together, she reading to him regularly in the evenings. He was curious, and the questions he asked of people were meaningful and well formulated; it was a pleasure to try to answer to his satisfaction. His main hobby, I think—as well as a way to practice—was playing his house organ. In his retirement he did so purely for fun, telling me, for instance, how nice it felt to be freed from the compulsion of always playing for note perfection. Though his harpsichord playing seemed not as idiomatic, sensuous, mellifluous as, say, Gustav Leonhardt’s (or as his own organ playing), he did enjoy the East German *cembalo* he had at home.

In his retirement he turned also to other enjoyments—listening to Wagner (as he had in his youth)—or learning French(!), something he felt he’d missed out on throughout his music studies and professional life. Of course he had to approach this in his own systematic way, starting with the music: from his tutor he wanted first to find out how to pronounce all the nasal word endings, *in, en, an, on, un* (hard enough to distinguish in context . . .).

“Good luck, Helmut!” I thought when he told me this. (But if anyone could do it . . .) This did not of course mean that he was going to start learning to play some French music—there seemed to be an uncrossable line there; yet at least he wished to find out more about the language behind it . . .

Friends, successors

When it came time to think about his successors, at school and church, Walcha, as might be expected, thought judiciously. While there were several of his former students, on both sides of the Atlantic, who he believed would be qualified to succeed him in either or both positions, he also thought it wiser—at least in making suggestions to the school administration—to move outside of “the family.” The Geneva organist and recording artist Lionel Rogg and he admired each other’s playing and had exchanged views in letters; on balance, Rogg seemed a worthy candidate both to carry forth the pedagogical work within a congenial aesthetic tradition and to sustain the prestige of the church music division of the Hochschule. Coming from Geneva, however, Rogg was understandably less than enthusiastic about the contours and ambiance of post-war Frankfurt as a city; while the chance to preside over the Schuke across the river just might have been able to persuade him, Walcha was still yearning for a few more years of unencumbered work at his Dreikönigskirche. In the end, the successor at school was Edgar Krapp, who, it is said, convinced Walcha and the others with an especially cogent rendition of the C-minor *Passacaglia and Fugue*.

Later, at church, Walcha was succeeded by his recent student Renate Meierjürgen, who had already been directing the choir and was something of an expert on his *Chorale-Preludes*. This appointment kept matters at the church, literally, in the family for the rest of the Walchas’ lives, inasmuch as Frau Meierjürgen, a single woman, had also agreed to move in with the Walchas on Hasselhorstweg, where she became instrumental in helping both of them to cope with the difficulties of old age and now continues to reside. Her successor at the church became Andreas Köhs, a concert organist and choral-orchestral conductor as well as a music editor with a major publisher. Like most German organists today, given the slow attrition of the churches’ budgets under the continuing system of church financing via state-collected taxes, and with a dwindling congregation as almost everywhere, he faces an ongoing struggle to maintain, if not expand the program—meaning, in this case, to continue Dreikönigs’ traditional contributions to the city’s cultural life in a manner worthy of the memory of the relatively recent tenures, at this institution, of such stellar historical figures as (the conductor and, later, Thomas-Kantor) Kurt Thomas and Helmut Walcha.

The Walchas had several concentric circles of friends, relatives and associates. Among their closest friends in their later years, in addition to Frau Meierjürgen, were the late composer Kurt Hessenberg and his wife Gisela; harpsichordist Maria Jäger-Jung, who died this year; the organist Karl Köhler, formerly in charge of much of the liturgical organ program at the Hochschule and still residing in Frankfurt; the late Berlin painter Gerhard Rechenbach (who painted the portrait of Helmut Walcha that still adorns the living room on Hasselhorstweg), and the loyal Adolf Kirschner, still living in Frankfurt, with whom the friendship dated back to the year 1935. In addition it is clear that they enjoyed a close relationship with Christel North-Wittmann (the oldest daughter of Pastor Paulus North), who at one time directed the church’s choir, and her family, as also with Helmut Walcha’s former assistant Agathe Calvelli-Adorno (a niece of the late eminent philosopher) and her brilliant scientist-husband Rainer Jaenicke. Of course there were important friendships lost to death—I think of the late Erich Thienhaus, who on behalf of Deutsche Grammophon recorded many of Walcha’s early albums, and his com-

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Kurt Hesseberg with Helmut Walcha in the mid-1960s (photo credit Paulus North, courtesy Jérôme Do Bentzinger)

panion—a couple to whom, in my recollection, the Walchas referred quite often. Helmut Walcha and many of his former students, on both sides of the ocean, kept in touch with each other, some in more rigorous, some in looser ways. But the affections from and for the Walchas were and are spread around the planet. Nowhere do his work and person continue to be more revered, for instance, than today in Japan.

The organ in the musical world

Our instrument is grandly self-contained and we are, with few exceptions, not required to interact with other musicians in order to enjoy it; in addition, it usually sits, not portable, in church buildings and liturgical contexts a good step or two removed from the venues and concerns of the larger—and secular—musical world. We congregate less with other musicians than among ourselves, and then with clergy and church people for whom music is often one of several means toward approaching religious goals but rarely an end in itself. In these circumstances it may not be surprising that some organists have, over the last seven or eight decades, been drawn to doctrines that advocate simplistic solutions to the problems of musical interpretation—cries of “everything legato except repeated notes!, everything detached!, everything portato except for occasional couplets!, no Romanticism!, no Classicism!, only Eclecticism is American!, organs without tremulants!, no thumbs!, never legato over the bar-line!, no cases!, no swells!, no electric bellows!, no combinations!, no more tracker-action!, choral accompaniment only on British organs!, never play from memory!, always play from memory!, historical temperaments only!, Spanish Renaissance organs to the rescue!”—etc.

Is there a reader who has not heard all of these cries? Is it a problem that none of them ever crossed the lips of Helmut Walcha? It is a problem, for us—I submit—that almost none of them ever crosses the lips of an oboist or a singer or a violinist or a composer or a pianist . . . For any of these people, to advocate such creeds would soon render them dysfunctional as musicians. For them the issue is, and has to be, the virtually endless *variety* of means available, and required!, for convincing, communicative interpretation of music. How and where have we, do we (through our isolation?), go wrong, become so narrow? Out there, also—scratched beneath the surface—even the Harmoncourts and Hogwoods, Herreweghes and Gardiners would admit that delving ever deeper into the cave of history, to retrieve from its dim light ever greater jewels of truth, of authentic instructions from the dead (instructions then to be enforced by a kind of Early Music Police, analogous to composers’ Avant-garde Music Police of the 1960s), is not actually the way, not the primary way, in which musical interpretation evolves (or “improves”)—among people living in a 21st century.

Helmut Walcha was no more opposed

to good historical research than to subjectivity or spontaneity; indeed he knew that, as an intrinsic part of our lives and times, it contributed inevitably and often usefully—or usably, for it needs to be used and not worshipped—to *change*, via those endless hermeneutic cycles (no matter how often we like to believe

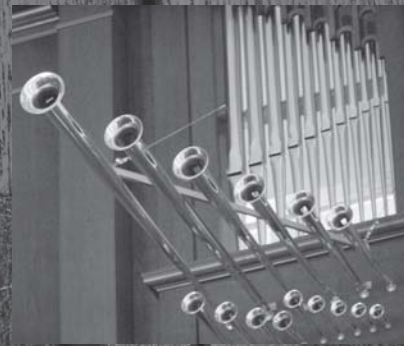
an endpoint has been reached . . .) of reconsiderations and revisions without which life and history are not possible. But the primary focus of his work and teaching was the artist’s obligation to deal responsibly—a path at least as challenging—with the immanent structure and character of each individual work, not by subjecting it to a patented solution, but by minute examination and analysis—of its specific language and being and discernible structure and expressive intentions—by the *eyes and intellect and heart* and (rather than by theories) via the *inner ear* informed by these three human faculties and supplemented by such intriguing general stylistic mandates or suggestions as are contemporaneously proffered through the insights or opinions of historians.

I have enjoyed listening to recordings and performances by some of the brilliant young organists entering church and concert life today. Much of their work conveys a fine visceral excitement—passion has not been lost! While the generations may be well advised to eschew directly “interfering” with each other, empathy and respect for the mysteries of new (or old) perceptions and of different internally driven emphases need perhaps not preclude some beneficial reciprocal stimulation and cross-fertilization (as another part, indeed, of the ineluctable historical hermeneutic). While I can—and have tried to—learn from

attending to playing-styles informed by the most recent historiography, and even from such seductively looser and more “casual” kinds of musical gestures as seem favored among some of the younger artists, I confess that what I do find largely missing these days is a sense of the deep interpretative responsibility to the essence of each individual work, and the consequent specific and lucid internal organization of each musical rendition, which characterized and was so widely appreciated half a century ago in the work of Helmut Walcha. Perhaps, prompted by his centennial, a broad and detailed reconsideration of the sound recordings of this artist, in conjunction with his educational legacy, could facilitate a reformulation (resolidification?) of our interpretative priorities—within a new hermeneutical cycle of consciousness—and thereby also contribute, in analogy to his work’s earlier direct appeal beyond the confines of the organ world, to bringing our instrument and its repertoire yet a step closer—as most of us desire—toward the center of mainstream contemporary classical music culture.

It is my hope that, by way of encouraging such an undertaking or at least discussion, recollections by others who knew or felt strongly about Helmut Walcha—along with other relevant comments or critiques prompted by this article—will be forthcoming in the pages of THE DIAPASON. ■

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The University of Michigan Historic Organ Tour 54

Jeffrey K. Chase

What a special trip the Marilyn Mason University of Michigan Historic Organ Tour 54 this past July 9–22 was, tracing the cities and churches limning the lives and careers of J. S. Bach and Buxtehude and, among others, the organ builders Silbermann, Schnitzger, Trost and Marcussen! Entitled “In the Footsteps of Bach and Buxtehude,” it included visits to historic organs in Mühlhausen, Weimar, Eisenach, Arnstadt, Altenburg, Frauenstein, Freiberg, Dresden, Leipzig, Wittenberg, Hamburg, Lübeck, Århus, Odense and Copenhagen. Much was learned and experienced by its fortunate participants.

After arriving in Frankfurt at approximately 7:30 a.m. and after having collected all of the participants flying in from various locations, we boarded a beautiful, very modern bus to commence our journey of exploration.

Mühlhausen, Weimar, Eisenach, and Arnstadt

Our first stop was at St. Blasiuskirche in Mühlhausen, where Bach had worked from 1707–1708 (this year being the 300th anniversary of Bach’s arrival there from Arnstadt). While there, Bach submitted plans for rebuilding the organ. This organ, however, was replaced in the 19th century with a new instrument. But turnabout is fair play, and from 1956–1958 the 19th-century organ was removed; the Alexander Schuke company built a new organ based upon Bach’s plans, but with the addition of five new registers to support the performance of modern organ literature. The casework of this Schuke organ exemplifies the industrial style of the former East German regime and its banal aesthetic.

Then on to Weimar where Bach spent ten years as a musician to the Grand Duke; where Bach was imprisoned in 1716 for requesting to resign from his position to take another; and where, in 1717, Bach was first mentioned in print, being called “the famous Weimar organist.” After checking into the outstanding Elephant Hotel, next door to the building in which Bach lived from 1708–1717 and where his sons Wilhelm Friedemann and Carl Philip Emmanuel were born, we took a short stroll in the rain to visit the Parish Church of Sts. Peter and Paul, where, beginning in 1707, Bach’s relative and colleague Johann Gottfried Walther was organist.

Early the next morning we boarded the bus and departed for Eisenach, where J. S. Bach was born on March 21, 1685. He was baptized at St. George’s Church, where Luther had sung in the choir and had also preached. That baptismal font, which has a pedestal carved like a wooden basket, is still in use today. At that church, located on the Market Square (that day it was market day), we were treated to an organ recital (well attended by the public) performed by the young Denny Philipp Wilke, an organist from Nürnberg, who studied with Latry and van Oosten. Wilke performed Bach’s *Prelude and Fugue in D*, the Scherzo from Vierne’s *Organ Symphony No. 2* and the Franck *A-minor Choral* on the 1982 Schuke of Potsdam organ. This fall Wilke was scheduled to record a recently discovered transcription by Dupré of Liszt’s *Ad nos, ad salutarem undam*.

After lunch we visited the Bach Museum (Bach’s birth house), where we heard a talk describing and demonstrating two small period organs, a spinet, a clavicembalo and a clavichord, and in which a crystal drinking cup, the only item remaining from the Bach household, is displayed. One of the rooms is set up as Bach’s composition room in Leipzig presumed to have looked.

Then back in the air-conditioned bus for a drive to Arnstadt to visit St. Boniface Church, containing a 1703 Wender

organ (reconstructed by Hoffmann in 1999) on the fourth level. It was to test this organ that Bach came to Arnstadt in 1703. He was so appreciated that he was hired as organist and remained employed here until 1707, when he took his 200-mile walk to Lübeck to hear and learn from Buxtehude, a trip that resulted in his dismissal and move to Mühlhausen. Marilyn Mason’s friend Gottfried Praller demonstrated this Wender/Hoffmann instrument with performances of Buxtehude’s *Ciaconne in d* and Bach’s *Fugue in d*. On the third level of this church, now referred to as the Bachkirche, is a 1913 Steinmeyer organ, also reconstructed by Hoffmann in 1999.

Our last stop in Arnstadt was the nearby New Bach Museum containing, *inter alia*, the console Bach played upon in St. Boniface and some historic holographic music manuscripts.

Altenburg, Frauenstein, and Dresden

The next day, after breakfast, we departed for Dresden, but with two intermediary stops. The first was in Altenburg to view and play the 1735–1739 Tobias Heinrich Trost (1673–1759) organ in the castle church (“One of the great organs of the world,” says Marilyn Mason). Bach played this organ in September 1738 or 1739 and again in October 1739, when Bach’s pupil Krebs was the organist, as he was for the last 25 years of his life. This fine organ was also played by Weber, Liszt, Agricola and Schütz. Today Felix Friedrich, who has edited and published several volumes of Krebs’s work, is the organist. Altenburg is known as the playing card capital of the world, because playing cards are made here, and the castle museum contains an interesting collection of both old and new cards.

The second stop was in Frauenstein, the birth city of the revered organ builder Gottfried Silbermann (1683–1753) and the site where Werner Mueller established the Gottfried Silbermann Museum, which contains, among other things, a reproduction of a one-manual, no-pedal organ in Bremen, and upon which we each shared playing a theme and variations by Pachelbel on *Was Gott thut, das ist wohlgetan*. While there, we learned that the property has recently been sold to developers, so most likely the museum will be removed to another building.

Now in Dresden, we visited the Dom or Hofkirche (the Dom was the main church in a town) containing a 1755 Silbermann organ, his largest and last, with three manuals and 47 registers, and which was last restored by Jehmlich in 1971. Then we walked past the porcelain mural of the kings of Saxony on the street leading to the Frauenkirche, which, however, we could not visit due to the late time of day. So on to a fine dinner at one of the outside restaurants.

Freiberg, Leipzig, Rötha, and Stürmthal

The next day we traveled to Leipzig via Freiberg to visit Silbermann’s Opus 2 (1714) with three manuals and 44 registers and last restored by Jehmlich in 1983. We also visited the Jakobikirche, just outside the old city wall, where we played a two-manual Silbermann. This church is an old, very plain building but with an active congregation. The priest, rather than an organist, let us in and explained that the congregation can’t afford an organist. Can you imagine: a church with an historic Silbermann organ and no organist! Any volunteers?

In Leipzig we lunched on the Nikolaistraße before entering the Nikolaikirche, whose congregation was a leader in the democratic movement before the fall of the Berlin Wall. This church has a very ornate interior decorated with sharp



Bach House in Eisenach from the back

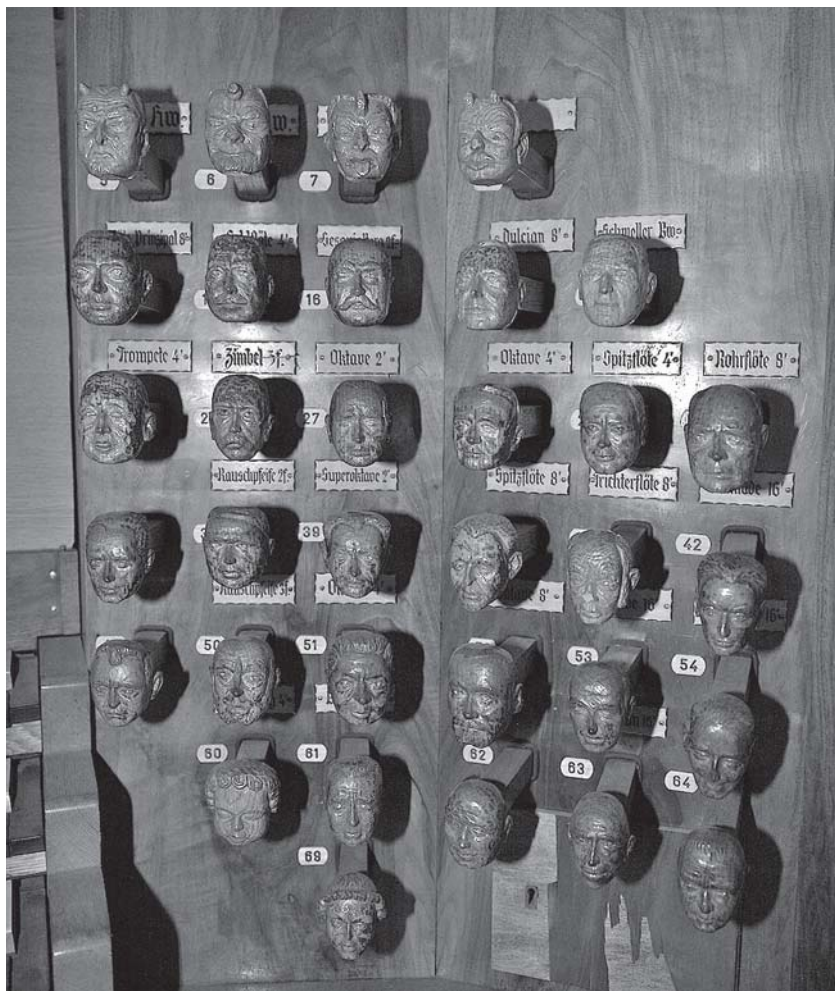


Paul Merritt playing the Silbermann organ in the Georgenkirche in Rötha. This is the organ on which the “Marilyn Mason” organ at the University of Michigan was based.

pointed simulated foliage. We played an 1862 five-manual Ladegast organ reworked over the years by Sauer and by Eule. Currently part of its electronic stop action is by Porsche, whose name is prominently displayed on the beautiful wood of its art deco-like console. From the Nikolaikirche it was a short walk to the legendary Thomaskirche, originally part of a 13th-century monastery and the other main city church, and the one at which J. S. Bach was cantor from 1723 until his death in 1750 and with which he is most closely associated. Because this church is such a tourist attraction, all we could do was look around; the organ here

is not a relic of the days of Bach’s tenure, but an 1889 Wilhelm Sauer instrument last restored in 1993. It is here that Bach is buried.

No University of Michigan organ tour to this area would be complete without a stop in Rötha to view the 1721 G. Silbermann organ in the Georgenkirche, because this instrument was chosen by Charles Fisk and Marilyn Mason as the model for what is now known as the “Marilyn Mason Organ” in the University of Michigan School of Music, Theatre and Dance—Fisk and Mason thought it, of all known G. Silbermann organs, best suited to the U-M space.



A portion of the old console of the Jakobikirche in Hamburg showing stops with the heads of the donors

Next, an unscheduled visit to Stürmthal to tour a country church, where a funeral was in progress. Zacharias Hildebrandt (1688–1757), a protégé of G. Silbermann, built this organ, a one-manual with pedal, but got into trouble with Silbermann because of Silbermann's perceived competition. Hildebrandt invited Bach to play this bright, high-pitched instrument and Bach wrote Cantata 194 for Hildebrandt.

Wittenberg, Lüneburg, Hamburg, and Neuenfelde

The next day, Saturday, began with a long drive to Hamburg with a first stop along the way in Wittenberg, birthplace of the Lutheran Reformation, to visit the revered Martin Luther sites. We did not play the organ in the castle church, another major tourist attraction and which now has Luther's 95 statements immortalized in bronze on its doors (the doors upon which Luther nailed his 95 Theses on 31 October 1517 have long since been replaced).

The second stop on the Hamburg journey was in Lüneburg to visit the Michaeliskirche, where Bach had matriculated in the choir school. This triple-naved, Gothic, red-brick hall church with drastically leaning pillars contains an organ with a typical North German case and with pipes from many eras. This was originally the church for a Benedictine monastery, and thus the private church and sepulchral vaults for the reigning families of the Billungs and Guelphs. Tobias Gravenhorst is the current choir-master. The organ here consists of an old case with new contents last reworked in 1999–2000 by Sauer, which used to be a large firm but now is only a small company. One might speculate whether Bach, as a young boy in the choir school gazing up at the organ case, got the idea of putting "Soli Deo Gloria" at the end of his compositions from the "Soli Deo Gloria" inscription at the top of the organ case. Sunday mornings are, of course, the time when churches are fulfilling their main function as houses of worship for their congregations, so for us Sunday morning is free time.

Sunday afternoon we visited the famous Jakobikirche in Hamburg, where we were hosted by a friendly female organist who knows English well. Reinken was on the city committee in 1693 when the organ was built by Arp Schnitger. Reinken didn't want this church's organ to have a

32' stop because he wanted his church to be the only one in town to have a 32' stop, but Schnitger foiled him by building two 32's—a Principal and a Posaune. Bach applied for the organ post here in 1720, but he would have had to pay a fee to get the job. Instead a wealthy man with the money to pay (bribe!) was hired.

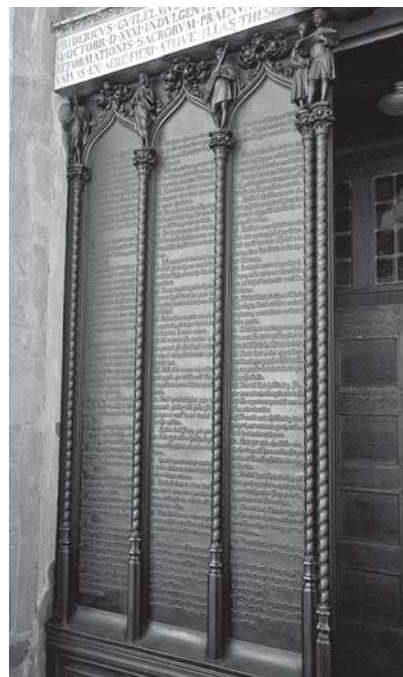
This was the organ whose pipes were removed to safe storage during WWII, thus saving this organ when the church and loft were subsequently destroyed. This Schnitger organ, which used to hang higher on the wall, was eventually restored by Jürgen Ahrend in 1950 and again in 1993. It was Schnitger's habit to reuse pipes, so pipes from the 1500s were incorporated by Schnitger. (This in contrast to Silbermann, who used only new material.) Its temperament is between meantone and Werckmeister III (modified meantone). The faces of its donors are immortalized on the original stopknobs of the original console, which is displayed on a balcony but is not part of the currently functioning instrument. Albert Schweitzer has played this organ, and Marilyn Mason has proclaimed it one of the great organs of the world.

We also visited the Michaeliskirche in Hamburg, the main city church, a rococo room with curved balconies. The gallery organ was built from 1909–1912 by E. F. Wälcker of Ludwigsburg. With its five manuals and 163 stops, for a time it was the largest organ in the world. We played music including French pieces that work well on it. The restored organ in the side gallery we did not play, nor did we play a small organ in the choir space. There were many visitors coming and going in this church.

St. Pankratius, a small church with a rural setting in Neuenfelde, is the burial place of Arp Schnitger (1648–1719) and was his home church for a number of years. He built this high baroque-style, two-manual, 34-stop organ for this church in 1688 and the bulletin board invites people to worship on Sunday to the accompaniment of the Schnitger organ.

Lübeck

On Monday, our last day in Germany, we journeyed to Lübeck, the first German city bombed in World War II (in response to the Germans' bombing of Coventry, England), where we visited four important churches. The first was the Marienkirche, where Ernst-Erich Stender, organist, was our host. This is



The bronze doors with Luther's 95 Theses on the Schlosskirche in Wittenberg

the church where Buxtehude had worked from 1668 to 1707. Its historic Schnitger organ and the Totentanz organ (named after a painting in the church) were destroyed by bombs in 1942.

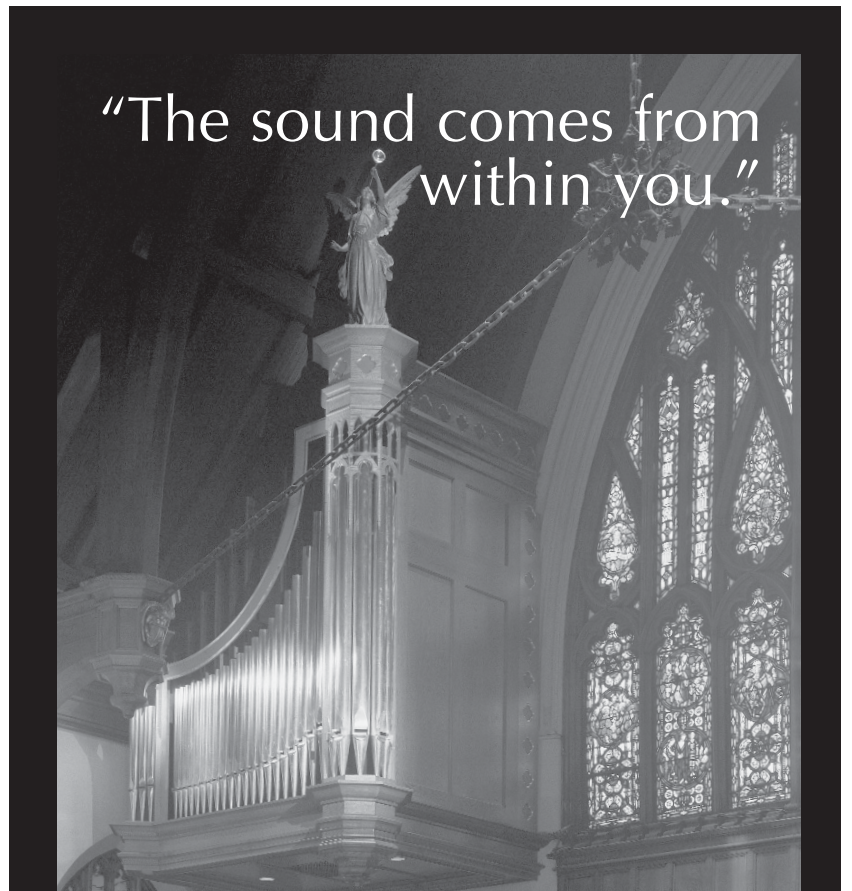
The Domkirche, founded by Henry the Lion in 1173, today makes modern use of space. Its Romanesque towers survived the war, but its Gothic portions fell. Its contemporary (1960) stained glass window in the west end is especially beautiful. The 1699 Schnitger organ, originally built here but burned during the war, had been played by Handel, Mendelssohn and Mattheson. A 1970 Marcussen instrument now sits on the north wall. There are raised auditorium seats on the west end where the organ used to be and a small positiv organ is in the choir space. Here also is a charming Baggio di Rosa 1777 Italian one-manual



Gale Kramer playing the Ladegast/Eule organ in the Nikolaiirche in Leipzig. Note the Porsche name on the console in the lower right portion of this picture and the Rollschweiler to the left of the two swell pedals.

portative organ with pull-down pedals and a bird stop, which has been restored by Ahrend in the Netherlands.

The design of the 13th-century Aegidienkirche is unusual because its pews face the preacher and not the altar. It has a choir screen from the Renaissance with eight panels depicting the life of Christ. Its original organ dated from 1629 and was built by Scherer of Hamburg. The case, not in baroque style, but with small, refined details suggestive of earlier times, was created by a famous Lübecker carver. This is one of the few organs built during the Thirty Years War, in which the independent northern German cities were not obliged to fight. Now, the old cabinetry with its intricate light and dark inlaid wood figures is more interesting than the 1992 Klais instrument it contains.



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The organ in the Dorothea Chapel at the royal Sønderborg Castle in Denmark. Note the stop pulls hanging from the casework.

The Jakobikirche is where Hugo Distler—who had a good sense of history and resisted romantic modifications to the great organ, built by Joachim Richborn in 1673 and last restored by Schuke/Berlin in 1984—was the organist from 1931 to 1937. This organ contains pipes from a Blockwerk from the 1400s; Schuke added a Swell as part of his restoration in 1984. This organ is approximately 20% original and includes an 18th-century pedal division. Interestingly, there are two matching organ cases, north and west, both in swallow's nest design. The main case is in Renaissance style and the Positiv case is in Baroque style.

The Jakobikirche three-manual, 31-register smaller organ by Stellwagen,

built in 1637 and based upon an anonymous builder in 1515, was last restored by Brothers Hillebrand in 1978. With this organ being 70% original, today one hears what would have been the sounds of 1637 and of 1515. The Werckmeister temperament is tuned one step above A=440. Distler had this organ in mind when he composed *Nun komm, der Heiden Heiland*.

Ulkebøl, Sønderborg, and Aabendraa

The Ulkebøl Lutheran Church was our first stop in Denmark. Although this church has housed an organ continuously since the beginning of the 16th century, its current organ is a Marcussen



Jerry Jelsema plays the Cavallé-Coll organ in the Jesuskirken in Copenhagen

& Søn dated 1888 set in a Jürgen Hinrichsen angel façade dated 1790. From 1864 to 1920 this part of Denmark had been part of Germany, and during World War II this church's bells were removed to Hamburg to be melted down for munitions manufacture, but were fortunately rescued just at the end of the war before being melted. Danish churches have ships suspended from the ceiling to as a symbol recalling that human life is sustained by God; the nave is called the church ship. The patron of this church was the Duke of Augustinborg.

From there we bussed to the Sønderborg Castle; however, when we arrived the streets were blocked. We soon learned that this was for the security of the visiting Queen Margrethe, who had arrived in her royal yacht to visit this coastal castle. However she left promptly at 2 pm, and we were granted entrance to hear a recital on this reconstructed Renaissance organ by its organist. Originally there was a 1570 Rotenstein-Pock instrument, which was enlarged to two manuals with nine and five stops, respectively, in 1626; each manual has a slightly different compass. The present instrument is a 1996 Mads Kjersgaard reconstruction set in the original 1570 façade; D-sharp and E-flat are separate pitches because of the (probably) meantone tuning.

From there we were treated to a Marcussen factory tour. Founded in 1806,

this firm celebrated its 200th anniversary last year. Still in the ownership of Marcussen's descendants, it has been in this location in Aabendraa since 1829. Our tour was conducted by a Marcussen relative. We concluded this day in Århus.

Århus, Odense, and Copenhagen

The first stop the next morning was at the Århus Domkirke, the largest church in Denmark. Originally containing a Schnitger organ, the current instrument is a 1928 Frobenius, which has been placed behind the 1730 Kastens console and is the organ on which Gillian Weir recorded the complete works of Franck, Messiaen and Duruflé. Its 8' Voix humaine is modeled after that in Ste. Clotilde in Paris (César Franck's church).

After lunch we left for Odense, the birth city of Hans Christian Andersen, and visited St. Canute's Cathedral, located next to a beautiful city park. This cathedral contains three organs: the smallest and oldest is the Jens Gregersen instrument built c. 1843; the second oldest is the main organ built by Marcussen & Søn in 1965 and using the façade of its 1756 predecessor; and the newest, in the east end of the cathedral, was built by Carsten Lund in 1999. Then on to Copenhagen for a visit to the Church of the Holy Ghost with its 1986 Marcussen & Søn organ; the opulent Jesuskirken, built by the Carlsberg brewing family and containing in front one of the last Cavallé-Coll organs (dated 1890) built and, in the rear, a 1993–1994 Jensen & Thomsen instrument; and a city tour.

Roskilde

On the penultimate day we visited the impressive Roskilde Cathedral containing a 1991 Marcussen & Søn three-manual, 33-rank organ. We were granted special access to the upper gallery from which to view this magnificent edifice, which is the burial place of many Danish kings and queens and with its wonderful *trompe l'oeil* paintings of heroic exploits on various side chapel walls.

From there we visited the environmentally friendly chapel organ, an 1882 A. H. Busch & Sønner rebuild at Ledreborg Castle. The resident organist (from Tennessee!) gave a demonstration of this unusual single-manual instrument to which the pedal is always coupled, which has not been electrified and requires an assistant to work the bellows. We returned to Copenhagen to give a public recital at St. Andreas Church.

On Saturday, our last day together, many spent the day shopping and enjoying the city, while others visited the Trinity Church with its three-manual, 53-rank, 1956 Marcussen & Søn organ rebuilt by P. G. Andersen in 1977 and the Garrisonkirche. Our communal dinner, at an historic local restaurant, was a bittersweet gathering, knowing that the camaraderie created by this tour's participants was a unique organism and never to be duplicated.

Unlike any other instrument, no two organs are the same and, to be fully understood and appreciated, should be personally touched and experienced. Thus, one of the primary values of these tours is to acquaint oneself with the famous historic organs of the world to experience what it is about each that makes it so revered. And on this two-week, multi-city tour of northern and eastern Germany and Denmark, the participants "experienced" approximately 43 organs dating from the 16th through the 20th centuries. But it's not just about the organs. It's about the camaraderie with organ aficionados, too. ■

Jeffrey K. Chase is a practicing attorney in Ann Arbor, Michigan, with a concentration in the area of estate planning. He is a member of the bar of the United States Supreme Court. Prior to becoming an attorney, he earned a bachelor's degree in music literature and a master's degree in musicology. He has been a published feature writer and music critic for The Michigan Daily and The Detroit Free Press and has also written for High Fidelity magazine. Currently he also reviews classical music compact discs for All Music Guide, an online music reference source.

Photo credit: Bela Feher

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Stylistic Features of Frescobaldi and Froberger in Buxtehude's *Ciacona in C minor*, BuxWV 159

Marijim Thoene

Sublimity flashing forth at the right moment scatters everything before it like a thunderbolt...

—Longinus

As scholars and musicians celebrate the music of Buxtehude three hundred years after his death, I ask myself, as an organist, how would I describe the drawing power of his organ music? What is it that speaks to me and draws me to his music? To be perfectly candid, I ask a lot from the music I choose to learn. I want high drama. Give me Longinus's aesthetic of great art: "It must have something of the sublime in it." Great music must have epic qualities like Virgil's *Aeneid* or Homer's *Odyssey*; in short, it must describe the human condition with tragedy and comedy, tension and release, despair and hope, and it must have the essence of a dance. I chose Buxtehude's *Ciacona in C minor* because it contains all of the qualities mentioned above, and all of them occur within the structure of a dance form that Buxtehude calls a "ciacona."

I think that the greatness of Buxtehude's writing is based in part on his ability to borrow from the techniques of Frescobaldi and Froberger, and to incorporate them into his own work. Using imitation, Buxtehude follows what Longinus deemed a natural process to attain greatness: "Greatness of soul must be fed and developed by an enthusiastic imitation and emulation of previous great poets and writers." The similarities in form and motifs of Buxtehude's *Ciacona in C minor* and in works by Frescobaldi and Froberger are compelling. The most dramatic "borrowing" apparent in Buxtehude's *Ciacona in C minor* is his use of the ostinato ground, as found in Frescobaldi's *Cento Partite sopra Passacagli*. By extension, Buxtehude's use of repetition of a melodic motif as the structural basis of his composition is found in Froberger's *Canzona VII*. Frescobaldi's use of the ostinato ground, and Froberger's use of a melodic motif, repetition of a harmonic pattern and melodic pattern are fused in Buxtehude's *Ciacona in C minor*. His *ciacona's* basso ostinato (ground), which occurs sometimes in succession, sometimes intermittently, is the unifying element within the composition. (See Example 1.) As in J. S. Bach's *Passacaglia in C minor*, the ostinato pattern is the foundation of the composition. Frescobaldi's use of ostinato and Froberger's use of a repeated motif are transformed in Buxtehude's *Ciacona in C minor*.

The significance of the *Ciacona in C minor*, BuxWV 159

Philipp Spitta placed Buxtehude's *Passacaglia in D minor* and the two *ciaconas* in C minor and E minor at the beginning of the first volume of his edition of Buxtehude's organ works, which was published in 1875. Spitta, in his letter to Brahms, says of these three works: "For beauty and importance [they] take the precedence of all the works of this kind at the time, and are in the first rank of Buxtehude's compositions."¹ After seeing the D-minor passacaglia, Brahms wrote to Spitta: "... when I become acquainted with such a beautiful piece as the *Ciacona in D minor* by Buxtehude, I can hardly resist sharing it with a publisher, simply for the purpose of creating joy for others..."²

Kerala Snyder, in her book, *Dieterich Buxtehude: Organist in Lübeck*, notes that Brahms referred to Buxtehude's *Passacaglia in D minor* as the *Ciacona in D minor*. She makes the observation that in Brahms's time as well as Buxtehude's, the terms *ciacona* or *chaconne* and *passacaglia* were interchangeable. Buxtehude himself titles his works *ciacona* and *passacaglia*.³

The *Ciacona in C minor* contains a

microcosm of Buxtehude's compositional devices, which can be found in Frescobaldi and Froberger. In addition to mirroring their form, he quotes rhythmic motifs. The dotted eighth-note followed by a sixteenth and vice versa are prominent motifs in Frescobaldi. See Example 2 from his *Toccatas Terza* (Per l'Organo da sonarsi alla levatione), *Quarta*, and *Sesta* from Book II of his *Toccatas and Canzonas*, etc. of 1637. While Frescobaldi uses these rhythmic patterns sparingly, Buxtehude repeats them throughout a section. (See Example 3, measures 17–20, 21–24, 25–28, 114–117, and 118–121.) Frescobaldi's dramatic use of suspensions, which dominate the *Tocatta per Elevatione* from *Messa delli Apostoli* in his *Fiori Musicali*, is mirrored briefly in Buxtehude's *Ciacona in C* in measures 3 and 7. Buxtehude's mercurial shift in mood from sorrow to joy, the latter characterized by triplet figures, can also be found in the abrupt shifts in mood in Frescobaldi's *Tocatta Prima* (Book II of *Toccatas and Partitas*), as well as in Froberger's *Tocatta I*, II, IV, XII, XIII, XVI, XIX, XXV, XXVI; Froberger's *Fantasia I*; Froberger's *Canzona III*, IV, V, VI; and Froberger's *Capriccio I*, II, IV, VII, VIII, X, XII, XIV, and XVIII. Froberger's burst of joy, a dance section, contrasting with more somber sections, appears in Buxtehude's *Ciacona in C minor* in the 9/8 section, measures 122–137.

Using Buxtehude's *Ciacona in C minor* as a focus, the following topics will be addressed:

- (1) What is the structure of his *Ciacona in C minor*?
- (2) How did this Italian ostinato form and the overall persistence of repeated motifs that characterize the canzonas of Froberger reach Buxtehude? The ostinato form is Italian in origin and its first appearance in North German repertoire (with the exception of Martin Raedeck, active 1623–83) is in Buxtehude's ostinato organ works.
- (3) What elements of form of Frescobaldi's *Cento Partite sopra Passacagli* and Froberger's *Canzona VI in A minor* are found in Buxtehude?
- (4) What clues in performance practices can be applied to Buxtehude's *Ciacona in C minor* from Italian sources?
- (5) What elements of Buxtehude's *Ciacona* can be seen in J. S. Bach's *Passacaglia in C Minor*?
- (6) What is the significance of repetition in this work?

Example 1. Basso ostinato in Buxtehude, *Ciacona in C minor*



Example 2a. Rhythmic motifs, Frescobaldi, *Tocatta Terza, Book II*



Example 2b. Frescobaldi, *Tocatta Quarta*



Example 2c. Frescobaldi, *Tocatta Sesta*



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1. The structure of Buxtehude's *Ciacona in C minor*

The structure is succinctly analyzed in Willi Apel's *The History of Keyboard Music to 1700*:

The *Ciacona in C minor* consists of 38 variations on the ostinato subject which is heard in the bass unchanged for the first seven variations and then freely varied in other voices. Sometimes the transformation of the subject goes so far that its contour is entirely lost and only the harmonic scheme remains, as, for example, in variations VIII, IX, and X. . . . Variation XX is also very free, as Buxtehude modulates to G minor. In order to return to C minor, he inserts a fifth measure. Beginning with variation XXI each variation is literally or almost literally repeated (XXI=XXII, XXIII=XXIV, etc.). Thus the chaconne falls into three main sections of seven, thirteen, and eighteen variations, respectively, the first marked by a strict ostinato, the second by a particularly free treatment of the subject, and the third by paired variations.⁴

The *Ciacona* is mercurial in its moods, beginning in a somber, serious mood and altering to a light, dance-like mood. Then in variations XVII through XXII a dotted eighth and sixteenth note motif dominates, and in variation XXIX through XXX the reverse of that rhythmic figure is heard: the sixteenth note followed by the eighth note. Buxtehude's meter is in 3/4 throughout, with the exception of variations XXXI–XXXIV, which are in 9/8.

It is this juxtaposition of contrasting moods, i.e., dark versus light, a sort of exaggerated formality with the dotted rhythms versus a rather unbridled exuberance, which makes for high drama in the work. Buxtehude was no stranger to drama. So popular were Buxtehude's *Abendmusiken*, an annual concert series of musical drama, sponsored by business men of Lübeck and open to the public free of charge, that in 1682 police were hired to ensure the peace.⁵ The dramatic flavor of his *Abendmusiken* is seen in the summary of the libretto of 1684:

Heavenly Joy of the Spirit on Earth over the Incarnation and Birth of Our Dearest Savior Jesus Christ, in separate acts, in opera style, with many arias and ritornelli, brought into a musical harmony for six concerted voices, various instruments and cappella voices.

The Most Frightful and Most Joyful; Namely, the End of Time and Beginning of Eternity, in dialogue style, also shown in five scenes, for five concerted voices, instruments, etc.⁶

His sense of the dramatic as well as his gift for comedy is seen in a work dated 1688, *Wacht! Euch zum Streit*, a work originally thought to be by Buxtehude but now in question. Its text is made up of biblical quotations, chorale verses, and new poetry, with the main emphasis on the new strophic poetry. It is scored for five or six vocal soloists, two violins, two violas, and continuo, with a brief and optional appearance for trombones. The characters are all allegorical. In the prologue, Avarice, Wantonness, and Pride (three sopranos) argue among themselves as to who is the most powerful,

and the Divine Voice (bass) denounces them all with biblical words.⁷

2. How was the music of Frescobaldi and Froberger transmitted to Buxtehude?

As mentioned previously, Buxtehude was, with the exception of Martin Radeck, the only north German composer to write keyboard ostinato pieces. They were composed primarily in Italy and South Germany. Although Buxtehude never visited Italy, Italian musicians were engaged at the Marienkirche in Lübeck during Buxtehude's tenure as organist—an Italian castrato in 1672, the singer 'Longlio' in 1687 and another unnamed Italian in 1693.⁸ It is thought that Buxtehude was introduced to Frescobaldi and Froberger through Matthias Weckmann (1619–1674), organist at the St. Jacobi Church in Hamburg from 1655 who met Froberger in the Dresden court about 1653.⁹ Weckmann was married in Lübeck and Tunder was his best man. It is important to note that Matthias Weckmann founded a *collegium musicum* in 1660 in Hamburg. They performed "pieces from Venice, Rome, Vienna, Munich, Dresden, etc. indeed, this collegium attained such fame, that the greatest composers tried to attach their names to it."¹⁰

Buxtehude may have had access to Frescobaldi's music through the music library of Tunder's in the Marienkirche in Lübeck, which had the largest collection of Italian publications of church music in Germany. Granted, there are many motives and styles of figuration of Frescobaldi that appear in Buxtehude as mentioned previously.

3. What formal elements of Frescobaldi and Froberger are found in Buxtehude?

Frescobaldi's monumental harpsichord work, *Cento Partite sopra Passacagli*, published in 1637, the year of Buxtehude's birth, contains compositional techniques that are mirrored in some degree in Buxtehude's C-minor *Ciacona*. The work is analyzed in detail in Frederick Hammond's book, *Girolamo Frescobaldi: His Life and Music*. Hammond summarizes the tonal centers, mensuration and form of each section.¹¹ Both works, for the most part, are based on a repeated harmonic structure.

Frescobaldi's *Cento* begins with a *Passacaglia* that is constructed on a descending tetrachord (D to A). Frescobaldi immediately sets up, within the large construct of a repeated harmonic framework, a series of short melodic motives that add cohesion to the *Passacaglia*. Following the *Passacaglia* is a *Corrente*, then a *Ciacona in F major* built on this harmonic progression: I-V-vi-I6, IV, VI. (See Example 4.) Here one sees Frescobaldi's use of an ostinato ground, which forms the foundation for his *Ciacona in F* within the *Cento*. In this section, measures 133–140, the harmonic progression is repeated four times.

Compare Example 4 with Example 1 to note the differences between Frescobaldi's ostinato bass with Buxtehude's. Here one sees a technique that undergoes transformation in Buxtehude. The

Example 3a. Buxtehude, dotted rhythms, mm. 17–29

Example 3b. Buxtehude, dotted rhythms, mm. 114–121

Example 4. Frescobaldi, harmonic structure

rhythm of Buxtehude's bass-line remains constant, Frescobaldi's does not, Buxtehude's is memorable and Frescobaldi's is not! For Buxtehude the ostinato harmonic structure is inviolable; he may depart from it briefly, but always returns to it. Unlike Frescobaldi's *Cento*, the entire composition rests on this hauntingly beautiful bass line while above it soar contrapuntal dialogues, spirited dances, and flights of fantasy.

Yet, no matter how different Frescobaldi is from Buxtehude the compositional technique is the same. Returning to the structure of *Cento*, following the *Ciacona in F major* is a *Passacaglia in C major* characterized by dotted rhythms as in Buxtehude's C-minor *Ciacona*; then a *C-major Ciacona*, a *Passacaglia in A minor*, another *Ciacona in A minor*. The *Cento* ends with a *Passacaglia in D minor*. In Frescobaldi there are dramatic shifts in mood within sections as in Buxtehude, but in a more diffuse way.

Elements of the remarkable ostinato C-minor *Ciacona* may also be found in the canzonas of Froberger, which no doubt were influenced, in part, by Frescobaldi. In 1637 Froberger was court organist for Emperor Ferdinand III in Vienna

and he was granted leave to study with Frescobaldi in Rome. He studied there until 1640.¹² The documents are scant regarding the life of Froberger; however, it is known that he returned to Italy some time before 1649 and may have studied with Carissimi. In a letter to Kircher he mentioned performing in the courts of Florence and Mantua.¹³ The year 1637 also marks the year of the publication of Frescobaldi's *Second Book of Toccatas, Canzoni, etc.* The imitative counterpoint ever present in Frescobaldi's canzonas is at the heart of Froberger's canzonas. In Froberger's *Canzona in A minor*, a single motif is the basis of the whole composition. See Example 5 showing the opening theme of Froberger's *Canzona VI* and its rhythmic transformation. The motif undergoes rhythmic transformation, but is ever present, much like Buxtehude's ostinato bass line. At the core of Froberger's *Canzona VI* is a theme that undergoes transformation but remains singable and memorable.

4. Performance practices

Buxtehude's *Ciacona in C minor* is sectional and moves from darkness to light. Is it appropriate to change tempi?



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Example 5a. Froberger, theme and rhythmic transformation
Section I.

Canzona VI.

Example 5b. Froberger, rhythmic transformation

Section II.

Example 5c. Froberger, rhythmic transformation

Section III.

In answering that question it may be appropriate to take Frescobaldi's words to heart. Under the title of "Cento Partite sopra Passacagli" Frescobaldi offers these words: "The Passacaglias may be played separately, like the chaconnes, according to the performer's wishes, whilst adjusting the movement from one variation to the next."¹⁴ Certainly, one should consider the suspensions at the beginning of Buxtehude's Ciacona and choose a tempo that would not obscure the suspensions. If one must play Buxtehude on a tracker organ with a heavy action, one can look to Girolamo Diruta, who addressed how to approach the sometimes formidable task of playing on such an instrument. Diruta says: Let the arm guide the hand. In other words, use the weight of the arm to depress the keys. He also says that one must caress the keys as though one were caressing a child.¹⁵

5. Buxtehude's influence on Bach's Passacaglia

All of Buxtehude's ostinato works are found in the *Andreas Bach Book*,¹⁶ an anthology compiled before 1700 by Johann Christoph Bach of Ohrdruf, Johann Sebastian Bach's older brother and teacher.¹⁷ In all probability Bach knew Buxtehude's Ciacona in C minor in 1705, when at age 20 he received permission to leave his post as organist at the New Church at Arnstadt to travel on foot 250 miles to Lübeck to hear Dieterich Buxtehude. He was there for almost a quarter of a year, staying three times longer than his four weeks of granted leave time. As Christoph Wolff comments, "From Bach's vantage point in 1705, there was simply no other musician who could offer him so much."¹⁸

Bach's monumental *Passacaglia in C minor*, BWV 582, with its twenty variations over its eight measure ground, is reminiscent of Buxtehude's Ciacona in C minor. As Peter Williams points out, "a series of conventional *figurae* are used (one after the other) in a texture varying from one to five parts."¹⁹

No autograph of BWV 582 survives; however, an early copy exists and Williams comments that "the earlier the Passacaglia was composed, the more it can

be seen as a deliberate essay in *genre*-composition, very likely under the influence of Buxtehude."²⁰ Bach emancipates the form, but always, as in Buxtehude, the theme of the Passacaglia is ever present, singable and memorable. Unlike Buxtehude, Bach presents the ostinato bass line first as a solo voice in the pedal, giving emphasis to its importance as the foundation of the entire work.

6. The significance of repetition

Repetition occurs on many levels. In Buxtehude's Ciacona in C minor, first the ostinato theme in the pedal recurs, unchanging in pitch, sometimes slightly altered rhythmically; variations are repeated, and on a detailed level, motives are repeated within a variation. All of this serves the purpose of creating a unified, organic whole. In repeating a variation he allows the listener to savor music for the second time. At the core of fine art is "artful" repetition . . . it promotes symmetry and patterns that give pleasure to the eye and ear. Buxtehude's Ciacona in C minor is like a stage on which the characters experience sorrow, joy, conflict and resolution and the conclusion seems to be an affirmation of cosmic harmony.

One has only to look in Corliss Arnold's *Organ Literature: A Comprehensive Survey* to see that the ciacona/passacaglia is alive and well. On May 16, 2007, I was in the Duomo in Florence and heard Jean Guillou play a brilliant, memorized recital. He concluded his recital with his transcription of Modest Moussorgsky's *Pictures at an Exhibition*, with no fewer than five movements entitled *Promenade* ("Passeggiata"). How refreshing to hear this majestic and joyous theme recur over and over again. See Example 6 for the opening of the passacaglia. This recurring theme is an "artful" repetition, giving the listener a talisman for his journey, like a stone worn smooth by his

Example 6. Guillou's transcription of Moussorgsky, *Promenade*

Allegro giusto, nel modo rustico, senza allegrezza ma poco sostenuto

touch, something that brings comfort because it is always there. ■

This paper was presented on June 26, 2007 at the 28th International Organ and Church Music Institute, celebrating "Buxtehude and Liturgical Music," at the University of Michigan.

Marijim Thoene is a native Californian. She received a B.M. degree in Liturgical Music from Peabody Conservatory, an M.M. in Organ Performance from the University of Southern California, and an M.M. and D.M.A. in Church Music/Organ Performance from the University of Michigan. She has also studied at the Queen's College and University College in Oxford, the Organ Academy in Pistoia, Italy, and at the University of Salamanca. She has been director of music at churches in Baltimore, Oxfordshire, San Diego, Ann Arbor and New Orleans, and has been on the faculty at the University of New Orleans, and Our Lady of Holy Cross College in New Orleans. Her CD, *Mystics and Spirits*, was recorded on the Dobson organ at St. Joseph Abbey in St. Benedict, Louisiana. Her second CD, *Wind Song: Music for Organ and Flute*, has just been released and was also recorded at St. Joseph Abbey. Among her favorite topics is "Fierce Beasts and Gentle Creatures Who Play the Organ in Medieval Manuscripts."

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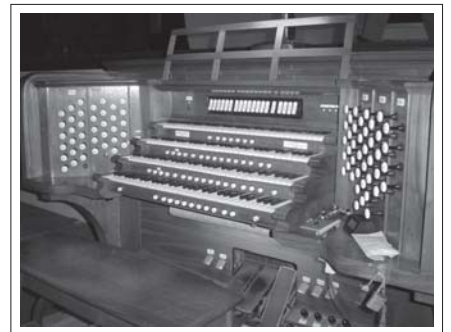
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Cover feature

Casavant Frères op. 3837 (2005) The Brick Presbyterian Church in the City of New York

A brief history of Brick Church's Casavant organ

Ever since my first encounter with the Cavaillé-Coll archives at Oberlin during my student days there in the early 1980s, it has been a dream of mine to be involved in an organ project that would recreate the sounds of the French symphonic organ in a North American setting. When an anonymous donor came forward to provide funding to replace Brick Church's long-ailing Austin organ, I knew that the time had come to act upon my dream.

In November 2001, I invited four internationally recognized organ builders from the United States, Canada, the Netherlands, and Germany to bid on a new organ for the Brick Presbyterian Church in the City of New York. I provided the builders with a preliminary specification and design for the organ. The proposed design was strongly modeled after those instruments built in the latter part of the 19th century by the renowned Parisian organ builder, Aristide Cavaillé-Coll. Upon reviewing the proposals from these four organ builders, it was particularly telling that three out of the four builders required the assistance of the pre-eminent Cavaillé-Coll expert Jean-Louis Coignet in order to successfully realize this organ. In July 2002, Brick Church commissioned organbuilders Casavant Frères of Ste-Hyacinthe, Québec, for a new electric slider chest organ of 88 independent stops (101 speaking stops), 118 ranks and 6288 pipes. This organ, with its dual sixteen-foot façades, was installed during the summer of 2005.

As Jean-Louis Coignet writes later in this article, tonally recreating a French symphonic organ in the 21st century is not an easy task. Even for a firm such as Casavant with its long history, the techniques of voicing in this style had long departed the firm. After thorough discussion and experimentation with the Casavant voicers, we finally decided upon Jean-Sébastien Dufour, one of the younger voicers at Casavant, to be the head voicer for this project. Mr. Dufour was the most willing and also the most skilled of Casavant's voicers to realize Dr. Coignet's explicit directions. Mr. Dufour was assisted in his labors by Yves Champagne, Casavant's senior voicer. Jean-Louis Coignet, Jacquelin Rochette (when Coignet was in France), and I carefully guided the voicing process both in the factory and at Brick Church.

The Brick Church project was a very detailed and complex one. I am thankful to the trustees of Brick Church for providing the support for me to travel to Casavant on the average of once every four weeks during the construction of the organ. This hands-on oversight allowed for a most exacting and fruitful collaboration with Casavant. In any large organ project, things can develop that are not planned unless there is continuous and careful oversight. I am thankful to André Gremillet, then president of Casavant Frères, who gave me much freedom to interact with the various departments within Casavant. In essence, Mr. Gremillet allowed me to act as their project director for this project. Such collaboration is rare in the organ industry. Mr. Gremillet also allowed Jean-Louis Coignet to realize his dreams and directives in a manner that had not been afforded Coignet previously at Casavant. The scholarly and artistic interaction between Jean-Louis Coignet, Casavant, and myself on all matters involving this instrument made for as perfect a realization as possible.

The Brick Church commission enabled Jean-Louis Coignet and Casavant to realize, without any compromise, a large, new instrument fully in the French symphonic tradition. Dr. Coignet's lifelong, firsthand experience with the great Cavaillé-Coll organs as *expert organier* for the historic organs of Paris, along



Casavant Op. 3837, The Brick Presbyterian Church of New York



Close-up of the console

with his encyclopedic knowledge of the symphonic style of organ building, have contributed immensely to the success of the organ both mechanically and tonally. The Brick Church organ has few peers in North America in its ability to accurately reproduce the sounds of the great French organs. This organ also holds a special place in the Casavant opus list. It is the last instrument to be completed by Casavant with Jean-Louis Coignet as their tonal director. Upon completion of this organ, Coignet retired from his position at Casavant and also his position as *expert organier* for the City of Paris.

This organ, a gift of one anonymous donor, is called the Anderson Organ in recognition of the dedicated ministry of The Reverend Dr. Herbert B. Anderson and his wife Mrs. Mary Lou Anderson. Dr. Anderson was senior pastor of Brick Church from 1978 until 2001.

—Keith S. Toth
Minister of Music and Organist
The Brick Presbyterian Church
New York City

Notes from Jean-Louis Coignet on Casavant Frères Opus 3837

Designing an organ in the French symphonic style is by no means a difficult assignment. However, building a new organ today in that style is more challenging as it requires using techniques, particularly of winding and voicing, which have not been in customary use for a long time. Fortunately, there exist a few examples of fine French symphonic organ building that can be carefully studied in order to regain these techniques. These few examples remain, in spite of the many misguided alterations that had been perpetrated during the 20th century on many symphonic organs, especially in France.

As soon as I was consulted about the Brick Church project, I visited the sanctuary and evaluated its dimensions and acoustics as well as those of the organ chambers. At that time I remembered what Cavaillé-Coll had written concerning the location of organs (in *De l'orgue et de son architecture*): "It is noticeable that the effect of organs is largely lost



Part of the Grand-Orgue division showing the mounted section of the Grande Fourniture stop (and a ton of slotted tin pipework!)



The Récit's Voix humaine (foreground) and Basson-Hautbois

whenever they are situated in the high parts of a building; on the contrary they profit by being installed in the lower parts. The small choir organs give a striking example of this fact." So, far from considering it a pitfall to have to put the organ in chambers on both sides of the chancel, I took the best advantage of the situation.

After much discussion with Keith S. Toth, whose clear vision and strong determination were so important all throughout the building of Opus 3837, I realized that the best instrument for Brick Church would be an organ fairly similar to the one built by A. Cavaillé-Coll for the Albert Hall in Sheffield, England in 1873 (this organ was unfortunately destroyed by fire in 1937). Another inspiration came from the organ in Paris's Notre-Dame Cathedral as I heard it in the mid-1950s. It is a shame that this organ, which was Cavaillé-Coll's favorite, was completely altered from its original tonal character in the late 1950s and early 1960s, as was César Franck's Cavaillé-Coll organ in Sainte-Clotilde, Paris.

The Notre-Dame organ displayed a unique sound effect. In no other organ, with the exception of the Jacquot organ in Verdun Cathedral, had the "ascending voicing" typical of the best French symphonic organs been so splendidly achieved. In fact, the main features of the French symphonic organs are:

- a well-balanced proportion of foundation, mutation and reed stops
- huge dynamic possibilities made possible by many very effective enclosed divisions

- voicing of flue pipes with French slots—"entailles de timbre" (different from the Victorian slots used in some Anglo-American organs) and with nicking sufficient enough to prevent any "chiff"



A double-rise reservoir for the Récit division

- a winding system that utilizes double-rise bellows
- ascending voicing with full organ dominated by the reeds

Building process of Opus 3837

Specification: The first step consisted in establishing the final specification of the instrument. It was based upon the preliminary stoplist prepared by Keith Toth. The main change from Mr. Toth's specification was dividing the Grand-Orgue into two parts, Grand-Orgue and Grand-Chœur, in order to gain more flexibility. This is something that Cavallé-Coll had done in his most prestigious organs. So, the Brick Church organ has actually five manual divisions. The "chœur de clarinettes" in the Positif as well as the various "progressions harmoniques" are features that were typical of the organ in Paris's Notre-Dame. The Grand-Orgue Bassons 16' and 8' were also inspired by that organ, as well as the independent mutations of the 32' series in the Pédale.

Apart from the stops peculiar to the French symphonic organ, the Brick Church organ offers a few special effects that were not known in France in the 19th century. Three ranks of pipes (Flutes douce and céleste, Cor français) made for the 1917 Brick Church organ by the esteemed American organ builder Ernest M. Skinner, an admirer of Cavallé-Coll, were placed in the Solo division. We also retained an interesting Cor anglais (free reed stop) made in Paris by Zimmermann in the late 19th century and imported by the Casavant brothers for one of their early organs. The late Guy Thérien, who built the chapel organ at Brick Church, installed this stop in the previous Austin organ. The Récit's Voix éolienne is another unique stop that only appeared in Cavallé-Coll's large organ at St-Ouen in Rouen. This undulating stop is of chimney flute construction for the most part. Its companion stop is the Cor de nuit. With both stops drawn, a slow undulation is heard. This flute celeste has a haunting beauty not found in the flute celestes of the Anglo-American organ.

Pipework: All the pipework was made according to Cavallé-Coll scalings; metal pipes are made either of "étain fin" for principals, strings, harmonic part of the flutes, and reeds, or "etoffe" (30% tin) for the bourdons up to B 8'. Wood was used for the large Pédale stops and for the Contre-Bombarde 32'. For reed stops we used Cavallé-Coll's typical parallel closed shallots and also tear drop shallots for the Bassons and Clarinettes 16' and 8'.

Voicing: Much research on the various voicing parameters was done in order to achieve the desired tone: flue width, toe openings, and nicks were measured on a few carefully preserved French symphonic organs. The slotting was particularly well studied. Thanks to documents from the Cavallé-Coll workshop in my possession, it was possible to recreate the exact tone of the French symphonic "fonds d'orgue." In his studies on pipes, Cavallé-Coll documented this matter quite well: the "entaille de

timbre" has to be opened one diameter from the top of the pipe. Its width should be either 1/4 of the pipe diameter for most principals, 1/3 of the pipe diameter for strings and some principals, or 1/5 of the pipe diameter for flutes. It should be noted that the harmonic part of Flûtes harmoniques has to be cut dead length and without slotting (though some organ builders used to make slots even on harmonic pipes). As Jean Fellot very correctly wrote: "Slotting had enormous consequences on voicing. It is not exaggerated to claim that this small detail triggered a real revolution."

Of particular importance in the formation of our voicing goals for Opus 3837 was a visit by Keith Toth, Dr. John B. Herrington III, and me to the unaltered 1898 Cavallé-Coll organ of Santa María la Real in Azkoitia in the Spanish Basque territory. This three-manual organ with two enclosed divisions was the last instrument completed under the direction of Aristide Cavallé-Coll, and was voiced by Ferdinand Prince. Immediately upon hearing and inspecting this organ, Mr. Toth and I knew that our voicing goals were well founded and attainable. Moreover, at the same time, I was supervising the restoration of two little-known Parisian organs built in the symphonic style: the Cavallé-Coll-Mutin (1903) organ in Saint-Honoré-d'Eylau and the Merklin (1905) organ in Saint-Dominique. This enabled me to handle pipes that had not been altered (both organs had escaped the neo-classic furia!), to note their exact parameters and compare their sound to new pipes being voiced.

Winding: Large reservoirs were used throughout, some with double-rise bellows, in order to ensure ample wind supply. The overall wind system is remarkably stable, even when the "octaves graves" are used, but with a subtle flexibility that enhances the instrument's intrinsic musical qualities. Wind pressures are moderate (from 80mm on the Positif to 135mm for the Solo Tuba), which accounts for the unforced tone of the instrument.

Windchests: Slider chests with electric pull-downs were used for the manual and upper Pédale divisions. The large basses were placed on electro-pneumatic windchests.

Console: Lively discussions and visits with Keith Toth resulted in an elegant console with all controls readily accessible. The console, with its terraced stop jambs of mahogany and oblique stopknobs of rosewood and pao ferro, is patterned after those built by Casavant in the late 19th and early 20th centuries. The highly carved console shell is of American red oak and is patterned after the communion table in the chancel of Brick Church. The manuals have naturals of bone with sharps of ebony. The pedalboard has naturals of maple and sharps of rosewood.

Expression: The enclosures are built with double walls of thick wood with a void between the walls. The shades are of extremely thick dimension. These elements allow for the performance of huge crescendos and diminuendos.

Conclusion: Such a complex undertaking would have never been successful without the collaborative spirit that prevailed throughout the process and certainly not without Keith Toth's determination and involvement. In fact, on many points, he acted as a "maître d'oeuvre"—during the phase of preparation, we had nearly daily phone conversations that were most enlightening. His numerous visits in the workshop as the organ was being built proved extremely useful. It was a great privilege to collaborate with an organist who has such a deep understanding of the French symphonic organ. His absolute resolve for only the very best was most inspiring. It is our hope that this new organ will serve and uplift the congregation of the Brick Presbyterian Church and that, together with the magnificently renovated sanctuary, it will enrich New York City's grand musical heritage.

—Jean-Louis Coignet
Châteauneuf-Val-de-Bargis, France

Photo credit: Keith Toth

Grand-Orgue (I)

| | | | |
|-------------------------------|---|-----|-----|
| 1. Bourdon | (1-12 common with No. 78; 13-61 from No. 3) | 32' | — |
| 2. Montre | (70% tin, 1-18 in façade) | 16' | 61 |
| 3. Bourdon | (1-24 wood, 25-61 30% tin) | 16' | 61 |
| 4. Montre | (70% tin, 2-6 in façade) | 8' | 61 |
| 5. Salicional | (70% tin) | 8' | 61 |
| 6. Bourdon | (1-12 wood, 13-61 30% tin) | 8' | 61 |
| 7. Prestant | (70% tin) | 4' | 61 |
| 8. Quinte | (70% tin) | 2½' | 61 |
| 9. Doublette | (70% tin) | 2' | 61 |
| 10. Grande Fourniture III-VII | (70% tin) | 2½' | 326 |
| 11. Fourniture II-V | (70% tin) | 1½' | 224 |
| 12. Cymbale III-IV | (70% tin) | 1' | 232 |
| 13. Basson | (70% tin, full-length, extension of No. 14) | 16' | 12 |
| 14. Baryton | (70% tin) | 8' | 61 |
| Grand-Orgue Grave | | | |
| Grand-Orgue Muet | | | |

Grand-Chœur (I)

| | | | |
|----------------------|-------------------------------------|-----|-----|
| 15. Violonbasse | (Open wood, extension of No. 17) | 16' | 12 |
| 16. Flûte harmonique | (70% tin) | 8' | 61 |
| 17. Violon | (1-12 open wood, 13-61 70% tin) | 8' | 61 |
| 18. Flûte octavante | (70% tin) | 4' | 61 |
| 19. Grand Cornet V | (From No. 20) | 16' | — |
| 20. Cornet V | (30%/70% tin, from Tenor C) | 8' | 245 |
| 21. Bombarde | (70% tin; full-length) | 16' | 61 |
| 22. Trompette | (70% tin) | 8' | 61 |
| 23. Clairon | (70% tin, breaks back to 8' at F#4) | 4' | 61 |
| Grand-Chœur Grave | | | |
| Grand-Chœur Muet | | | |

Positif (II)

| | | | |
|--------------------------|----------------------------|-----|-----|
| 24. Quintaton | (1-24 wood, 25-61 30% tin) | 16' | 61 |
| 25. Principal | (70% tin) | 8' | 61 |
| 26. Dulciane | (70% tin) | 8' | 61 |
| 27. Unda maris | (From GG, 70% tin) | 8' | 54 |
| 28. Flûte harmonique | (70% tin) | 8' | 61 |
| 29. Bourdon | (1-12 wood, 13-61 30% tin) | 8' | 61 |
| 30. Prestant | (70% tin) | 4' | 61 |
| 31. Flûte douce | (30% tin, with chimneys) | 4' | 61 |
| 32. Nasard | (30% tin) | 2½' | 61 |
| 33. Flageolet | (30% tin) | 2' | 61 |
| 34. Tierce | (30% tin) | 1½' | 61 |
| 35. Lariot | (30% tin) | 1½' | 61 |
| 36. Septième | (30% tin) | 1½' | 61 |
| 37. Piccolo | (30% tin) | 1' | 61 |
| 38. Plein Jeu II-V | (70% tin) | 1½' | 233 |
| 39. Clarinette basse | (70% tin) | 16' | 61 |
| 40. Trompette | (70% tin) | 8' | 61 |
| 41. Cromorne | (70% tin) | 8' | 61 |
| 42. Clarinette soprano | (70% tin) | 4' | 61 |
| Tremolo (Tremblant doux) | | | |
| Positif Grave | | | |
| Positif Muet | | | |

Récit (III)

| | | | |
|-------------------------------|--|-----|-----|
| 43. Bourdon | (1-24 wood, 25-61 30% tin) | 16' | 61 |
| 44. Diapason | (70% tin) | 8' | 61 |
| 45. Flûte traversière | (70% tin) | 8' | 61 |
| 46. Viole de gambe | (70% tin) | 8' | 61 |
| 47. Voix céleste | (From CC, 70% tin) | 8' | 61 |
| 48. Cor de nuit | (1-12 wood, 13-61 30% tin) | 8' | 61 |
| 49. Voix éolienne | (From Tenor C, 30% tin, stopped pipes with chimneys) | 8' | 49 |
| 50. Fugara | (70% tin) | 4' | 61 |
| 51. Flûte octavante | (70% tin) | 4' | 61 |
| 52. Nasard | (30% tin) | 2½' | 61 |
| 53. Octavin | (70% tin) | 2' | 61 |
| 54. Cornet harmonique II-V | (30%/70% tin) | 8' | 245 |
| 55. Plein Jeu harmonique II-V | (70% tin) | 2' | 228 |
| 56. Bombarde | (70% tin; full-length) | 16' | 61 |
| 57. Trompette harmonique | (70% tin) | 8' | 61 |
| 58. Basson-Hautbois | (70% tin) | 8' | 61 |
| 59. Voix humaine | (70% tin) | 8' | 61 |
| 60. Clarinette | (70% tin) | 8' | 61 |
| 61. Clairon harmonique | (70% tin) | 4' | 61 |
| Tremolo (À vent perdu) | | | |
| Récit Grave | | | |
| Récit Muet | | | |
| Récit Octave | | | |
| Sostenuto | | | |

Solo (IV)

| | | | |
|--------------------------|---|-----|-----|
| 62. Flûte majeure | (1-24 open wood, 25-61 30% tin) | 8' | 61 |
| 63. Flûtes célestes II | (Existing Skinner pipework) | 8' | 110 |
| 64. Violoncelle | (70% tin) | 8' | 61 |
| 65. Céleste | (70% tin) | 8' | 61 |
| 66. Viole d'amour | (70% tin) | 4' | 61 |
| 67. Flûte de concert | (70% tin) | 4' | 61 |
| 68. Nasard harmonique | (70% tin) | 2½' | 61 |
| 69. Octavin | (70% tin) | 2' | 61 |
| 70. Tierce harmonique | (70% tin) | 1½' | 61 |
| 71. Piccolo harmonique | (70% tin) | 1' | 61 |
| 72. Clochette harmonique | (70% tin) | ½' | 61 |
| 73. Tuba magna | (Tenor C, from No. 75) | 16' | — |
| 74. Cor de basset | (70% tin, hooded) | 16' | 61 |
| 75. Tuba mirabilis | (70% tin, hooded from CC) | 8' | 61 |
| 76. Cor français | (Existing, revoiced; on separate chest) | 8' | 61 |
| 77. Cor anglais | (Existing, revoiced) | 8' | 61 |
| Tremolo (À vent perdu) | | | |
| Solo Grave | | | |
| Solo Muet | | | |
| Solo Octave | | | |
| Sostenuto | | | |

Pédale

| | | | |
|-------------------|-------------------------------------|------|----|
| 78. Soubasse | (Stopped wood, extension of No. 82) | 32' | 12 |
| 79. Flûte | (Open wood) | 16' | 32 |
| 80. Contrebasse | (70% tin, 1-18 in façade) | 16' | 32 |
| 81. Violonbasse | (Grand-Chœur) | 16' | — |
| 82. Soubasse | (Stopped wood) | 16' | 32 |
| 83. Montre | (Grand-Orgue) | 16' | — |
| 84. Bourdon | (Récit) | 16' | — |
| 85. Grande Quinte | (Open wood) | 10½' | 32 |
| 86. Flûte | (Open wood) | 8' | 32 |
| 87. Violoncelle | (70% tin, 2-6 in façade) | 8' | 32 |
| 88. Bourdon | (1-12 stopped wood, 13-32 30% tin) | 8' | 32 |
| 89. Grande Tierce | (70% tin) | 6½' | 32 |
| 90. Quinte | (70% tin) | 5½' | 32 |

| | | | |
|---------------------|--|-----|----|
| 91. Grande Septième | (70% tin) | 4½' | 32 |
| 92. Octave | (70% tin) | 4' | 32 |
| 93. Flûte | (Open wood) | 4' | 32 |
| 94. Cor de nuit | (70% tin) | 2' | 32 |
| 95. Contre-Bombarde | (Wood, full-length, hooded, extension of No. 96) | 32' | 12 |
| 96. Bombarde | (1-6 wood, 6-32 70% tin) | 16' | 32 |
| 97. Basson | (Grand-Orgue) | 16' | — |
| 98. Bombarde | (Récit) | 16' | — |
| 99. Trompette | (70% tin) | 8' | 32 |
| 100. Baryton | (Grand-Orgue) | 8' | — |
| 101. Clairon | (70% tin) | 4' | 32 |

Analysis

| | Stops | Ranks | Pipes |
|-------------|-------|-------|-------|
| Grand-Orgue | 12 | 25 | 1343 |
| Grand-Chœur | 7 | 11 | 623 |
| Positif | 19 | 23 | 1324 |
| Récit | 19 | 27 | 1498 |
| Solo | 15 | 16 | 964 |
| Pédale | 16 | 16 | 536 |
| TOTAL | 88 | 118 | 6288 |

Couplers

(Multiplex)

Grand-Orgue à la Pédale
 Grand-Chœur à la Pédale
 Récit à la Pédale
 Récit Octave à la Pédale
 Positif à la Pédale
 Positif Octave à la Pédale
 Solo à la Pédale
 Solo Octave à la Pédale

Récit Grave au Grand-Orgue
 Récit au Grand-Orgue
 Récit Octave au Grand-Orgue

Positif Grave au Grand-Orgue
 Positif au Grand-Orgue
 Solo Grave au Grand-Orgue
 Solo au Grand-Orgue
 Solo Octave au Grand-Orgue
 Pédale au Grand-Orgue

Grand-Orgue au Positif
 Grand-Chœur au Positif
 Récit Grave au Positif
 Récit au Positif
 Récit Octave au Positif
 Solo au Positif

Solo au Récit
 Solo Octave au Récit

Grand-Chœur au Solo

* Grand-Orgue – Grand-Chœur / Positif Reverse (including divisional combinations)
 * This control is not affected by the combination action, crescendo or full organ.
 Union des Expressions
 Coupure de Pédalier

Scale charts

N.B. Scalings are given in millimeters. For wooden pipes, scalings are interior dimensions.

| Grand-Orgue | C1 | C2 | C3 | C4 | C5 | C6 |
|-------------------|---------|--------|------|------|-----|-----|
| Montre 16 | 260 | 155 | 91 | 54 | 34 | 21 |
| Bourdon 16 | 197x155 | 125x97 | 78 | 51 | 34 | 23 |
| Montre 8 | 152 | 92 | 59 | 38 | 24 | 15 |
| Salicional 8 | 116 | 70 | 42 | 26 | 15 | 9.5 |
| Bourdon 8 | 110x85 | 70 | 47 | 31 | 21 | 14 |
| Prestant 4 | 90 | 55 | 34 | 21 | 13 | 8 |
| Quinte 2½ | 61 | 39 | 25 | 16 | 10 | 6.5 |
| Doublette 2 | 51 | 33 | 21 | 13 | 8.5 | 5.5 |
| Gde Fourniture 2½ | 54 | 34 | 22 | 14.5 | 9.5 | 6 |
| Fourniture 1½ | 34 | 22 | 14.5 | 9.5 | 6 | 6 |
| Cymbale 1 | 26 | 16.5 | 10.5 | 7 | 5 | |
| Basson 16-8 | 126 | 95 | 74 | 58 | 45 | 35 |

| Grand-Chœur | C1 | C2 | C3 | C4 | C5 | C6 |
|--------------------|----------|--------|----|---------|----------|----|
| Violonbasse 16 | 184x146B | 117x93 | | | | |
| Flûte harm. 8 | 142 | 85 | 64 | 47 | 33 | 22 |
| Violon 8 | 131 | 80 | 48 | 28 | 17 | 10 |
| Flûte octaviante 4 | 73 | 55 | 42 | 28 | 18 | 11 |
| Cornet 8 | | 70 | 47 | 34 | 21 | 14 |
| 4 | | 65 | 43 | 29 | 19 | 12 |
| 2½ | | 52 | 36 | 24 | 16 | 10 |
| 2 | | 43 | 29 | 19 | 12 | 9 |
| 1½ | | 36 | 24 | 16 | 10/rep. | |
| Bombarde 16 | 160 | 125 | 97 | 76 | 59 | 46 |
| Trompette 8 | 135 | 105 | 83 | 66 | 53/harm. | 53 |
| Clairon 4 | 97 | 76 | 59 | 46/rep. | 8 | 46 |

| Positif | C1 | C2 | C3 | C4 | C5 | C6 |
|---------------------|---------|--------|----|------|----------|-----|
| Quintaton 16 | 170x140 | 100x80 | 65 | 41 | 25 | 16 |
| Principal 8 | 134 | 80 | 48 | 28 | 17 | 10 |
| Dulciane 8 | 102 | 64 | 40 | 25 | 16 | 10 |
| Unda maris 8 | G: 84 | 69 | 44 | 27 | 17.5 | 11 |
| Flûte harm. 8 | 120 | 70 | 53 | 40 | 28 | 18 |
| Bourdon 8 | 125x97 | 78 | 52 | 35 | 23 | 15 |
| Prestant 4 | 80 | 49 | 30 | 19 | 11 | 7 |
| Flûte douce 4 | 70 | 46 | 31 | 20 | 15 | 10 |
| Nasard 2½ | 55 | 37 | 25 | 18 | 11.5 | 7.5 |
| Flageolet 2 | 46 | 31 | 20 | 15 | 10 | 6.5 |
| Tierce 1½ | 41 | 27 | 19 | 13 | 8.5 | 5.5 |
| Larigot 1½ | 37 | 25 | 18 | 11.5 | 7.5/rep. | |
| Septième 1½ | 33 | 22 | 16 | 10 | 6.5/rep. | |
| Piccolo 1 | 31 | 20 | 15 | 10 | 6.5/rep. | |
| Plein Jeu 1½ | 32 | 20.5 | 13 | 8.5 | 5.5 | |
| Clarinete basse 16 | 60 | 50 | 47 | 45 | 43 | 41 |
| Trompette 8 | 117 | 91 | 71 | 55 | 43/harm. | 43 |
| Cromorne 8 | 42 | 39 | 37 | 34 | 32 | 30 |
| Clarinete soprano 4 | 40 | 38 | 36 | 34 | 31/rep. | |



The reeds of the Grand-Chœur division



The Solo's Cor anglais (a free reed stop made by Zimmermann in Paris in the late 19th century)

| Récit | C1 | C2 | C3 | C4 | C5 | C6 |
|---------------------|---------|---------|----|------|----|------|
| Bourdon 16 | 205x170 | 120x100 | 72 | 48 | 32 | 22 |
| Diapason 8 | 130 | 82 | 53 | 34 | 22 | 13.5 |
| Flûte traversière 8 | 120 | 76 | 58 | 43 | 30 | 19 |
| Viole de gambe 8 | 90 | 56 | 34 | 21 | 13 | 8 |
| Voix céleste 8 | 83 | 51 | 32 | 19.5 | 12 | 7.5 |
| Cor de nuit 8 | 112x82 | 86 | 57 | 38 | 25 | 17 |
| Voix éolienne 8 | | 64 | 43 | 29 | 19 | 12 |
| Fugara 4 | 71 | 43 | 27 | 17 | 10 | 7 |
| Flûte octaviante 4 | 70 | 53 | 40 | 28 | 18 | 12 |
| Nasard 2½ | 56 | 34 | 22 | 16 | 11 | 7 |
| Octavin 2 | 52 | 38 | 28 | 18 | 12 | 8 |
| Cornet harm. | | | | | | |

| | | | | | | |
|-------------------|-----|----------|----------|---------|-----|-----|
| 8 | | | 45 | 30 | 20 | 14 |
| 4 | | | 38 | 23 | 17 | 12 |
| 2½ | | 50 | 32 | 21 | 15 | 11 |
| 2 | 55 | 38 | 24 | 17 | 12 | 8 |
| 1½ | 46 | 30 | 20 | 15 | 9.5 | 7 |
| Plein Jeu 2 | 47 | 29 | 18.5 | 12 | 8 | 5.5 |
| Bombarde 16 | 150 | 120 | 97 | 76 | 59 | 46 |
| Trompette harm. 8 | 125 | 99 | 79/harm. | 79 | 62 | 54 |
| Basson-Hautbois 8 | 68 | 51 | 45 | 34 | 26 | |
| Voix humaine 8 | 41 | 37 | 33 | 30 | 27 | 25 |
| Clarinete 8 | 45 | 43 | 41 | 39 | 37 | 35 |
| Clairon harm. 4 | 94 | 74/harm. | 74 | 59/rep. | 8 | 59 |

| Solo | C1 | C2 | C3 | C4 | C5 | C6 |
|--------------------|----------|-------|----------|----|---------|-----|
| Flûte majeure 8 | 135x105 | 90x75 | 60 | 44 | 30 | 20 |
| Flûtes célestes II | existing | | | | | |
| Violoncelle 8 | 124 | 70 | 42 | 24 | 14 | 9 |
| Céleste 8 | 114 | 65 | 38 | 22 | 13 | 8 |
| Viola d'amour 4 | 64 | 40 | 25 | 16 | 10 | 6.5 |
| Flûte de concert 4 | 76 | 57 | 42 | 28 | 18 | 11 |
| Nasard harm. 2½ | 54 | 41 | 29 | 19 | 13 | 9 |
| Octavin 2 | 52 | 38 | 28 | 18 | 12 | 8 |
| Tierce harm. 1½ | 44 | 33 | 23 | 15 | 10/rep. | |
| Piccolo harm. 1 | 38 | 28 | 18 | 12 | 8/rep. | |
| Clochette harm. ½ | 22 | 22 | 22 | 14 | 9 | 9 |
| Cor de Basset 16 | 42 | 39 | 36 | 34 | 32 | 30 |
| Tuba mirabilis 8 | 135 | 115 | 95/harm. | 95 | 80 | 67 |
| Cor français 8 | existing | | | | | |
| Cor anglais 8 | existing | | | | | |

| Pédale | C1 | C2 | C3 | C4 |
|------------------------------|---------|---------|---------|-------|
| Soubasse 32-16 | 460x380 | 240x190 | 135x105 | 85x65 |
| Flûte 16 | 350x300 | 205x175 | 120x100 | |
| Contrebasse 16 | 250 | 148 | 88 | |
| Gde Quinte 10½ | 215x175 | 135x100 | 80x65 | |
| Flûte 8 | 195x155 | 115x90 | 70x50 | |
| Violoncelle 8 | 130 | 78 | 48 | |
| Bourdon 8 | 145x110 | 85 | 56 | |
| Gde Tierce 6½ | 120 | 72 | 48 | |
| Quinte 5½ | 110 | 66 | 40 | |
| Gde Septième 4½ | 92 | 60 | 38 | |
| Octave 4 | 85 | 55 | 35 | |
| Flûte 4 | 105x80 | 60x50 | 40x30 | |
| Cor de nuit 2 | 57 | 38 | 25 | |
| Bombarde 32-16 (1-18 wooden) | 300x300 | 200x200 | 164 | 124 |
| Trompette 8 | 150 | 115 | 86 | |
| Clairon 4 | 115 | 86 | 66 | |

Wind pressures

Grand-Orgue: 90mm; Grand-Chœur: 95 mm
 Positif: 80mm
 Récit: Flues 90mm and 105mm; Reeds 110mm
 Solo: 125mm; Tuba mirabilis 135mm
 Pédale: 90mm; Soubasse 32' and 16' 105mm; Flûte 16' 120mm; Reeds 125mm

Mixture Compositions

| Grand-Orgue | C1 | C2 | C3 | C4 | C5 | C6 |
|------------------------|----|-----|-----|----|----|----|
| Gde Fourniture III-VII | C1 | 2½ | 2 | 1½ | | |
| | C2 | 4 | 2½ | 2 | 1½ | |
| | C3 | 5½ | 4 | 2½ | 2 | 1½ |
| | F3 | 8 | 5½ | 4 | 2½ | 2 |
| | C4 | 10½ | 8 | 5½ | 4 | 2½ |
| | F4 | 16 | 10½ | 8 | 5½ | 4 |
| Fourniture II-V | C1 | 1½ | 1 | | | |
| | A1 | 2 | 1½ | 1 | | |
| | A2 | 2½ | 2 | 1½ | 1 | |
| | A3 | 4 | 2½ | 2 | 1½ | |
| | A4 | 5½ | 4 | 2½ | 2 | |
| | E5 | 8 | 5½ | 4 | 2½ | 2 |
| Cymbale III-IV | C1 | 1 | ½ | | | |
| | C2 | 1½ | 1 | ½ | | |
| | F2 | 2 | 1½ | 1 | ½ | |
| | F3 | 2½ | 2 | 1½ | 1 | |
| | C4 | 4 | 2½ | 2 | 1½ | |
| | C5 | 8 | 4 | 2½ | 2 | |

Positif

| | | | | | | |
|----------------|----|----|----|----|----|----|
| Plein-Jeu II-V | C1 | 1½ | 1 | | | |
| | C2 | 2 | 1½ | 1 | | |
| | C3 | 2½ | 2 | 1½ | 1 | |
| | C4 | 4 | 2½ | 2 | 1½ | 1 |
| | C5 | 8 | 4 | 2½ | 2 | 1½ |
| | F5 | 8 | 5½ | 4 | 2½ | 2 |

Récit

| | | | | | | |
|----------------------|----|----|----|----|----|----|
| Plein-Jeu harm. II-V | C1 | 2 | 1½ | | | |
| | F2 | 2½ | 2 | 1½ | | |
| | F3 | 4 | 2½ | 2 | 1½ | |
| | F4 | 5½ | 4 | 2½ | 2 | 1½ |
| | C5 | 8 | 5½ | 4 | 2½ | 2 |

Solo

| | | | | | | |
|-----------------|----|----|--|--|--|--|
| Clochette harm. | C1 | ½ | | | | |
| | C2 | ¾ | | | | |
| | C3 | 1½ | | | | |
| | C5 | 2½ | | | | |

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

The American Boychoir; Princeton University Chapel, Princeton, NJ 8 pm
Atlanta Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

16 DECEMBER

Choirs of All Saints Church, Worcester; Worcester Art Museum, Worcester, MA 3 pm
Christmas Choral Evensong; First Baptist, Worcester, MA 5 pm

Lessons & Carols; The Presbyterian Church, Irvington-on-Hudson, NY 4 pm
Lessons & Carols; St. Vincent Ferrer, New York, NY 3 pm

Handel, *Messiah*; Trinity Wall Street, New York, NY 3 pm
Menotti, *Amahl and the Night Visitors*; St. Ignatius Loyola, New York, NY 4 pm

Festival of Nine Lessons & Carols; The Church of the Holy Trinity (Episcopal), New York, NY 4 pm
Britten, *A Ceremony of Carols*; Grace Church, New York, NY 4 pm

Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
David Herman; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

The American Boychoir; Richardson Auditorium, Princeton, NJ 4 pm
Lessons & Carols; Christ Church, New Brunswick, NJ 6:30 pm

Lee Milhous; St. Paul's Church, Doylestown, PA 3:30 pm, Lessons & Carols at 4 pm
Handel, *Messiah*, Part I; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Christmas concert; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Singing Boys of Pennsylvania; First United Methodist, Wilkes-Barre, PA 4 pm

Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Lessons & Carols; Franklin Baptist, Franklin, VA 11 am

Donald Sutherland; First Presbyterian, Lynchburg, VA 4 pm
Advent Lessons & Carols; University Presbyterian, Chapel Hill, NC 8:30 am, 11 am

Hector Olivera; Grace United Methodist, Atlanta, GA 3 pm
Brandon Beachamp; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
Christmas concert; Ward Presbyterian, Northville, MI 7 pm

Candlelight concert; Park Congregational, Grand Rapids, MI 4 pm
Nine Lessons & Carols; Christ Church Cathedral, Lexington, KY 7 pm

Advent Lessons & Carols; First United Methodist, Columbus, IN 9 am
Christmas concert; First Presbyterian, Arlington Heights, IL 4 pm

Lessons & Carols; Maria Angelorum Chapel, St. Rose Convent, La Crosse, WI 3 pm
Advent Hymn-Sing; Christ Episcopal, La Crosse, WI 7 pm

Lessons & Carols; Cathedral of St. Paul, St. Paul, MN 3 pm

17 DECEMBER
Todd Wilson, with the Burning River Brass; Severance Hall, Cleveland, OH 7:30 pm

18 DECEMBER
Ray Cornils, with brass; Portland City Hall, Portland, ME 7:30 pm
Christmas concert; St. Bartholomew's, New York, NY 7:30 pm

Handel, *Messiah*; Trinity Wall Street, New York, NY 7:30 pm
Lee Milhous, with soprano; St. Paul's Church, Doylestown, PA 12:30 pm

Todd Wilson, with the Burning River Brass; Severance Hall, Cleveland, OH 7:30 pm
Robert Vickery; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

19 DECEMBER
Community carol sing; Grace Church, New York, NY 12:15 pm

Choral carol concert; Madison Avenue Presbyterian, New York, NY 7 pm
Scott Carpenter; Old Salem, Winston-Salem, NC 12 noon

20 DECEMBER

John Scott; St. Thomas Church Fifth Avenue, New York, NY 6:15 pm
Anthony Newman, harpsichord, with flute; St. Bartholomew's, New York, NY 7:30 pm

Dwight Thomas; Christ Church, Bradenton, FL 12:15 pm

22 DECEMBER

Music of the Baroque; Divine Word Chapel, Techny, IL 3 pm, 8 pm

23 DECEMBER

Lessons & Carols; South Church, New Britain, CT 4 pm
Lessons & Carols, with Bach, *Magnificat*; Holy Trinity Lutheran, New York, NY 5 pm

Thomas Spacht; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am

Lessons & Carols; Cathedral of St. Philip, Atlanta, GA 4 pm
Music of the Baroque; Divine Word Chapel, Techny, IL 3 pm

24 DECEMBER

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

Lessons & Carols; Old Presbyterian Meeting House, Alexandria, VA 7 pm
Lessons & Carols; Rockefeller Memorial Chapel, Chicago, IL 4 pm

Lessons & Carols; Cathedral of St. Paul, St. Paul, MN 10:45 pm

26 DECEMBER

Jane Cain; Old Salem, Winston-Salem, NC 12 noon

30 DECEMBER

David Lamb; St. Mary the Virgin, New York, NY 4:40 pm
Bach, Cantata 152; Holy Trinity Lutheran, New York, NY 5 pm

31 DECEMBER

Lessons & Carols; Church of the Advent, Boston, MA 5 pm
Choral concert; Church of St. Joseph, Bronxville, NY 8 pm

William Trafka; St. Bartholomew's, New York, NY 11 pm
Tom Trenney; Central Reformed Church, Grand Rapids, MI 9 pm

5 JANUARY

Solemn Evensong; St. Paul's Church, Doylestown, PA 5 pm
Evensong; Emmanuel Church, Chestertown, MD 6 pm

6 JANUARY

Festival of Nine Lessons & Carols; All Saints, Worcester, MA 5 pm
Epiphany Lessons & Carols; Church of St. Joseph, Bronxville, NY 3 pm

Menotti, *Amahl and the Night Visitors*; Grace Church, New York, NY 4 pm
Bach, Cantata 65; Holy Trinity Lutheran, New York, NY 5 pm

Messiaen, *La Nativité du Seigneur*; St. Peter's by-the-Sea, Bay Shore, NY 6 pm
Donetto Cuzzoto; Christ Church, New Brunswick, NJ 6:30 pm

Epiphany Festival of Choirs; Church of St. John the Evangelist, Severna Park, MD 7 pm
Epiphany Procession; Cathedral of St. Philip, Atlanta, GA 4 pm

8 JANUARY

Ken Cowan; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm
Thomas Murray; Morningside Presbyterian, Atlanta, GA 8 pm

Sharon Kleckner; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

11 JANUARY

Steinbach & Helvey; Covenant Presbyterian, Fort Myers, FL 7:30 pm
David Higgs; St. James Episcopal, Fairhope, AL 7:30 pm

Bach, *Christmas Oratorio*; First Presbyterian, Birmingham, MI 7:30 pm

13 JANUARY

Jonathan Dimmock; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Pat Maimone; Christ Church, New Brunswick, NJ 6:30 pm

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La Ménéstrandise; Old Presbyterian Meeting House, Alexandria, VA 4 pm
Craig Campbell, with flute; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
Randy Elkins; Peachtree Road United Methodist, Atlanta, GA 5 pm
Ken Cowan; Dauphin Way United Methodist, Mobile, AL 2 pm
Bach, Cantatas 110 and 41; Evangelical Lutheran Church of St. Luke, Chicago, IL 4 pm

17 JANUARY

David Shuler; The Church of St. Luke in the Fields, New York, NY 8 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5:45 pm

18 JANUARY

John Scott; St. Paul's Episcopal, Indianapolis, IN 7:30 pm
Paul Jacobs; Wisconsin Lutheran College, Milwaukee, WI 8 pm

19 JANUARY

Yale Schola Cantorum; St. Mary's Church, New Haven, CT 8 pm
Alan Morrison; St. Norbert Abbey, DePere, WI 2 pm
Christopher Young; Grace Episcopal, Sheboygan, WI 7:30 pm

20 JANUARY

Justin Bischof; Cathedral of St. Patrick, New York, NY 4:45 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Mark Trautman; Christ Church, New Brunswick, NJ 6:30 pm
David Higgs; Washington National Cathedral, Washington, DC 5 pm
Ken Cowan; Christ Church, Bradenton, FL 4 pm
Gail Archer; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
David Hurd; Christ Church Cathedral, Nashville, TN 4 pm
Leon Nelson, with brass and soprano; First Presbyterian, Arlington Heights, IL 4 pm
Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm
Anthony & Beard; Weidner Center for the Performing Arts, Green Bay, WI 2 pm

21 JANUARY

Music of the Baroque; Harris Theater, Chicago, IL 7:30 pm

22 JANUARY

Joe Henry; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

23 JANUARY

Orff, *Carmina Burana*; Woolsey Hall, Yale University, New Haven, CT 8 pm

24 JANUARY

Stephen Hamilton, workshop; St. Paul's Episcopal, Greenville, NC 2 pm
Stephen Hamilton, Dupré, *Le Chemin de la Croix*; St. Paul's Episcopal, Greenville, NC 7:30 pm
Dong-ill Shin; First (Scots) Presbyterian, Charleston, SC 7:30 pm

25 JANUARY

David Higgs; Music Center, St. Petersburg College, St. Petersburg, FL 7:30 pm
Cathedral Choir; Cathedral Church of the Advent, Birmingham, AL 7:30 pm
Bruce Barber, with violin; St. Chrysostom's, Chicago, IL 7:30 pm

26 JANUARY

Alan Morrison; St. Peter's Evangelical Lutheran, Lancaster, PA 7:30 pm
The American Boychoir; Clemmons United Methodist, Clemmons, NC 7 pm
Daniel Roth, recital and masterclasses; FNB Concert Hall, University of Alabama, Tuscaloosa, AL 4:30 pm
Cathedral Choir; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

27 JANUARY

Rob Richards; Portland City Hall, Portland, ME 2:30 pm
Choral Evensong; All Saints, Worcester, MA 5 pm
Super Bell XV; First Church of Christ, Wethersfield, CT 4 pm
Bach, motets; Holy Trinity Lutheran, New York, NY 5 pm
Svetlana Berezhnaya; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Choral concert; Christ Church, New Brunswick, NJ 6:30 pm
Jonathan Dimmock; Duke University, Durham, NC 5 pm
The American Boychoir; St. John the Beloved Roman Catholic Church, Summerville, SC 7 pm
Peter Richard Conte; Covenant Presbyterian, Fort Myers, FL 4 pm
The Chenaults; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

Emanuele Cardi; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
Michael Stuart; Peachtree Road United Methodist, Atlanta, GA 5 pm
•Southern Indiana AGO Choral Festival; St. Mark's United Church of Christ, New Albany, IN 3 pm

28 JANUARY

The American Boychoir; Palms Presbyterian, Jacksonville Beach, FL 7:30 pm

29 JANUARY

Monteverdi, *Vespers of 1610*; Trinity Wall Street, New York, NY 7:30 pm
Daniel Roth; Church of the Holy Trinity (Episcopal), New York, NY 8 pm
The American Boychoir; First Presbyterian, Ocala, FL 7 pm
Melanie Ohnstad; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

31 JANUARY

The American Boychoir; First Presbyterian, Lakeland, FL 7 pm

UNITED STATES West of the Mississippi

15 DECEMBER

Abendmusik Chorus; First-Plymouth Congregational UCC, Lincoln, NE 7 pm
Judith & Gerre Hancock; Bates Recital Hall, University of Texas, Austin, TX 7 pm
Christmas choral concert; Grace Cathedral, San Francisco, CA 3 pm
David Higgs; Davies Symphony Hall, San Francisco, CA 8 pm
Advent Lessons & Carols; St. Paul's Episcopal, Burlingame, CA 5 pm

16 DECEMBER

Abendmusik Chorus; First-Plymouth Congregational UCC, Lincoln, NE 4 pm
Lessons & Carols; St. Mark's Episcopal, Berkeley, CA 4:30 pm
Christmas choral concert; Grace Cathedral, San Francisco, CA 3 pm
Matthew Walsh, with soprano; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm
Emma Lou Diemer; Trinity Episcopal, Santa Barbara, CA 3:30 pm
Lessons & Carols; St. Alban's, Westwood, CA 4 pm
Advent Evensong; All Saints, Pasadena, CA 5 pm

17 DECEMBER

Christmas carol service; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

18 DECEMBER

Christmas carol service; Cathedral of the Madeleine, Salt Lake City, UT 8 pm
Choral concert with orchestra; St. Dominic's Catholic Church, San Francisco, CA 7:30 pm

19 DECEMBER

Polyphony; St. Francis Auditorium, Museum of Fine Arts, Santa Fe, NM 7 pm
Larry Latham; Pinnacle Presbyterian, Scottsdale, AR 11:30 am

21 DECEMBER

Polyphony; Cathedral Church of St. John, Albuquerque, NM 7:30 pm
Britten, *A Ceremony of Carols*; Cathedral of the Madeleine, Salt Lake City, UT 12:15 pm
Mark Andersen, with handbells; Trinity Lutheran, Lynnwood, WA 7:30 pm
Christmas choral concert; Grace Cathedral, San Francisco, CA 7 pm

22 DECEMBER

Christmas choral concert; Grace Cathedral, San Francisco, CA 3 pm

23 DECEMBER

Lessons & Carols; Cathedral Church of St. John, Albuquerque, NM 4 pm
Christmas choral concert; Grace Cathedral, San Francisco, CA 3 pm
David Gell; Trinity Episcopal, Santa Barbara, CA 3:30 pm

24 DECEMBER

Christmas carol service; Cathedral of the Madeleine, Salt Lake City, UT 4 pm

27 DECEMBER

Brenda Portman; Redeemer Lutheran, Austin, TX 7 pm

30 DECEMBER

Norma Aamodt-Nelson; Trinity Lutheran, Lynnwood, WA 7 pm
David Hatt; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

31 DECEMBER

Dorothy Papadakos, silent film accompaniment; Grace Cathedral, San Francisco, CA 7 pm, 10 pm

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James Welch; St. Mark's Episcopal, Palo Alto, CA 8 pm

6 JANUARY

Robert Bennett; St. John the Divine Episcopal, Houston, TX 3 pm

Riyehong Hong; Christ Church Cathedral, Houston, TX 4:15 pm

Choral Evensong; Christ Church Cathedral, Houston, TX 5 pm

Bach, Cantata 152; Christ the King Lutheran, Houston, TX 5 pm

Choral Evensong; Cathedral Church of St. John, Albuquerque, NM 4 pm

Choral Evensong; All Saints' Episcopal, Las Vegas, NV 5:30 pm

Epiphany Procession with Carols; Grace Cathedral, San Francisco, CA 3 pm

Epiphany Lessons & Carols; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Anthony Newman; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

11 JANUARY

Paul Bisaccia, piano; Pinnacle Presbyterian, Scottsdale, AZ 7:30 pm

David Briggs; Seattle First Baptist, Seattle, WA 7:30 pm

12 JANUARY

Martin Jean, masterclass; First Presbyterian, Lincoln, NE 10:30 am

13 JANUARY

Martin Jean; First Presbyterian, Lincoln, NE 3 pm

Paul Jacobs; American Evangelical Lutheran, Prescott, AZ 2:30 pm

Anthony Newman; Grace Cathedral, San Francisco, CA 4 pm

Ray Cornils; St. Mark's Episcopal, Berkeley, CA 6:10 pm, following 5:30 pm Evensong

Bill Entwistle & Philip Riddick; Geneva Presbyterian, Laguna Hills, CA 3 pm

Mary Preston; California State University (Concert Hall), Fresno, CA 3 pm

S. Wayne Foster; St. James' Episcopal, Los Angeles, CA 6 pm

19 JANUARY

Sacred music workshop; University of Texas, Austin, TX

20 JANUARY

Laura Ellis; First Presbyterian, Midland, TX 3 pm

Kristian Oleson; Christ the King Lutheran, Houston, TX 5 pm

Jonathan Dimmock; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Karen Christianson; Grace Cathedral, San Francisco, CA 4 pm

22 JANUARY

Brass Spectacular; St. Louis Cathedral, St. Louis, MO 8 pm

23 JANUARY

Paul Jacobs, masterclass; Holsclaw Hall, University of Arizona, Tucson, AZ 1 pm

Paul Jacobs; Grace-St. Paul's Episcopal, Tucson, AZ 8 pm

25 JANUARY

Paul Jacobs; St. Mark's United Methodist, Sacramento, CA 7:30 pm

27 JANUARY

Herndon Spillman; Strauss Performing Arts Center, University of Nebraska, Omaha, NE 3 pm

Ken Cowan; First United Methodist, Beaumont, TX 3 pm

Robert Bennett; West University United Methodist, Houston, TX 4 pm

Brent Hylton; Pinnacle Presbyterian, Scottsdale, AR 4 pm

Sheila Bristow, with baritone; St. Mark's Cathedral, Seattle, WA 2 pm

Sandra Soderlund; Grace Cathedral, San Francisco, CA 4 pm

Choral concert; All Saints Episcopal, Pasadena, CA 5 pm

30 JANUARY

Gillian Weir; Memorial Church, Stanford, CA 8 pm

INTERNATIONAL

15 DECEMBER

Robert Crowley; St. George's Cathedral, Southwark, London, UK 1:05 pm

16 DECEMBER

Bach, *Christmas Oratorio*; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 5 pm

Daniel Roth & Sophie-Véronique Choplin-Cauchefe; Saint-Sulpice, Paris, France 4 pm

Matthew Martin; Westminster Cathedral, London, UK 4:45 pm

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

23 DECEMBER

David Soar; Westminster Cathedral, London, UK 4:45 pm

Rupert Jeffcoat; St. John's Cathedral, Brisbane, Australia 3 pm

24 DECEMBER

Beate Kruppke, with soprano; Kirche "Zur frohen Botschaft," Berlin Karlshorst, Germany 10 pm

31 DECEMBER

Katrin Bibiella, with percussion; St. Katharinen, Oppenheim, Germany 10:30 pm

3 JANUARY

Martin Ford; St. Martin's, London, UK 1 pm

4 JANUARY

Rufus Frowde; SS. Peter and Paul, Godalming, UK 1 pm

10 JANUARY

Joseph Fort; St. Martin's, Dorking, UK 1 pm

Rosemary Field; St. Matthew's Westminster, London, UK 1:05 pm

Stephanie Burgoyne & William Vandertuin; Trinity Anglican, Cambridge, ON, Canada 12:15 pm

16 JANUARY

Roger Sayer; Reading Town Hall, Reading, UK 1 pm

17 JANUARY

Gillian Lloyd; St. Martin's, Dorking, UK 1 pm

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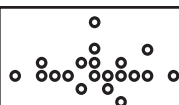
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18 JANUARY

Joseph Sentance; St. Stephen Walbrook, Walbrook, UK 12:30 pm

19 JANUARY

Henry Fairs; St. Peter's, St. Albans, UK 5:30 pm

20 JANUARY

Iain Quinn; Westminster Abbey, London, UK 5:45 pm

26 JANUARY

Iain Quinn; King's College, Cambridge, UK 6:30 pm

Lessons & Carols

2 December

All Saints, Worcester, MA 5 pm
Grace Church, New York, NY 4 pm
Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Church of St. John the Evangelist, Severna Park, MD 7 pm

Old Donation Episcopal, Virginia Beach, VA 5 pm

St. Peter in Chains Cathedral, Cincinnati, OH 3 pm

Christ Church Cathedral, Lexington, KY 10:30 am

First Presbyterian, Knoxville, TN 5 pm
Park Congregational, Grand Rapids, MI 4 pm
Cathedral Church of the Advent, Birmingham, AL 9 am, 11 am

Lutheran School of Theology, Chicago, IL 7 pm
Christ Church Cathedral, Houston, TX 5 pm
Cathedral Church of St. John, Albuquerque, NM 4 pm

All Saints' Episcopal, Las Vegas, NV 10:30 am

7 December

Holy Trinity Lutheran, Akron, OH 7:30 pm
All Saints' Episcopal, Beverly Hills, CA 7:30 pm

9 December

Congregational Church, Woodstock, CT 4 pm
St. Peter's by-the-Sea, Bay Shore, NY 5 pm
Camp Hill Presbyterian, Camp Hill, PA 8:30 am, 11 am

St. Luke's Episcopal, Evanston, IL 4:30 pm
Christ Church, Episcopal, Tacoma, WA 5 pm

10 December

Morrison United Methodist, Leesburg, FL 7:30 pm

15 December

St. Paul's Episcopal, Burlingame, CA 5 pm

16 December

The Presbyterian Church, Irvington-on-Hudson, NY 4 pm

St. Vincent Ferrer, New York, NY 3 pm
The Church of the Holy Trinity (Episcopal), New York, NY 4 pm

Christ Church, New Brunswick, NJ 6:30 pm
St. Paul's Church, Doylestown, PA 4 pm
Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Franklin Baptist, Franklin, VA 11 am
University Presbyterian, Chapel Hill, NC 8:30 am, 11 am

Christ Church Cathedral, Lexington, KY 7 pm
First United Methodist, Columbus, IN 9 am
Maria Angelorum Chapel, St. Rose Convent, La Crosse, WI 3 pm

Cathedral of St. Paul, St. Paul, MN 3 pm
St. Mark's Episcopal, Berkeley, CA 4:30 pm
St. Alban's, Westwood, CA 4 pm

23 December

South Church, New Britain, CT 4 pm
Holy Trinity Lutheran, New York, NY 5 pm
St. John's Episcopal, Hagerstown, MD 10:15 am

Cathedral of St. Philip, Atlanta, GA 4 pm
Cathedral Church of St. John, Albuquerque, NM 4 pm

24 December

Grace Church, New York, NY 8 pm
Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

Old Presbyterian Meeting House, Alexandria, VA 7 pm
Rockefeller Memorial Chapel, Chicago, IL 4 pm
Cathedral of St. Paul, St. Paul, MN 10:45 pm

26 January

All Saints, Worcester, MA 5 pm
Church of St. Joseph, Bronxville, NY 3 pm
Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Organ Recitals

LUC BEAUSÉJOUR, Knox Presbyterian Church, Stratford, ON, Canada, August 2: *Prelude and Fugue in D, BWV 874, Die Kunst der Füge, BWV 1080, Bach.*

DAVID BOHN, Holy Cross Catholic Church, Kaukauna, WI, July 31: *Adagio and Fugue, Chaudoir; Prelude on Jesus Loves Me, Lepke; Chorale Prelude based on Lanier, Crane; Prelude on Come Holy Ghost, Prelude on Pange Lingua (Little Organ Book), Cunningham; A Whimsical Intermezzo, Baity; Partita on Wondrous Love, Frye.*

VINCENT BOUCHER, St. James United Church, Montreal, QC, Canada, August 28: *Suite du premier ton, Boyvin; Vater unser im Himmelreich, BuxWV 219, Praeludium en sol mineur, BuxWV 149, Buxtehude; Ofertoire (L'Office de Pâques, L'Orgue Mystique), Toccata (Suite de Morceaux, op. 19), Tourneville.*

ELLEN BOWLIN, Sinsinawa Mound, Sinsinawa, WI, August 1: *Bergamasca, Frescobaldi; Prelude and Fugue in f-sharp, Buxtehude; Schmücke dich, o liebe Seele, Herr Jesu Christ, dich zu uns wend, Prelude and Fugue in D, BWV 532, Bach; So Fades the Lovely Blooming Flower, I Know That My Redeemer Lives, Shearing; Benedictus, op. 59, no. 9, Reger; Final (Symphony I), Vierne.*

JULIA BROWN, Episcopal Church of the Resurrection, Eugene, OR, July 13: *Praeludium in g, BuxWV 163, Nimm von uns, Herr, du treuer Gott, BuxWV 207, Praeludium in G, BuxWV 162, Canzonetta in C, BuxWV 167, Ach Herr, mich armen Sünder, BuxWV 178, Praeludium in a, BuxWV 153, Ein feste Burg ist unser Gott, BuxWV 184, Ciacona in c, BuxWV 159, Wie schön leuchtet der Morgenstern, BuxWV 223, Praeludium in D, BuxWV 139, Buxtehude.*

PHIL S. BROWN, Whitehaven United Methodist Church, Memphis, TN, August 26: *Processional, Mathias; Fireside Fancies, op. 29, Clokey; Nettleton, Callahan; Choral Meditation on Morecambe, Elmore; Ein feste Burg ist unser Gott, BWV 720, An Wasserflüssen Babylon, BWV 653b, Wir glauben all an einen Gott, BWV 680; Bach; Hornpipe Humoresque, Rawsthorne; Grand Chorus Dialogue, Gigout.*

STEPHANIE BURGOYNE & WILLIAM VANDERTUIN, Presbyterian Church of St. David, Halifax, NS, Canada, August 23: *Festive Fanfare, Jacob; Concerto V, Soler; Concerto in g, Graun; Largo ma non troppo (Concerto in d, BWV 1043), Bach; Toccata in g, Becker; Pastorale (Symphonie No. 2), Widor; Duet Suite, Bédard; Andante (Sonata No. 7), Rheinberger; Suite Brève, Langlais; Trilogie, Bédard.*

DAVID CARLE, St. James United Church, Montreal, QC, Canada, August 7: *Sonata No. 3, op. 65, Mendelssohn; Variations 1, 5, 6, and 10 (Sei gegrüßet, BWV 768), Bach; Herzlich tut mich verlangen, op. 122, no. 9, Schmücke dich, O liebe Seele, op. 122, no. 5, Es ist ein Ros' entsprungen, op. 122, no. 8, O Gott, du frommer Gott, op. 122, no. 7, Brahms; Chorale Fantasia on O God Our Help, Parry.*

PHILIP CROZIER, Basilika, Ottobereuren, Germany, July 7: *Voluntary in D, Boyce; Petite pièce, JA 33, Alain; Ach bleib bei uns, Herr Jesu Christ, Walcha; Praeludium in E, BuxWV 141, Buxtehude; Remembrance (Hommage à Jean-Philippe Rameau), Pasticcio (Organ Book), Langlais; Six Interludes, Bédard; Sonata Eroica, op. 94, Jongen.*

CHRISTOPHER DAWES, with Choristers of St. Michael's Choir School, Toronto, Stephen Hegedus, conductor, Knox Presbyterian Church, Stratford, ON, Canada, August

4: *Organ Concerto Movement in G, Dupuis; Romanze (Eine kleine Nachtmusik), Mozart; Benedictus, Rowley; O Salutaris Hostia, Saint-Saëns; In dir ist Freude, BWV 615, Bist du bei Mir, BWV 508, Ich ruf zu dir, Herr Jesu, BWV 639, O Jesuslein stiss, Jesus bleibet meine Freude, BWV 147, Prelude and Fugue in a, BWV 543, Bach.*

MARY KAY EASTY, First United Methodist Church, Appleton, WI, July 11: *Now Thank We All Our God, Karg-Elert; Magnificat V, Dupré; Ronde Française, Boëllmann; Bist du bei mir, Bach; Upon My Loving God, Buxtehude; Hornpipe Humoresque, Rawsthorne; Toccata (Suite Gothique), Boëllmann; Variations on the Star-Spangled Banner, Paine.*

PETER FENNEMA, Westwood United Methodist Church, Los Angeles, CA, August 19: *Concerto in G, Ernst; Six Variations on a Huguenot Psalm, Isoir; Pange Lingua, de Grigny; Deuxième Fantaisie, Postlude pour l'Office de Complies, Alain; Suite, Durulé.*

MARILLYN FREEMAN, with Ralph Freeman, piano, St. Paul Lutheran Church, Neenah, WI, August 20: *Processional, Mathias; Now Dance and Sing, Ye Christian Throng, O Man, Bewail Thy Grievous Fall, Savior of the Nations, Come, Bach; Dialog, Sowerby; Sweet Hour of Prayer (Three Gospel Preludes), Bolcom; Toccata: Nu La Oss Takke Gud, Hovland.*

DENIS GAGNÉ, St. James United Church, Montreal, QC, Canada, August 21: *Fantaisie (Pièce d'orgue), BWV 572, Bach; Ach Gott, vom Himmel sieh darein, Krebs; Fantaisie en La, Franck; Fantaisie, Bédard.*

MICHAEL GAILIT, Cathedral, Oulu, Finland, August 2: *Magnificat primi toni, BuxWV 203, Erhalt uns Herr, bei deinem Wort, BuxWV 185, Prelude in D, BuxWV 139, Buxtehude; Sonata No. 2 in d, op. 15, van Eyken; Symphony No. 4 in g, op. 32, Vierne.*

DAVID A. GELL, Trinity Episcopal Church, Santa Barbara, CA, August 26: *Prelude and Fugue in C, BuxWV 136, Passacaglia in d, BuxWV 161, Ein' feste Burg ist unser Gott, BuxWV 184, Nun bitten wir den heiligen Geist, BuxWV 208 & 209, Prelude and Fugue in F, BuxWV 145, Vater unser im Himmelreich, BuxWV 207, Von Gott will ich nicht lassen, BuxWV 220 & 221, Nun lob mein Seel' den Herren, BuxWV 212, Danket dem Herren, denn er ist sehr freundlich, BuxWV 181, Prelude and Fugue in g, BuxWV 149, Buxtehude.*

PAUL JACOBS, Trinity Church Wall Street, New York, NY, August 9: *Sonata, Reubke; Trio Sonata in G, BWV 530, Bach; Fantasy and Fugue on BACH, op. 46, Reger.*

JEANNINE JORDAN, with David Jordan, visual artist, Lorraine Avenue Mennonite Church, Wichita, Kansas, July 18: *Voluntary in A, Selby; Festive Voluntary, Cutler & Johnson's Church Organ Voluntaries; Trumpet Air, Bremner; Voluntary, Linley; The Battle of Trenton, Hewitt; Soft Organ Voluntary, Emilio; Loud Organ Voluntary, Allatt; Toccata in B-flat, Barnes; Trio, Whitney; The Star Spangled Banner Concert Variations, Buck.*

C. RALPH MILLS, First United Methodist Church, Charlottesville, VA, August 19: *Prelude and Fugue in a (Voluntary No. 5), C. Wesley; Three Short Pieces, S. Wesley; Choral Song and Fugue in C, S. S. Wesley; The Good Shepherd, Sandresky; Jubilo, Locklair.*

THOMAS MURRAY, Music Institute of Chicago, Evanston, IL, September 28: *Sinfonia (Cantata No. 29), Bach; Prelude and Fugue in e, Mendelssohn-Bartholdy, transcr. Murray; Adagio in E, Bridge; Clair de Lune (Pièces de Fantaisie), Vierne; Prelude and Fugue on B-A-C-H, Liszt; Mouvement, Berveiller; Roulade, Bingham; Reverie, Still; Homage to Perotin, Roberts; Sonata I in d, Guilmant.*



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MASSIMO NOSETTI, Cathédrale Saint-Pierre, Geneva, Switzerland, July 7: *Trumpet Tune*, Swann; *Nun freut euch, lieben Christen g'mein*, BuxWV 210, Buxtehude; *Legende*, op. 132, no. 1, Bossi; *Intermezzo*, Cantabile (*Symphonie VI*, op. 42), Widor; *Fête*, Méditation (*Suite Médiévale*), Langlais; *Academische Festouvertüre*, op. 80, Brahms, transcr. Ludwig.

HEATHER & MARK PAISAR, First Presbyterian Church, Neenah, WI, August 15: *Toccata in d*, op. 59, Franck; *Rhythmic Trumpet (Baroque)*, Bingham; *Elevation (Tierce en taille)*, Offertoire sur les Grands Jeux (*Mass for the Convents*), Couperin; *Praeludium in g*, BuxWV 163, Buxtehude; *Sonata in f*, K 69, Scarlatti; *Sonata for Harpsichord*, C. Wesley, Jr.; *Toccata in D*, BWV 912, Bach.

LARRY PALMER, organ and harpsichord, Southern Methodist University, Dallas, TX, September 10: *Paean (Six Pieces for Organ)*, *St. Louis Comes to Clifton*, Howells; *Pastorale*, op. 19, Franck; *Rhythmic Trumpet (Baroque)*, Bingham; *Elevation (Tierce en taille)*, Offertoire sur les Grands Jeux (*Mass for the Convents*), Couperin; *Praeludium in g*, BuxWV 163, Buxtehude; *Sonata in f*, K 69, Scarlatti; *Sonata for Harpsichord*, C. Wesley, Jr.; *Toccata in D*, BWV 912, Bach.

KAREL PAUKERT, Fara Poznańska, Poznan, Poland, July 26: *Sonata in A*, Soler; *Prelude and Fugue in D*, BWV 532, Bach; *Praeludium und Fuge über den Namen B-A-C-H*, Liszt; *Fantasietta*, Trembl; *Albion II*, D'Alessio; *Prélude, Fugue, et Variation*, op. 18, Franck; *Adagio*, Postludium (*Glagolitic Mass*), Janáček.

DAVID C. PICKERING, Southminster Presbyterian Church, Prairie Village, KS, September 9: *Praeludium in C*, *Nun bitten wir den heiligen Geist*, Buxtehude; *Passacaglia in c*, Bach; *Cantabile*, *Pièce héroïque*, Franck; *O Jerusalem*, Gawthrop.

SYLVIE POIRIER & PHILIP CROZIER, Eglise de Sainte-Marie, Sainte-Marie QC, Canada, June 17: *Prélude et Fugue en ut majeur*, Albrechtsberger; *Variations sur*

un thème original pour orgue quatre mains, Bédard; *Ach Gott, wie manches Herzeleid*, op. 19, no. 3, Höpner; *Double Fantaisie (Mosaïque, Vol. 1)*, *Sonate en ré mineur*, Merkel; *Toccata Française*, Bölling.

CHRISTA RAKICH, St. Giles Episcopal Church, Northbrook, IL, September 16: *Te Deum Laudamus*, BuxWV 218, *In dulci jubilo*, BuxWV 197, *Puer natus in Bethlehem*, BuxWV 217, *Gelobet seist du, Jesu Christ*, BuxWV 189, *Ach Herr, mich armen Sünder*, BuxWV 178, *Praeludium in f-sharp*, BuxWV 146, Buxtehude; *Praeludium in E*, BWV 566, *Sonata No. 5 in C*, BWV 529, *Herzlich tut mich verlangen*, BWV 727, Bach; *Ach Herr, mich armen Sünder*, *Prelude and Fugue in C*, Krebs.

NAOMI ROWLEY & GORDON ROWLEY, First United Methodist Church, Appleton, WI, July 11: *Allegro (Voluntary No. 5 in D)*, Stanley; *Chorale and Fugue on You Servants of God*, *Your Master Proclaim*, Stirling; *El Flautista Alegre*, Noble; *Nocturne*, op. 50, no. 6, Foote; *Petite Suite*, Bédard.

CARL SCHWARTZ, First Congregational Church, Orwell, VT, August 5: *Prelude, Fugue (Green Mountain Organ Book)*, Callahan; *Prelude in the Classic Style*, Young; *Prelude on O Come, O Come, Emmanuel*, Schwartz; *Sketch in D-flat*, op. 58, no. 4, Schumann; *Marche Romaine—Praise Ye The Father*, Gounod; *Intrada (Miniature Suite for Organ)*, Ireland; *Prelude and Fugue in C*, BWV 531, Bach; *Pastoral (Sonata III in G)*, op. 88), Rheinberger; *Ballade in Mode Phrygien*, Alain; *Offertoire (Suite for All Saints Day)*, op. 57, no. 48), Tournemire; *Pastel on "Eventide"*, Callahan; *Marche Religieuse*, op. 15, Guilman.

NANCY SIEBECKER, First United Methodist Church, Appleton, WI, August 1: *As If the Whole Creation Cried (Triptych for Solo Organ)*, Paulus; *Allein Gott in der Hoh' sei Ehr*, BWV 663, Bach; *Allegro Vivace*

(*Symphony V in f*), Widor; *Carillon de Westminster*, Vierne.

JOHN SKIDMORE, Memorial Presbyterian Church, Appleton, WI, August 8: *Toccata*, Muffat; *Jesu, Joy of Man's Desiring*, *Prelude and Fugue in G*, Bach; *My soul hath a desire and longing to enter the courts of the Lord (Three Liturgical Improvisations)*, Oldroyd; *Ave Verum*, Titcomb; *Sonorous*, *Passacaglia in d*, *Veni Creator*, Falcone.

STEPHEN A. STEELY, Sinsinawa Mound, Sinsinawa, WI, August 22: *Fanfare*, Mathias; *Two Fugues on the Magnificat*, Pachelbel; *Ave Maria*, op. 80, Reger; *Toccata, Adagio and Fugue*, BWV 564, Bach; *Chant héroïque*, *Chant de paix (Neuf Pièces)*, op. 40), Langlais; *Choral in a*, Franck; improvisation.

NEIL STIPP, Cathedral of Our Lady of the Angels, Los Angeles, CA, August 22: *Trio Sonata No. 1*, BWV 525, Bach; *Pièce Héroïque*, Franck; *The Peace of the Celestial City*, Brody; *Fantasy on an Irish Ballad*, Clarke.

KIRSTIN SYNNESTVEDT, Sinsinawa Mound, Sinsinawa, WI, August 29: *Passacaglia (Suite VII in g)*, Handel; *Was Gott tut, das ist wohlgetan*, Pachelbel; *Prelude and Fugue in e*, BWV 548, Bach; *Solemn Melody*, Davies, transcr. Perry; *Pastorale*, op. 19, Franck; *Hymn Prelude on Amazing Grace*, White; *Toccata on Amazing Grace*, Pardini.

PETER SZEIBEL, Sinsinawa Mound, Sinsinawa, WI, August 15: *Praeludium in C (Prelude, Fugue and Chaconne)*, BuxWV 137, *Passacaglia in d*, BuxWV 161, *Praeludium in g*, BuxWV 149, *Chaconne in e*, BuxWV 160, *Praeludium in E*, BuxWV 141, *Praeludium in f-sharp*, BuxWV 146, *Praeludium in D*, BuxWV 139, *Praeludium in d*, BuxWV 140, Buxtehude.

STEPHEN THARP, Kimmel Center, Philadelphia, PA, July 11: *Tu es Petrus (Esquisses Byzantines)*, Mulet; *Sonata No. 2 in c*, op. 65,

no. 2, Mendelssohn; *Prelude and Fugue in C*, op. 13, Demessieux; *Nimrod (Enigma Variations)*, op. 36), Elgar, transcr. Tharp; *Toccata and Fuga Sinfonica on BACH*, Newman; *Larghetto (Symphonie No. 5 in a)*, op. 47), Vierne; *The Fair (Petrouchka)*, Stravinsky, transcr. Tharp.

MAXINE THEVENOT, St. John's Cathedral, Albuquerque, NM, July 23: *Selling's Rounde*, Byrd; *Sonata No. 2*, Hindemith; *Herzlich tut mich verlangen (nos. 9, 10)*, O Welt, ich muss dich lassen (no. 3) (*Eleven Chorale Preludes*, op. 122), Brahms; *Fantasia in d*, Sweelinck; *Zwei fragmente der Sonate für Orgel*, Schönberg; *Sonate für Orgel*, op. 92, no. 1, Krenek; *Sonata in f*, op. 65, no. 1, Mendelssohn.

MARIJIM THOENE, with Laura Pemberton, flute, St. Francis of Assisi Catholic Church, Ann Arbor, MI, August 13: *Fantasy in G*, BWV 572, *Concerto in a*, BWV 593, Bach; *Powwow Suite for Organ and Flute*, Vander; *Toccata in F*, BWV 540, Bach.

KENT TRITLE, with Christopher DeVage, baritone, Church of St. Ignatius Loyola, New York, NY, September 23: *Prelude and Fugue in d*, op. 37, Mendelssohn; *Zwei Geistliche Lieder*, op. 105, Reger; *Prelude and Fugue on the theme BACH*, Liszt; *Grande Pièce Symphonique*, op. 17, Franck.

ANITA EGGERT WERLING, Sinsinawa Mound, Sinsinawa, WI, August 8: *Praeludium in g*, BuxWV 149, Buxtehude; *Toccata for the Elevation (Fiori Musicali)*, Frescobaldi; *Voluntary in G*, op. 1, no. 5, Walond; *Partita on Nettleton*, Eggert; *Toccata, Adagio and Fugue in C*, BWV 564, Bach; *Ich ruf zu dir, Herr Jesu Christ, Sei Lob und Ehr dem höchsten Gut, Was Gott tut, das ist wohlgetan*, Walcha; *Hommage à Frescobaldi*, Langlais.

DANY WISEMAN, St. James United Church, Montreal, QC, Canada, August 14: *Toccata ottava (Primo libro di toccate)*, Frescobaldi; *Symphonie-Passion*, op. 23, Dupré.

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Reflections: 1947-1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085.

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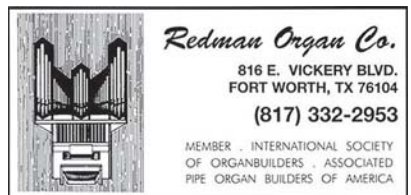
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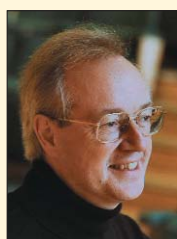
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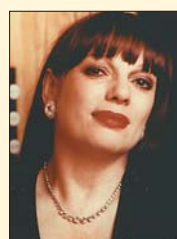
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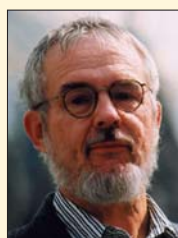
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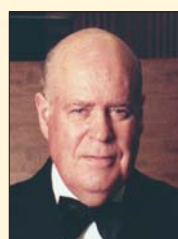
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