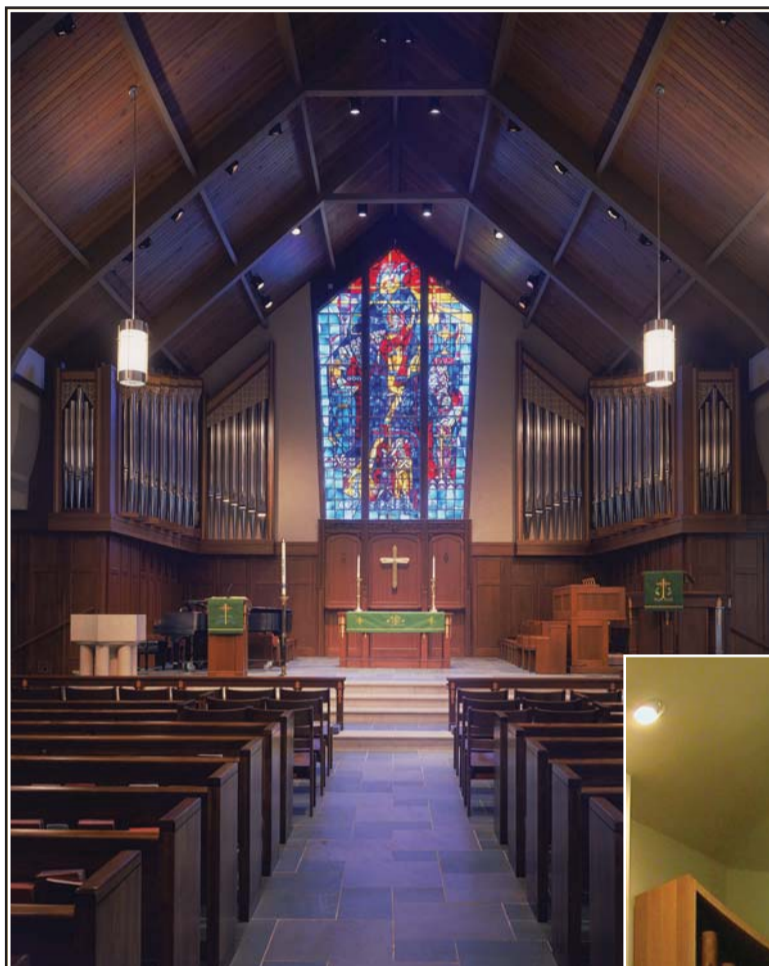


THE DIAPASON

DECEMBER, 2010



**Hayes Barton United
Methodist Church
Raleigh, North Carolina**



**Maxwell Street
Presbyterian Church
Lexington, Kentucky**

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2 Organ Duo



Anthony & Beard



Gough Duo



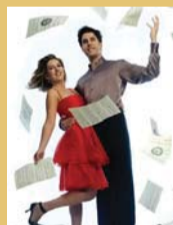
Organized Rhythm



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Due Solisti



Duo MusArt



Chanson



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Duo



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the Harpsichord, Carillon, and Church Music

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Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON is an interview with Joan Lippincott in honor of her 75th birthday; a remembrance by Ann Labounsky of André Marchal on the 30th anniversary of his death; a discussion of the carol in 20th-century England by Sean Vogt; and the third and final installment of Alexander Fiseisky's series on Bach's *Clavierübung III*. John Bishop muses on the notion of virtuosity, and Gavin Black offers part 3 of his tutorial on Boëllmann's *Suite Gothique*. And, of course, our regular news columns, reviews of new materials, new organs, calendar, organ recitals, and classified advertising.

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Letters to the Editor

Bach theology

Alexander Fiseisky's musical analysis in "*Clavierübung III* of J.S. Bach: Theology in Notes and Numbers, Part I" (October 2010) was insightful. Unfortunately, the same cannot be said for his introductory comments regarding the theological context of Bach.

First, Fiseisky perpetuates the now disproven myth that Luther was the only reformer who supported the arts and music: "It is well known that Luther was a well-educated musician. In contrast to the majority of the reformers in the 16th century, Luther considered music to be a form of divine revelation." Nothing could be further from the truth. The fact is, almost all the first generation reformers—Calvin, Knox, Farel, Bucer, Oecolampadius, Bullinger, *et al.*—celebrated music and the other arts as gracious gifts of God. Even the most notorious iconoclast, Huldrych Zwingli, was an accomplished organist. That Fiseisky makes such a gross generalization supported only by citing secondary sources is unfortunate and dismissive of the most recent scholarship.

What can be said is that the reformers disagreed on *how* music was to be used in public worship. Recognizing

the power of music to direct worshippers, some reformers suggested a close regulation of church music, while others were more permissive in their use of vocal music, polyphony, and instrumental music in worship. But the common assumption that most reformers save Luther disliked music cannot be supported; in fact, it could just as well be argued that non-Lutheran reformers esteemed music even more as they were the ones who openly recognized music's great power and ability to move parishioners' souls.

This observation leads to another criticism of Fiseisky's contextual analysis. Again, as most recent scholarship (*Städteforschung*) has shown, ecclesiastical reform crept through European neighborhoods, cities, territories, and countries, and that reform was colored by each one of these locales; further, reform was a process, not an event. It is more accurate to discuss "reformation" than Fiseisky's "the Reformation." To be sure, Bach flourished as much as he was able given the social, theological, political, and economic conditions in Leipzig of his day, but these conditions were unique to Leipzig; one cannot make assumptions based on those conditions about the rest of German-speaking Europe at that time nor of "Lutheranism" as a whole.

Finally, Fiseisky's assumption that Luther was a preeminent theologian of his day is certain. But what does it mean to claim that "Luther's views were akin to those of Bach"? As far as I know, while Luther was a keen theologian, he was not prescient. More likely, Bach's views were akin to those of Luther.

Randall D. Engle, Ph.D.
Troy, Michigan

John Bishop

I have been a long-time reader of THE DIAPASON and I am enjoying John Bishop's column each month ("In the wind . . ."). He and I share many of the same ideas. I have owned for some 50 years a 10-rank theatre organ (mostly Wurlitzer), and as I am over 90 I cannot bear to part with it. Keep the articles coming.

William Bartlow
Rushville, Illinois

In the wind . . . Tools

I really enjoyed John Bishop's article in the September issue about the tools that he uses. We as organbuilders often get to tour other colleagues' shops (as did John and I together as we toured the shops of Casavant, Létourneau and Juget-Sinclair at the recent AIO/ISO convention in Montréal), but rarely do we get to peer into the toolboxes of our colleagues, unless we happen upon them working in a church somewhere.

It is interesting to see that John and I carry many of the same tools, but I would like to add some of the additional tools that I carry that I have found to come in handy. A plug of beeswax: used as a lubricant to start screws (especially in very hard woods) or as a lubricant; bullet level; black cloth tape (used to repair old cables that were originally wound with this type of tape); telescoping magnetic retriever (have you ever dropped a screw or other part into an almost unreachable area?); pin vise; a couple of different grades of Scotch-Brite pads; some toothpicks and wooden matches; and nylon wire ties (assorted sizes). And finally, a special screwdriver that people in the shop have nicknamed "The Equalizer."

Many years ago I was working on an organ from the mid-1950s, where a windline attached to the stop action box, and there was a screw that was never tightened down completely (probably from day one), causing a leak noticeable to both the organist and me, and in an impossible location (the screw that John described as "I hope that there's never a screw that I can't reach"). So I bought a 24-inch-long flat-bladed screwdriver for the task. It reached the screw and tightened it down for I believe the first time ever!

I carry my tools in a tool case with a telescoping handle and wheels (like most

modern suitcases) and lots of space—and that I don't have to carry!

I hope that other colleagues will reply with what special goodies lie in their own toolboxes!

Michael R. Williamson
Williamson-Warne & Associates
Hollywood, California

John Bishop replies

It happens that Michael Williamson and I shared a few conversations last August at the convention of the American Institute of Organbuilders in Montreal, and I was happy to read his response to my column in the September issue of THE DIAPASON. Most of that column was devoted to my personal tool bag—the neat canvas sail-maker's bag with lots of pockets. Incidentally, I purchased it and similar handy items from the catalogue of the Duluth Trading Company.

Michael mentions a lot of important items, many of which I also carry, but they don't fit in the canvas bag. I like that bag especially because I can place it on an organ walkboard and get at everything in it without making a mess. But in the back of my car there are four other bags, a vacuum cleaner, and a couple portable lights. Here's a short list:

- Rechargeable battery-powered tools (drill—with bit sets, vacuum, light, circular saw, jig saw) with charger, including one that plugs into the DC outlet in the car—it's great to be able to recharge tools while driving from one church to another
- Hand saws
- Adhesives (carpenter's glue, epoxy, silicone, plastic cement, etc.; "Gorilla Glue" is a newer product that's really useful)

• Leather (pre-cut pouches and valves, and lots of larger scraps of gusset, packing, pneumatic, and valve leather)

• Organ tidbits (a box with lots of compartments for leather nuts, Heuss nuts, five or six different kinds of felt punchings, etc.)

• Soldering iron stand (to avoid inadvertent fires!)

• Lubricants (WD-40, silicone spray, silicone grease, light motor oil, graphite—both powder and paste, styrene candles—available in left-over lengths in sacristies across the country)

• Clamps (metal bar clamps and wooden Jorgensens)

• Hammers too big for the canvas bag

• Tuning cones, toe cones, reed curving block

• Lots of miscellaneous screws and fasteners in Rubbermaid containers

I appreciate Michael's mention of beeswax. It's an important workshop trick to lubricate screw threads before screwing them into harder woods like oak or maple. I carry a stick of white silicone grease that's about the size of a candle stub. But in the workshop I have little cubes of a wax/grease mixture. I melt beeswax in a double boiler, add a little axle grease, and pour it into ice cube trays. It makes the bourbon taste funny, but it sure greases the screws.

The list is endless, and there's always something missing. There have been many innovations in the world of tools since I started working in pipe organs, most notably the technology of rechargeable batteries. When I was a kid we turned screws by hand. Then our screwdrivers had power cords that played havoc with the tuning. Now we have these neat compact rechargeable tools that are very powerful, and with two or three batteries and a charger onsite, you can turn screws all day long. Mine even has a little headlight—what an innovation. Organs are full of little dark corners, and a screwdriver with a headlight is an idea that's about 400 years late.

Soon after the column appeared in September, I was on a jobsite with my Organ Clearing House colleagues. We had a hilarious moment when Dean borrowed a tool from me and then asked where he should return it. Josh hollered from inside the organ, "Read the article." Bishop, busted again.

John Bishop, Executive Director
The Organ Clearing House

Here & There

First Church, Boston, presents a season of harpsichord recitals, Thursdays, 12:15–12:45 pm, from October 21, 2010 through May 21, 2011. The series features professional harpsichordists from Boston, New York, and Paris. Series director is Paul Cienniwa: December 2, Nickolai Sheikov; 12/9, Elaine Comparone; 12/16, David Schulenburg; January 13, Michelle Graveline; 1/20, Charles Sherman; 1/27, Sylvia Berry; February 3, Christa Rakich; 2/10, Bálint Karosi; 2/17, Jean Rife; 2/24, Leon Schelhase; March 3, Jory Vinikour; April 21, Michael Sponseller & Paul Cienniwa; 4/28, Michael Beattie; May 5, Linda Skernick; 5/12, Michael Sponseller; 5/19, James Nicolson; 5/26, Frances Conover Fitch. For information:

<www.firstchurchbostonmusic.org>; Paul Cienniwa, <<http://paulcienniwa.com>>.

St. Andrew Music Society of **Madison Avenue Presbyterian Church** continues its 46th season (programs at 3 pm unless indicated otherwise): December 5, My Lord Chamberlain's Consort, "A Renaissance Christmas"; 12/15 (7 pm), 6th annual Carol Sing; January 9, Gregory Valchev, violin, and Lora Tchekorotova, piano; 1/23, Sarah Geller, violin; February 6, Andrew Henderson; 2/13, Sharla Nafziger, soprano, and Thomas Bagwell, piano; 2/20, Christopher Marks. For information: 212/288-8920; <www.mapc.com>.

Grace Church, New York City, continues its music series: December 5 (4 pm), Advent Lessons & Carols; 12/12 (4 pm), Choral Evensong, Britten, *A Ceremony of Carols*; 12/15 (12:15 pm), Community Carol Sing; 12/24 (8 pm), Festival of Nine Lessons & Carols; January 9 (4 pm), Choral Evensong, Menotti, *Amahl and the Night Visitors*; February 13 (4 pm), third annual concert of music for treble voices, with Barry Rose. For information: 212/254-2000 x6; <www.gracechurchnyc.org>.

Second Presbyterian Church, St. Louis, Missouri, continues events in the Couts Music Series: December 5, Advent Vespers; January 23, Legend Singers; February 20, Collegium Vocale; March 20, Duruflé, *Requiem*. For information: 314/367-0367; <www.secondchurch.net/music.php>.

St. Mary's Cathedral, San Francisco, California, continues its Sunday afternoon concert series: December 5, Handel, *Messiah*; 12/12, Vytenis Vasyliunas; 12/19, Bonnie Rasmusen, violin, with Jeanette Wilkin Tietze, piano;

12/26, David Hatt, organist; January 2, Glendon Robert Frank; 1/9, Lessons and Carols for the close of the Christmas season, performed by the Golden Gate Boys Choir and Bellingers, the Cathedral Choir of Boys and Girls, and the St. Brigid School Honor Choir. For information: 415/567-2020 x213; <www.stmarycathedralsf.org>.

St. John's Cathedral, Denver, Colorado, continues its music series; Friday night concerts at 7:30 pm: December 10, Kantorei; 12/12, Handel, *Messiah* (Part One) (Sunday at 7:30); 12/17, St. Martin's Chamber Choir (Britten, *A Boy Was Born*); January 7, Baroque Chamber Orchestra of Colorado; February 4, Ensemble Pearl. For information: 303/577-7717; dedicated concert line, 303/577-7723; <www.sjcathedral.org>.

Church of the Incarnation, Santa Rosa, California, and the Redwood Empire AGO chapter present twilight mini recitals the second Friday of each month at 6 pm: December 10, Stanley Browne; January 14, Leslie Dukes; February 11, Angela Kraft Cross; March 11, John Burke; April 8, John Karl Hirten; May 13, Dick Coulter; June 10, Harold Julander. For information: 707/694-1896; <<http://incarnation-sr.org>>.

Christ & St. Stephen's Episcopal Church, New York City, continues its music series: December 11, a procession of Advent carols; 12/26, Lessons & Carols; February 12, Jeremy Filsell and Nigel Potts; March 5, hymn festival. For information: <www.csschurch.org>.

The Church of St. Ignatius Loyola, New York City, presents its Christmas concerts on December 12 and 19, Britten, *A Ceremony of Carols*. The Mander organ recital series continues: January 30, Jehan Alain celebration featuring organists Kent Tritle, Renée Anne Louprette, and Nancianne Parrella, with members of the Choir of St. Ignatius Loyola; February 27, Renée Anne Louprette; March 16, Nancianne Parrella, with violin, harp, and cello. For information: 212/288-2520; <www.smssconcerts.org>.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, presents its music series: December 12, Advent Lessons & Carols; March 13, Handel, *Messiah* (Parts II and III, staged). For information: 610/525-2821 x8836; <www.bmmpcfinearts.org>.

The Cathedral of the Incarnation, Garden City, New York, presents its music series: December 19, Christmas Lessons & Carols; January 9, Choral Evensong for Epiphany; February 6, Choral Evensong for Candlemas; 2/25, Frank Crosio; March 6, Choral Evensong for

the Last Sunday after the Epiphany; 3/18, Eric Plutz. For information: <incarnationngc.org>.

The Cathedral Church of St. Paul, Detroit, Michigan, continues its music series: December 19, Nine Lessons & Carols; February 11, God's Trombones; 2/25, Jeremy David Tarrant, with orchestra, Poulenc, *Concerto*; 2/27, Choral Evensong; March 18, Richard Newman; 3/27, Choral Evensong. For information: <www.detroitcathedral.org>.

Musica Sacra, New York City, continues its concert series: December 21 and 22, Handel, *Messiah*; February 23, Handel, *Israel in Egypt*; May 13, new works by Christopher Theofanidis, Daniel Brewbaker, and Zachary Patten. For information: 212/330-7684; <www.MusicaSacraNY.com>.

The Church Music Association of American presents its Winter Chant Intensive, January 3–7, 2011, at Old St. Patrick's Church, New Orleans, Louisiana; instructors are William Mahrt and Scott Turkington. This in-depth week of chant study will offer tracks for beginning and advanced students. The week's study will culminate with participants singing at Mass on Friday afternoon.

Scott Turkington, of the Cathedral of St. John the Baptist in Charleston, South Carolina, will offer a course for beginning and advancing singers. Dr. William Mahrt, of Stanford University, will offer an advanced class for experienced chanters interested in broadening their abilities both in terms of scholarship and performance practice.

Friday's Mass at 2 pm (Epiphany propers) will conclude with a solemn *Te Deum* sung in honor of the Vigil of Our Lady of Prompt Succour, the patroness of New Orleans, and in celebration of the city's French heritage, the Gregorian chant melody will be sung alternating with the organ versets by Louis Marchand, played by Andrew Mills.

Tuition for each of the courses (beginning or advanced), including all instruction, the *Parish Book of Chant*, and catered lunches on Tuesday through Friday is \$320. Textbooks include the *Parish Book of Chant* (included in tuition) and the *Graduale Romanum* or the *Gregorian Missal*. The *Graduale Romanum* and the *Gregorian Missal*, along with other Solesmes and CMAA book titles, will be available for purchase at the Chant Intensive book table. For information: <www.musicasacra.com>.

The Cathedral of St. Joseph the Workman, La Crosse, Wisconsin, continues the dedicatory recital series of its

two new organs built by the Noack Organ Company—four manuals, 58 stops, and two manuals, 14 stops; January 5 (7:30 pm), Martin Baker; February 18 (7:30 pm), Brian Luckner; May 22 (2 pm), James David Christie. For information: 608/782-0322 x232; <www.cathedralsjworkman.org>.



Létourneau Opus 121, First United Methodist Church, Hershey, Pennsylvania

First United Methodist Church, Hershey, Pennsylvania, celebrates the installation of Létourneau Opus 121 with three concerts. Organist Joan Lippincott will play the inaugural recital on January 9, 2011 at 3 pm. The world premiere of a newly commissioned work by Robert Lau will be featured. On March 6, Timothy and Tamara Albrecht will lead a "Grace Notes" hymn festival. This event is cosponsored by the Harrisburg AGO chapter. A variety concert entitled "Organ, etc." will be held on May 22, featuring director of music ministry Shawn Gingrich, along with church members who are organists playing solos and organ duets and playing various instruments with organ. Hershey native Karl Moyer, who played the inaugural recital of the previous organ in 1959, will also be a featured recitalist. For information: 717/533-9668 x108; <music@firstumchershery.org>; <firstumchershery.org>.



Charles Heaton, Albert Charles Bowers, Robert Lynch, Tyler Randolph, and Edgar Highberger

Three organists from SHUPAC (Seton Hill University Performing Arts Center), Seton Hill University, Greensburg, Pennsylvania, performed on the Reuter organ at Heinz Chapel on the University of Pittsburgh campus on October 3. Pictured in the photo are (l to r) Charles Heaton, students Albert Charles Bowers, Robert Lynch, and Tyler Ran-

dolph, and Edgar Highberger, associate professor of music. The university's sacred music program is now in its 25th year. Dr. Heaton, who has been a friend of the program for all of those years, recently gave a generous collection of books to the music section of Reeves Library on the Seton Hill campus.



Aaron Hirsch, Phillip Radtke, Julie Lueck, Kimberly Crisler, Prof. Jürgen Essl, Samuel Wessel, Brent Nolte, Prof. Dean Billmeyer, Tysen Dauer, Emily Olson, and Joseph Henry

Students of Prof. Dean Billmeyer at the **University of Minnesota** performed in a masterclass given by Jürgen Essl, professor of organ at the Hochschule für Musik, Stuttgart, on September 14. Pictured in front of the university's 1986 II/32 Van Daalen organ are, from left to right, students Aaron Hirsch, Phillip Radtke, Julie Lueck, Kimberly Crisler, Prof. Essl, Samuel Wessel, Brent

Nolte, Prof. Billmeyer, Tysen Dauer, Emily Olson, and Joseph Henry. Jürgen Essl also gave a recital on the university's 1932 IV/108 Aeolian-Skinner organ at Northrop Memorial Auditorium on September 16. Information about the Northrop Auditorium organ can be found at <<http://www.cla.umn.edu/giving/organGiving.html>>.



Colin Andrews
Adjunct Professor of
Organ, Indiana University



Cristina Garcia Banegas
Organist/Conductor/Lecturer
Montevideo, Uruguay



Adam J. Brakel
Organist
Palm Beach, Florida



Emanuele Cardi
Organist/Lecturer
Battipaglia, Italy



**Sophie-Véronique
Cauchefer-Choplin**
Paris, France



Shin-Ae Chun
Organist/Harpichordist
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Leon Couch
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Henry Fairs
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Faythe Freese
Organist/Lecturer
Tuscaloosa, Alabama



Johan Hermans
Organist/Lecturer
Hasselt, Belgium



Tobias Horn
Organist
Stuttgart, Germany



Michael Kaminski
Organist
Brooklyn, New York



Angela Kraft Cross
Organist/Pianist/Composer
San Mateo, California



Tong-Soon Kwak
Organist
Seoul, Korea



David K. Lamb
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Columbus, Indiana



Maija Lehtonen
Organist/Pianist
Helsinki, Finland



Yoon-Mi Lim
Organist
Fort Worth, Texas



Ines Maidre
Organist/Pianist/Harpichordist
Bergen, Norway



Katherine Meloan
Organist
New York, New York



Scott Montgomery
Organist/Presenter
Champaign, Illinois



S. Douglas O'Neill
Organist
Salt Lake City, Utah



David F. Oliver
Organist/Lecturer
Atlanta, Georgia



Larry Palmer
Harpichord & Organ
Southern Methodist University



Gregory Peterson
Organist
Decorah, Iowa



Mark Quarmby
Organist/Teacher
Sydney, Australia



Ann Marie Rigler
Organist/Lecturer
William Jewell College



Stephen Roberts
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Brennan Szafron
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Speyer, Germany



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Balthasar Baumgartner, Mainz 1st prize, and Dr. Sigurd Rink, representative of the Protestant Church in Hesse and Nassau [EKHN] (Photo credit: Dr. Jürgen Rodeland)



Mari Ohki, Mainz 2nd prize, and Simon Hebeisen, managing director of Organ Goll AG, Luzern (Photo credit: Dr. Jürgen Rodeland)

The International Organ Competition Mainz has announced its 2010 winners. During a total of three rounds of the competition, Balthasar Baumgartner (Cologne) received the first prize (€8,000). He also won the prize (€1,000) for the best interpretation of *Zwischenwelten* ("Between Worlds") by Dominik Susteck. This two-movement piece for organ and brass sextet won the composition competition "Organ Plus" last spring. Baumgartner studied organ and sacred music at the



Berthold Labuda, Mainz 3rd prize, and Eduard Wollitz (Photo credit: Dr. Jürgen Rodeland)

Mozarteum University in Salzburg and at the Musikhochschule in Munich. He is a scholarship holder of the German Music Competition 2008 in Bonn and recipient of the August Everding Music Competition in Munich.

Second prize (€4,000) went to Mari Ohki (Tokyo); Berthold Labuda (Berlin) received third prize (€2,000). Baumgartner, Ohki, and Labuda also received the chance to play a concert at the XX International Organ Festival of Rhineland-Palatinate.

Sixty-six young organists from all over Europe, the U.S., South Korea, and Japan entered the organ competition. Twenty-four candidates qualified to participate through a pre-selection. The organ competition was held at the new Goll organ of the Hochschule für Musik, Mainz, and at the Cavaillé-Coll organ of St. Bernard in Mainz-Bretzenheim.

The jury included Guy Bovet, Bjorn Boysen, Emmanuel Le Divellec, Hans Fagius, Jacques van Oortmerssen, Klemens Schnorr, and Jozef Serafin.

The American Guild of Organists announces the results of its National Young Artists Competition in Organ Performance (NYACOP) and the National Competition in Organ Improvisation (NCOI). Competition prizewinners were

recognized at the AGO annual meeting, held in conjunction with the national convention in Washington, D.C.

Twenty applicants were accepted as official competitors in the 2009–2010 NYACOP. The following competition prizes were awarded: first place (the Lilian Murtagh Memorial Prize, \$3,000 cash award and career development assistance provided by Karen McFarlane Artists; a CD recording by Pro Organo; and a performance at the 2012 AGO national convention) and the audience choice prize (\$1,000 cash award provided by the Martin Ott Pipe Organ Company) went to Dongho Lee. Second place (\$3,000 cash award provided by John-Paul Buzard Pipe Organ Builders) went to Annie Laver; and third place (\$2,000 cash award provided by Kegg Pipe Organ Builders) to Susan De Kam.

Five semifinalists were selected as official competitors in the 2009–2010 NCOI, which began with a taped round in January. The following competition prizes were awarded: first prize (\$3,000 cash award provided by McNeil Robinson) and audience choice prize (\$1,000 cash award provided by David and Robin Arcus) went to David Baskeyfield. Second prize (\$2,000 cash award provided by Dobson Pipe Organ Builders Ltd.) to Herbert Buffington; and third prize (\$1,500 cash award provided by Pamela and Steven Ruiter-Feenstra) to Robert Nicholls. For information: <www.agohq.org>.



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Northway is an active musician, organbuilder, teacher, and author. He is co-author, with Stephen Schnurr, Jr., of *Pipe Organs of Chicago* and *Pipe Organs of Chicago Volume Two*. He is national councilor for research and publications of the Organ Historical Society, chair of the 2012 national convention of the Organ Historical Society, and treasurer of the Chicago-Midwest chapter of the OHS. He is also artistic director of the annual Handel Week festival, and parish musician at Grace Episcopal Church, both in Oak Park, Illinois.

Northway is available by telephone at 773/764-5003 or through the Buzard Company offices at 217/390-4000, or its e-mail address: <Buzardservice@aol.com>.

James O'Donnell has been appointed president of the Royal College of Organists (U.K.). He will serve until the end of June 2013. O'Donnell is organist and master of the choristers at Westminster Abbey. In addition, he is nationally rec-

▶ page 8

Appointments

John-Paul Buzard Pipe Organ Builders announces the appointment of **Dennis Northway** to its staff as its regional representative for service and sales in the Chicago and surrounding area. He is available to consult with clients on their extant pipe organs, or their need for a



St. Thomas Church masterclass with Ullrich Böhme

An organ masterclass, August 4–7, was conducted by Ullrich Böhme, organist at St. Thomas, Leipzig, and professor of organ at the Institute of Church Music at the Felix Mendelssohn Bartholdy College of Music and Drama, Leipzig. The course was organized by Organ Promotion. A public recital by participants took place at St. Thomas, including the *Trio Sonata in E-flat* (BWV 525), chorale preludes from the *Orgelbüchlein* and *Clavierübung III*, preludes in F Minor (BWV 534), A Minor (BWV 543), the

Fugue in G Minor (BWV 542), and the *Concerto in D Minor* (BWV 596).

The third day of the course featured the Hildebrandt organ at St. Wenzel's in Naumburg, and culminated with a recital by Ullrich Böhme, playing chorale settings by Bach. Organ excursions included visits to Naumburg (Ladegast), Rötha (two Silbermann organs), and Störmthal (Hildebrandt organ). The final recital featured Masaaki Suzuki at St. Thomas Church, Leipzig, with Bach's *Clavierübung III*.



Casavant Opus 600, Très Saint Nom de Jésus Church

A group of concerned citizens is trying to save a century-old church in Montreal that is home to Casavant Opus 600. The **Très Saint Nom de Jésus Church** in Hochelaga-Maisonneuve was ordered closed by fire officials in 2009. The provincial government has refused to classify the church as a heritage or cultural site, and the archdiocese of Montreal is hoping to sell the land.

The archdiocese says keeping the church is too expensive, with \$100,000 in annual heating and maintenance costs, and has proposed tearing down the church and turning the site into public housing. The mayor of Hochelaga-Maisonneuve has said that the city council will not grant a permit for the building to be turned into public housing.

Philip Crozier, who has played the Quebec-built pipe organ, said moving the instrument would ruin it. "(The organ) is one of the best in Montreal. If it is moved, it loses half its charm," said Sylvie Poirier, who has recorded on it

with her husband, Philip Crozier, music director at St. James United Church. Moving the organ would cost an estimated \$800,000. Adding that amount to the estimated \$1 million to demolish the church would be a solid basis for developing it as a performance space, activists said. A benefit concert to save the church took place on October 22 at College Maisonneuve.

The committee announced a proposal to transform the church into a performance space to be called *Maison de l'orgue*, which could also become a repository for organs that are no longer used by institutions. The organ comprises 70 stops, 95 ranks, and 6,000 pipes; it was recently restored at a cost of \$650,000 and is valued by the committee at \$2.5 million. The church interior includes paintings by Georges Delfosse, stained-glass windows from Limoges, France, 14 frescoes by Toussaint-Xenophon Renaud, and sculptures by Alexandre Carli.

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James O'Donnell (photo: Malcolm Crowthers)

ognized as a conductor and organ recitalist. He has appeared in concerts all over the world, was a featured artist at the AGO 2006 convention in Chicago, and in 2008 performed Messiaen's *Messe de la Pentecôte* at the BBC Proms. In 2004 he was appointed associate music director of St. James's Baroque. He is visiting professor of organ at the Royal Academy of Music, and in 1999 was awarded the papal honor of the Order of St. Gregory. Last year he was awarded a fellowship at the Royal College of Music.



James M. Weaver

James M. Weaver has been named executive director of the Organ Historical Society. Weaver is well known for his performance as a harpsichordist and organist, as a teacher, and especially for the music programs that he initiated and developed as a long-time performance director, administrator, and curator at the Smithsonian's National Museum of American History.

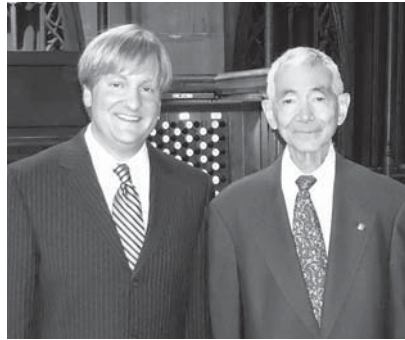
During his years at the Smithsonian, Weaver managed a collection of more than 5,000 musical instruments. Working with restored instruments in the collection, he pioneered an award-winning performance and recording program, was the founding director of the Smithsonian Chamber Music Society, and expanded the reach of a broad range of museum programs.

Weaver performed on more than forty recordings, developed national touring and broadcast programs, and founded the Friends of Music at the Smithsonian (with benefactor Constance Mellen)

to help carry the programs to a large audience. Weaver's career has included teaching positions at Cornell University, the University of Maryland, and the Oberlin Conservatory of Music. Additionally, he held numerous positions as church organist/music director.

Weaver succeeds Daniel Colburn II, who had served as executive director since 2006, and who guided the organization through a recent administrative restructuring program. Colburn will continue with the society in a consulting capacity this fall, heading the scheduled implementation of new management software, a key component of the reorganization.

Here & There



Douglas Cleveland and Roy Kehl

Douglas Cleveland opened the 2010-11 concert season on the newly restored 1928 E. M. Skinner organ at the University of Chicago's Rockefeller Chapel. The September 26 recital was co-sponsored by Rockefeller Chapel and the Chicago AGO chapter and was in honor of prominent Chicago organist Roy F. Kehl. The program included the world premiere of *Jesu, dulcis memoria* by Pamela Decker and works by Whitlock, Fletcher, Jongen, and Briggs.



Lynn Trapp, Ken Cowan, Alan Vaux, Marianne Webb, Gail White, Rita Cheng

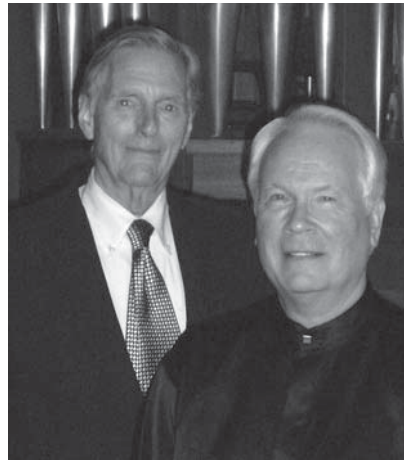
Ken Cowan performed the annual recital of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series in Shryock Auditorium at Southern Illinois University at Carbondale, September 17. A pre-concert dinner included a presentation by Lynn Trapp, principal artistic director of the series, and Cowan. Pictured left to right are Lynn Trapp, Ken Cowan, Alan Vaux

(Dean, College of Liberal Arts), Marianne Webb, Gail White (artistic director), and Chancellor Rita Cheng.



Silvius von Kessel (left), Stefan Sturzer, Martin Hausen, Ronald Ebrecht

Ronald Ebrecht returned from his Bach recital on the Bach-era organ in Erfurt, Germany, to open the season for the Waterbury AGO chapter and for Wesleyan University's 2010-11 season on September 10. Members of the chapter gathered for dinner preceding the concert and took a short tour of the practice facilities, including the recently acquired pipe organ in the lower level of Memorial Chapel. The program included *Fantasy and Fugue in C Minor*, BWV 537; *Schmücke dich*, BWV 654; *O Gott, du frommer Gott*, BWV 767; *Tocatta and Fugue in D Minor*, BWV 565; and *Pas-sacaglia and Fugue*, BWV 582.



Kenton Coe and Stephen Hamilton

Stephen Hamilton, minister of music at the Church of the Holy Trinity (Episcopal) in New York City, presented his twentieth anniversary concert October 14 on the church's Rieger pipe organ. The program included music by Alain, Bruhns, Coe, Dupré, Franck, Ginastera, and Messiaen. Shown in the photo is the American composer, Kenton Coe, with Hamilton who performed the *Coe Fantasy for Organ*, commissioned by Dr. Hamilton and the subject of his DMA dissertation from the Manhattan School of Music.

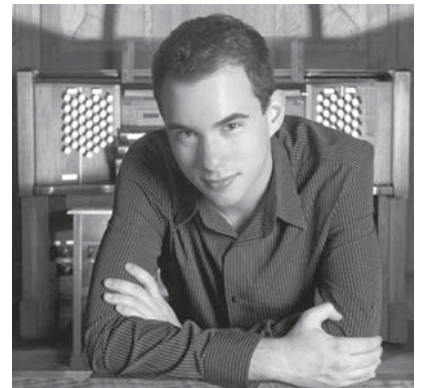


Andrew Henderson

Andrew Henderson is featured on a new recording, *Andrew Henderson at St. John's, Elora*. Recorded in June, the CD is Henderson's debut solo organ CD and the first solo recording of the Casavant organ at St. John's Church, Elora, Ontario. He launched the CD with a recital November 7. The recital featured works from the recording, including the artist's

arrangement of Handel's *Organ Concerto in F Major* (op. 4, no. 4), Elgar's *Imperial March*, and Barrie Cabena's five-movement *Eine kleine Morgenmusik*, op. 631 (2010), composed for Andrew Henderson and premiered this past July at the Elora Festival. In acknowledgment of the week following Halloween, Henderson also played Bach's *Tocatta and Fugue in D Minor*, Bonnet's *Elves*, and Gounod's *Funeral March of a Marionette*.

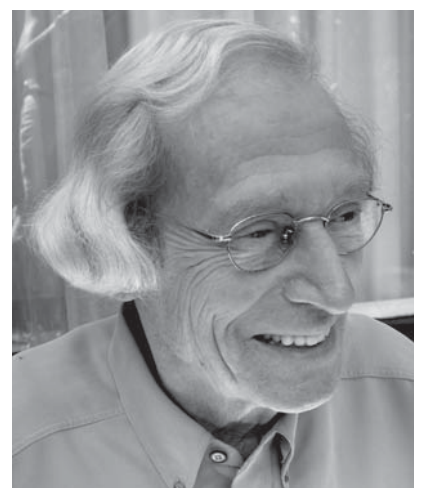
Canadian organist Andrew Henderson resides in New York City and holds a doctoral degree in organ performance from the Juilliard School. He is director of music and organist at New York's Madison Avenue Presbyterian Church, teaches on the faculties of Westminster Choir College and Columbia University's Teachers College, and performs recitals throughout the USA and Canada. Copies of the CD are available in the USA at <www.andrewhenderson.net>, and in Canada via the Elora Festival office (519/846-0331; <www.elorafestival.com>). Further information about the recording's contents and the instrument may be found at <www.andrewhenderson.net/cd.html>.



Christopher Houlihan

The young American organist Christopher Houlihan will inaugurate the newly installed organ at the Sondheim Center for the Performing Arts in Fairfield, Iowa, with its first solo recital in January 2011. The instrument, a 1966 Möller, was installed in the center's main auditorium after years of storage in the town. It was the chapel organ at Parsons College there, which closed in 1973 and now operates as the Maharishi University of Management.

Houlihan's current season also includes two orchestral soloist appearances, two featured artist spots at AGO regional conventions, and a return European tour including a recital at Notre Dame de Paris. Other current season engagements include performances in California, Canada, Connecticut, Florida, Iowa, Maryland, New Hampshire, New York, Massachusetts, Michigan, North Carolina, Oklahoma, Pennsylvania, South Carolina, and Wisconsin. Christopher Houlihan is represented by Phillip Truckenbrod Concert Artists: <www.concertartists.com>.



Piet Kee

Bärenreiter-Verlag has published two volumes with new compositions of Piet Kee: *Three Organ Pieces* (BA 9393) and *Performance* (BA 9392) for alto saxophone and organ. The first volume contains a piece, the name of which refers to the great British tradition of voluntaries; entitled *Voluntary on HSAE*, it is based

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on the musical letters of the last name of Philip Sawyer, the Edinburgh organist to whom it is dedicated. The two other pieces are *Cervus* (Psalm 42) for harmonium or organ and *Seventy Chords*.

Performance is the result of a commission by the Dutch Fund for the Performing Arts and written for saxophonist Arno Bornkamp and organist Leo van Doeselaar. Piet Kee sees the saxophone with all its dynamic and tonal possibilities as "an ideal instrument to combine with the organ," and describes *Performance* as "a rather theatrical work." The saxophonist can play from different positions, which creates spatial effects. There are multiphonics, creating a special atmosphere, and a Bach quotation is included, which can be played on a (very small) antiphonal organ. Kee made also an arrangement for twelve saxophones and organ, which was premiered at the International Master Classes for Saxophone at Laubach, Germany. For information: <www.baerenreiter.com>.



James Kibbie

James Kibbie continues his annual holiday tradition of offering free downloads of a recording on his house organ, a seven-stop Létourneau tracker, as an "audio holiday card." This year's recording is Charles-Marie Widor's "March of the Night Watchman" from *Bach's Memento*, available in MP3 and streaming audio formats at <www.umich.edu/~jkibbie>.

This month, Gothic Records celebrates the 30th anniversary of **Joan Lippincott's** first recording on the label, with the release of *Bach Concerto Transcriptions*. Lippincott performs on the Fritts organ at the Princeton Theological Seminary in a program that includes Bach's five surviving concerto transcriptions for organ: two works by Johann Ernst and three works by Antonio Vivaldi. She also adds her own transcription of Bach's four-harpichord arrangement of Vivaldi's *Concerto in B Minor for Four Violins, Strings, and Continuo* as well as the *Allabreve in D Major*, BWV 589—Bach's transcription-like homage to the Renaissance vocal motet.

In addition to her J.S. Bach recordings, Ms. Lippincott's diverse Gothic Records catalog offers the music of Durufle, Mozart, Mendelssohn, Widor, Alain, and Pinkham on major American organs. Joan Lippincott was one of the first organists to appear on the new Gothic Records label: *Toccatas and Fugues by Bach*, recorded on the Fisk organ at House of Hope Presbyterian Church in St. Paul, Minnesota, was released in the fall of 1980.

This Christmas a Festschrift is planned in honor of Ms. Lippincott's 75th birthday, and will include scholarly essays and essays on her pedagogy, a complete recital listing from 1966 to the present, and a compilation CD. The Festschrift is being compiled by her former Westminster Choir College organ student, Larry Biser.

Ms. Lippincott's next Gothic Records release will be the *Art of the Fugue*, a 2-CD set scheduled for a spring 2011 release, recorded on the new Casparini Organ (2008) at Christ Church in Rochester, New York.

Joan Lippincott performs in the USA

under Karen McFarlane Artists and has toured throughout Europe and Canada. She has been a featured recitalist at Alice Tully Hall at Lincoln Center in New York City, at the Spoleto USA Festival, at the American Bach Society Biennial, at the Dublin (Ireland) International Organ Festival, and at conventions of the American Guild of Organists, the Organ Historical Society, and the Music Teachers National Association.



Aaron David Miller

Aaron David Miller has been commissioned to write a setting of the Magnificat for choir, brass octet, percussion, and organ by the Morning Choir of Fourth Presbyterian Church in Chicago. The 20-minute work will be premiered December 19 at Fourth Church. Dr. Miller was recently commissioned by Bradley Hunter Welch at Highland Park United Methodist Church in Dallas, Texas, to write *Fantasy on "Lobe Den Herren"* for solo organ. The piece was written to feature the new Dobson organ at Highland Park United Methodist Church. Miller is currently working on a new percussion concerto for the Johannesburg New Music Ensemble, Johannesburg, South Africa. The piece is scored for three percussionists and orchestra. The work will be premiered in the fall of 2011.

Also a frequent recitalist, Aaron Miller's recent performances included a hymn festival for Augustana College in Sioux Falls, South Dakota, utilizing two of the college's choirs, as part of the celebration of the 150th anniversary of the college, and a recital in Toledo, Ohio. Upcoming engagements include concerts in Houston, Texas; Portland, Maine; Chevy Chase, Virginia; and a hymn festival to open the AGO Region VI convention in Des Moines, Iowa.

In June 2011, his *Concerto for Organ and Orchestra "Sleepy Hollow,"* will be performed with the Wayzata Symphony Orchestra at Wayzata Community Church with Dr. Miller as organ soloist. The work was commissioned for the AGO national convention in Chicago in 2006. This performance will take place in celebration of the 100th anniversary of the Twin Cities chapter of the AGO. Aaron David Miller is represented by Penny Lorenz Artist Management (www.organsists.net).

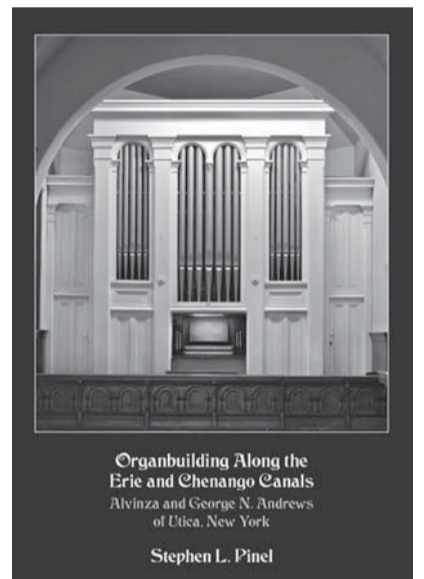
Larry Palmer presented the 80th program in Limited Editions, the chamber concert series at his home. Opening the 27th season of these subscription events on October 8, he was joined by Southern Methodist University opera director Hank Hammett in a program entitled "The Art of Playing the Harpsichord." Hammett played the part of composer François Couperin, utilizing a text excerpted from the composer's 1716 method *L'art de toucher le clavecin*, as Palmer interspersed the complete set of eight preludes from that volume, and the ever-popular rondeau *Les Baricades Mistérieuses*.

The narrated program opened with Johann Kuhnau's *The Fight Between David and Goliath* (Six Biblical Sonatas, 1700) played on Palmer's 1983 eight-stop Schudi house organ, followed by the young J. S. Bach's response to Kuhnau's programmatic keyboard music, *Capric-*



Larry Palmer and Hank Hammett (photo by Clyde Putman)

cio on the Departure of his Beloved Brother (ca. 1704), performed on a 1994 Franco-Flemish harpsichord by Richard Kingston. In the tradition of these evenings, the capacity audience enjoyed a post-concert reception and informal time with the artists.



Organbuilding Along the Erie and Chenango Canals

The OHS Press announces the release of *Organbuilding Along the Erie and Chenango Canals: Alvinza and George N. Andrews of Utica, New York* by OHS Archivist Emeritus, **Stephen L. Pintel**. The 320-page volume opens a new series titled *OHS Monographs in American Organ History*. The Andrews story, spanning nearly 100 years, begins in Waterville, New York in 1834, when Alvinza Andrews began building organs. It covers the firm's work in Utica after 1852 along the Erie Canal, and concludes in Oakland, California, where the firm relocated in 1886. Included are 53 photographs, five tables, lists of the firm's work, and a lengthy appendix featuring facsimiles of two nineteenth-century promotional catalogs. Scot L. Huntington, an organbuilder in Stonington, Connecticut (and currently president of the Organ Historical Society), supplied much technical data for the study. Graphic designer Len Levasseur of Lawrence, Massachusetts did the layout for the book.

Founded in 2004, the OHS Press was established by the National Council of the OHS to publish books and monographs on subjects pertaining to the organ. Rollin Smith is director of publications. Visit <www.organsociety.org> for more information about the press, to submit a manuscript for consideration, or to order the press's publications.

In June, **Albinas Prizgintas**, director of music ministries at Trinity Episcopal Church in New Orleans, was honored by the Preservation Resource Center (P.R.C.) of New Orleans and received a proclamation from the city's mayor at the 10th annual Ladies in Red gala—supporting the P.R.C.'s African American



Albinas Prizgintas

Preservation program—at Generations Hall in New Orleans. Prizgintas was recognized for his contributions to the community, culture, and jazz heritage of the city.

Prizgintas founded the Trinity Artist Series 23 years ago at Trinity Church. The series presents a weekly concert every Sunday of the year and has received various awards, such as the Mayor's Arts Award and Tribute to the Classical Arts awards. Two large annual festivals are held: the Patriotic Music Festival at the beginning of July, and the 29-hour Bach Around the Clock, which is held in March in celebration of Bach's birthday. Prizgintas holds two degrees from Juilliard, where he studied with Bronson Regan and Vernon deTar. Studies in Europe were with Karl Richter (Germany) and Michel Chapuis (Paris). In the field of jazz and blues, Albinas has performed with Earl King, Memphis Slim, and Lighting Hopkins. His Yellow-dog Prophet Choir is featured in a film starring Jim Carrey, *I Love You Phillip Morris*, which is scheduled for release in the next few months.

Prizgintas plays from 9 to 12 services weekly at Trinity Church, including a weekly organ concert Tuesday evenings called Organ & Labyrinth. In the past 22 years at Trinity, he has taken three vacations, including one in Europe during Hurricane Katrina, during which time he gave five concerts in Germany playing blues and classical organ to raise money for the Bishop's hurricane relief fund.

Prizgintas's wife, Manon, was decorated Chevalier des Arts et des Lettres by members of the French government last month for her work with the Trinity Artist Series. She shares the duties of director of music ministries at Trinity Church, where she handles concert publicity and scheduling.



Stephen Tharp at St. Sulpice, Paris

Stephen Tharp performed as part of the "Concerts Spirituels" series at St. Sulpice, Paris, on September 26. Works by Roth and Dupré complemented George Baker's newly composed *Variations on 'Rouen'*, commissioned by Tharp and premiered by him earlier in September at the Meyerson Symphony Center in Dallas as part of Michael Barone's *Pipedreams Live* event there.

Tharp's Paris concert closed with Louis Vierne's *Symphonie No. 5*, a work rarely performed in France. This symphony was later recorded at St. Sulpice by Tharp for the Aeolus label, which will also record him playing *Symphonie No. 6* to finish a cycle of the complete Vierne symphonies at St. Sulpice. Volumes 1 and 2, comprising the first four symphonies and played by Daniel Roth, are al-

ready available in the USA from <www.pipeorgancds.com>. Stephen Tharp also recorded George Baker's new "Variations" at St. Sulpice for release as part of a future project. For more information, see <www.stephentharp.com>.



Beth Zucchini

Beth Zucchini performed the *Studien für Pedalflügel (Sechs Stücke in kanonischer Form)*, op. 56, by Robert Schumann on October 8 at the Church of the Incarnation in Santa Rosa, California. The recital was reviewed in *The Sonoma County Gazette*, which noted Zucchini's passion for the music and praised her "expressive and well-tailored" program. Organist, harpsichordist, and pianist, Beth Zucchini is founder and director of Concert Artist Cooperative (www.ConcertArtistCooperative.com).

Nunc Dimittis

Caroline B. (Casort) Stone died May 24 in Endicott, New York. She was 80 years old. Born in Coffeyville, Kansas, she studied organ in high school and became organist at St. Paul's Episcopal Church in Coffeyville; she graduated from Coffeyville College of Arts and Science and taught public school music. Following her marriage to Darrell Stone, the couple moved to France while he served in the U.S. Army and she served as chapel organist for the 866th E.A.B. Returning to the U.S., the Stones settled in Endicott, New York, where she served as organist for St. Paul's Episcopal Church for 30 years. She was active in several organizations, and served as dean of the Binghamton (NY) AGO chapter, and as co-chairperson of the local chapter of the National Guild of Piano Teachers. Caroline B. Stone is survived by her husband Darrell, daughter and son-in-law Mary Jane Stone-Bush and Wayne Bush; son and daughter-in-law David Stone and Donna June; four grandchildren, and sister Alice Evans.



H. Edward Tibbs (photo credit: *Birmingham News*)

H. Edward Tibbs died September 16 at age 77. He was professor of music at Samford University in Birmingham, Alabama from 1959 until his retirement in 2002, serving also as university organist and chair of the keyboard division. After his retirement, he continued as university organist and adjunct professor. He

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served as organist of Southside Baptist Church from 1960 until his death, and also served as a lifetime deacon of that church. His final public performance occurred on August 31 at the opening convocation for the Beeson Divinity School at Samford University, when he was honored for his many decades of dedication to teaching and Christian service.

A graduate of the Eastman School of Music as a pupil of Catharine Crozier, and of the University of Michigan in the classes of Robert Noehren and Marilyn Mason, Tibbs was the first full-time American pupil of Jean Langlais at the Church of St. Clotilde in Paris. In 1983, he received the Palmer Christian Award from the University of Michigan. Along with activities on the boards of numerous organizations, Dr. Tibbs played numerous recitals in this country and in Europe, and was the designer of over 50 pipe organs in the South, including the Samford Memorial Organ at Southside Baptist Church.

Tibbs served in the armed forces as a chaplain's assistant stationed at Fort Holabird, Maryland, during which time he was interim organist at the National Cathedral in Washington, D.C. Among his numerous activities in the musical life of Birmingham, he served as president of the Birmingham Music Club, an organization he rescued from bankruptcy in the early 1980s; president of the Birmingham Chamber Music Society; and dean of the Birmingham AGO chapter. For 15 years, he was the organist for the Alabama Symphony, having designed their organ used in the Birmingham-Jefferson Civic Center.

Dr. Tibbs was also honored by the city of Birmingham with the Silver Bowl Award for outstanding contributions to music in the Birmingham area. In the mid-1990s, he collaborated with Catharine Crozier in preparing the eleventh edition of *The Method of Organ Playing* by Harold Gleason. He is survived by a sister and brother, numerous nieces and nephews, and extended family. A memorial service was held at Southside Baptist Church. Memorial contributions can be made to the H. E. Tibbs Organ Concert Series at Southside Baptist Church, or to a Samford Music Scholarship for young organists at Samford University.

—Charles Kennedy

Robert Frederick Wolfersteig died June 7 in Atlanta at the age of 81. Born in Kingston, New York, he began organ study at age twelve. He completed undergraduate studies in 1950 at the Cincinnati College-Conservatory of Music, studying organ with Parvin Titus, and received the MMus degree in from Westminster Choir College, where he was a student of Alexander McCurdy. In 1961 Wolfersteig received a Fulbright grant and spent a year in Berlin at the Hochschule für Musik. He received the DMus from Indiana University in 1963, where he studied organ with Oswald Ragatz.

In 1965 he became professor of music at Georgia College, Milledgeville, where he taught until 1991. He served several local churches, including First Presbyterian Church, St. Stephen's Episcopal

Church, and Hope Lutheran Church, and was dean of the Macon AGO chapter from 1987–89. He played his last service on January 24, 2010 at St. James Episcopal Church, Clayton, Georgia, where he had served as organist since 2007. Robert Wolfersteig is survived by his wife, Eloise, daughter Patricia Albritton, and granddaughter Kendall Albritton.

Here & There

The Church Music Association of America announces the release of *Gregorian Chant: A Guide*, by Dom Daniel Saulnier, newly published on the 1,000-year anniversary of the Solesmes monastery. The book covers the history, structure, theology, liturgical function, and spirituality of the core music of the Roman Rite. This translation by Edward Schaefer was first published in 2003 by Solesmes and went out of print. The CMAA has revived it as a means of educating a new generation of singers in the English-speaking world. It is widely regarded as the finest modern treatment of the subject.

Dom Daniel Saulnier is the master of Gregorian chant at the Solesmes monastery in France. His text incorporates the latest scholarship on this ancient tradition of music; paperback, 129 pp., \$12.00. For information: <www.musicasacra.com>.

GIA Publications announces new releases: *Pageant of Carols* (Ten carol settings for solo piano) by Fred Offutt (G-6858, 40 pp., \$24); *A Wreath of Carols for Christmastide* (Four organ solos based on tunes of the season), by Bernard Wayne Sanders (G-7278, 16 pp., \$16); *Tidings of Comfort and Joy* (Christmas carols for flute and keyboard), by Clark Kimberling (G-7749, 40 pp., \$21). For information: <www.giamusic.com>.

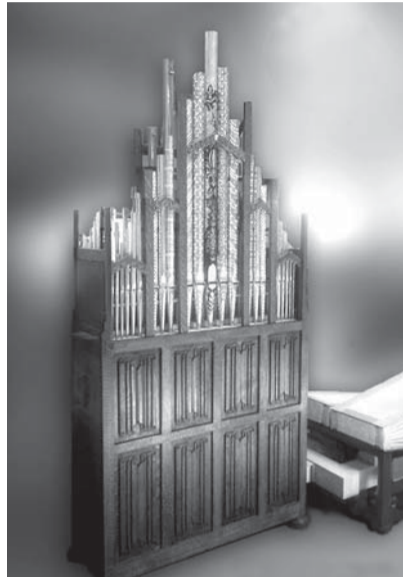
The National Association of Pastoral Musicians (NPM) has posted on its website recordings of chants <www.npm.org/Chants/index.html> that will be found in the new English-language edition of *The Roman Missal*. The texts and musical settings are provided for study purposes in preparation for the implementation of the new Missal on the First Sunday of Advent, November 27, 2011. For each sung part of the Mass, one will find a recording in MP3 format and a PDF of the text with musical notation.

Oxford University Press announces the release of *Oxford Service Music for Organ*, edited by Anne Marsden Thomas; manuals only, books 1–3; manuals and pedals, books 1–3; \$16.95 each. Repertoire spans the 16th to the 20th century, with some new pieces written for the collection. For information: <www.edition-peters.com>.

Regent Records announces the release of *Christmas from Winchester*, with the Winchester Cathedral Choir directed by Andrew Lumsden; Simon Bell, organ;

and Frances Kelly, harp (REGCD350). The program includes works by Ledger, Chilcott, Davies, Willcocks, Lumsden, Pettman, Britten (*A Ceremony of Carols*), Hollins, Lauridsen, Wood, Rutter, Darke, Gardner, and Edmundson. For information: <www.regentrecords.com>.

Subito Music Corporation announces new choral releases by Dan Locklair: *Arise in Beauty*, anthem for SATB chorus and organ; *Love Came Down at Christmas*, anthem for SATB chorus, a cappella; and *The Spacious Firmament*, anthem for SATB double chorus, a cappella. Subito also announces the release of a new work for organ by James Lee III: *Ascend the Mountain "A Walk with Dr. King."* For information: 973/857-3440; <www.subitomusic.com>.



Hupalo & Repasky Tudor organ

The new Tudor-style organ by **Hupalo & Repasky Pipe Organs, LLC** of San Leandro, California, was featured in a recital by Robert Huw Morgan at Stanford Memorial Church on September 24. The new five-rank, one-manual instrument is tuned in Pythagorean temperament, and features an oak case, hand-carved linen fold panels, and façade pipes gilded and *en grisaille*.

The program included works by British composers: Elgar, *Sonata in G*; Preston, *Benedictus Sit Deus Pater*; Rhys, *Mass for Trinity Sunday*. The Elgar sonata was performed on Stanford's 1901 Murray M. Harris organ. For information: 510/483-6905; <http://hupalorepasky.com>.



Smolny Cathedral concert hall, St. Petersburg, Russia

Johannus has installed a Monarke Präludium, with a loudspeaker façade especially designed for the building, in Smolny (Resurrection) Cathedral concert hall in St. Petersburg, Russia. The organ has 47 voices, 62 ranks and a 24.2 audio system. The façade is suspended at a height of 32 meters. The 83-meter-high cruciform church in blue, white, and gold was built by Bartolomeo Rastrelli by order of Tsarina Elizabeth. The building became the Bolshevik headquarters after the Russian Revolution. Now it plays host to classical concerts (choir, organ, orchestra), and has a seating capacity of 800. For information: <www.johannus.com>.

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In the wind . . .

by John Bishop



The upper class

I'm thinking about virtuosity these days. Last Tuesday, October 10, the *New York Times* published a tribute to Joan Sutherland following her death on the 8th. That day (noted as 10-10-10) happened to be my mother's birthday and I enjoyed the coincidence as I remembered a family episode from the late 1960s. My parents are great music lovers and the instrument of choice when I was a young teenager was the then cutting-edge KLH stereo with amplifier and turntable in one sleek little unit and separate speakers. It seemed super-modern in those days of the console hi-fi built in the shape of a credenza. My father, an Episcopal priest, had a routine of closing himself into the living room on Saturday nights with a little analog typewriter on a card table and writing his sermon to the Saturday night live broadcasts of the Boston Symphony Orchestra hosted by Richard L. Kaye on WCRB, 102.5 FM.

Joan

My mother was devoted to recordings by Joan Sutherland as confirmed by the Winchester, Massachusetts police department. When our house was burglarized, mother was asked over the phone if she could identify the stereo. Not being much of techno-wiz, all she could say was she knew there was a Joan Sutherland record on the turntable. Good enough to reclaim the prized machine.

The piece in Tuesday's *Times*, written by the paper's long-time astute and influential music critic Anthony Tommasini, shared story after story of triumphant debuts, thunderous ovations, immense technical facility, monumental stage presence (in every sense of the word), and a flexibility of stylistic intuition and pure ability that allowed this one artist to be revered as perhaps the greatest living interpreter and presenter of the operatic roles of Handel and Wagner—two musical worlds that are afterworlds apart.

Miss Sutherland was also humbly self-deprecating, referring to her figure in her autobiography as flat in the bust but wide in the rib cage. Tommasini quoted her as saying that certain dresses "could make her look like a large column walking about the stage."

The supremacy of youth

I had a brief personal contact with her. When I was an undergraduate organ major at Oberlin, I was, naturally enough, accompanist to a gaggle of singers. Joan Sutherland was to give a recital in Akron, about two hours away, and I rented a car from the college fleet to haul a bunch to hear her. We had terrific seats very close to the stage so my youthfully discerning and supremely knowledgeable companions could witness every tic. I don't remember what she sang or who was the accompanist, but I sure do remember that, inspired by a couple little bubbles we heard in the Diva's voice, one of my flock greeted her in the receiving line asking if she had a cold.

Another lovely moment with virtuosi in my Oberlin career was the morning after the long-awaited artist recital when Itzhak Perlman sat in the student lounge

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chatting with the students. A lot of classes were cut that morning. I'll not forget his bright smile and twinkling eyes as he casually shared thoughts about music-making while drinking vending-machine coffee.

Re-creation as recreation

Vladimir Horowitz was one of the greatest virtuosos of the twentieth century, and while I never had an opportunity to hear him in live performance, I've seen and heard plenty on television and recordings. He was inspiring to watch. His posture had his face close to the keyboard and his hands were pure magic and mystery. The piano was made a chameleon with a range of tones as great as any hundred-knob organ. Of virtuosity, Mr. Horowitz wrote,

In order to become a truly re-creative performer, and not merely an instrumental wizard, one needs three ingredients in equal measure: a trained, disciplined mind, full of imagination; a free and giving heart; and a *Gradus ad Parnassum* command of instrumental skill. Few musicians ever reach artistic heights with these three ingredients evenly balanced. This is what I have been striving for all my life.

I love the use of the word *re-creative*, implying that once the music is created by the composer, the performer with free and giving heart can re-create the music. Earlier in the same quotation, Horowitz writes,

Classical, Romantic, Modern, Neo-Romantic! These labels may be convenient for musicologists, but they have nothing to do with composing or performing... All music is the expression of feelings, and feelings do not change over the centuries... Purists would have us believe that music from the so-called Classical period should be performed with emotional restraint, while so-called Romantic music should be played with emotional freedom. Such advice has often resulted in exaggeration: overindulgent, uncontrolled performances of Romantic music, and dry, sterile, dull performance of Classical music.

The notation of a composer is a mere skeleton that the performer must endow with flesh and blood, so that the music comes to life and speaks to an audience. The belief that going back to an *Urtext* will ensure a convincing performance is an illusion. An audience does not respond to intellectual concepts, only to the communication of feelings.

He speaks directly to the conundrum inspired by concepts like Historically Informed Performance. It's essential to play music with deep knowledge of the practices of the times in which it was created, but never at the expense of the "communication of feelings"—the imparting of depth and delight to the listener. To any listener.

Biggsy

As a teenager growing up in the Boston area, I had quite a few opportunities to hear E. Power Biggs play recitals, especially on the beautiful Flentrop organ that he had installed in the hall formerly known as the Busch-Reisinger Museum (now called Busch Hall), a reverberant stone space on the campus of Harvard University. That organ was perhaps best known then (and still is today?) for the series of recordings, *E. Power Biggs Plays Bach Organ Favorites*, a fabulously successful series of recordings that gave both organ aficionados and professionals a new perspective on the music of Bach. I never questioned it then, and the group of organists I traveled with didn't talk much about Virgil Fox except as some decadent music killer. Of course, now I realize that those two artists represented two wildly divergent points of view, both valid and both influential.

In his book *Pulling Out All the Stops*, Craig Whitney, former senior editor of the *New York Times*, presented an eloquent history of the relationship-feud-competition between Biggs and Fox. It continues telling the story of the twentieth-century American pipe organ by chronicling the lives and careers of Ernest Skinner, G. Donald Harrison, and Charles Fisk—a great read that still makes a terrific Christmas gift for anyone you know who's interested in the organ.

In the fall of my freshman year at Oberlin, the new Flentrop organ in Warner Concert Hall was dedicated with a recital played by Marie-Claire Alain. A galaxy of stars of the organ world were there for an exciting weekend of discussions, lectures, and concerts, and I was fortunate to be chosen with a classmate to give Biggs and his wife Peggy a tour of the conservatory building and its organs. It was thrilling to spend that time with them, and while Biggs's arthritis meant he was not up to playing, he had us demonstrate practice organs for him. We ended the evening sharing beers.

My girlfriend at the time was still in high school in Winchester. She didn't believe my story, so went to meet Biggs at a record signing at the Harvard Coop, and Biggs corroborated for me: "Oh yes, he was the bearded one." (I've had the beard since high school—it's never been off.)

Yo-Yo

In the panoply of living virtuosos, perhaps none is more esteemed and admired than Yo-Yo Ma. He took the world by storm as a very young man, playing all the important literature the world across. The rich tone he produces from the instruments he plays warms the heart and feeds the soul, and his mature collaborations with other musicians have proven his versatility and inquisitiveness. And I'll not soon forget his self-deprecation made public in his appearance on *Ses-*

me Street. The cool-dude, dark-shades, saxophone-playing Muppet, Hoots the Owl, greeted the great musician, "Yo, Yo-Yo Ma, ma man!" Wonderful.

A few minutes ago I took you to Winchester, Massachusetts, where my father was rector of the Parish of the Epiphany, a thriving and dynamic place with a wonderful music program and an organ built by C.B. Fisk. It happened that Yo-Yo Ma and his family lived in town. His wife was a Sunday School teacher and his children were part of the place. He asked my father for an appointment at which he asked if he would be allowed to play in the church on Christmas Eve. Dad responded showing the respect for church musicians that has so inspired me, "You'll need to speak with Larry, the organist. Planning music here is his responsibility." Larry Berry did not have to consider for very long.

Dad remembers that as he and the other clergy were robing for that special Christmas Eve service, a couple obviously unfamiliar with the familiar knocked on the obscure back door that opened into the clergy robing room. "Is this where the concert is?" asked the boor. One of the clergy replied, "Actually, we're celebrating a birth here tonight."

Yo-Yo Ma also appeared a couple times to play for the children's Sunday morning chapel service, to the amazement and excitement of the Sunday School teachers. I was not present for any of those experi-

ences, but I'm still touched by the humility that would lead such a great artist to make such a gift.

Jimmy

Wendy and I have seats at Symphony Hall for the "Thursday A" series of the Boston Symphony Orchestra. James Levine has been music director of that great band since the retirement of the organ-deploring Seiji Ozawa, and we've been treated to some of the most extraordinary music making since "Jimmy" came to town. His programming is innovative and imaginative, and his rapport with the orchestra is obvious and thrilling. Our seats are in a balcony above stage right, so every time he turns to the concertmaster we feel we can hear everything he says—he's talking and singing all the time as he conducts. His consummate musicianship is communicated with the musicians of the orchestra, and through them to the audience. There's something very special about the sound of Levine's music. Mr. Levine is well known for the admiration his collaborators feel for him, made abundantly clear in the up-close interviews of Metropolitan Opera stars during the HD-simulcasts of the Met's performances.

A pure example of Levine's facility happened on Saturday, October 9. That afternoon at 1:00 he led the Met's performance of Wagner's *Das Rheingold* and flew to Boston in time to lead the

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BSO and Tanglewood Festival Chorus in Mahler's *Resurrection* Symphony at 8:00. Holy cow! And this from a man who missed much of last season because of serious illness. Hey Jimmy, what do you want to do tomorrow?

There's nothing to it

The thing about virtuosity is that it takes infinite effort to make it look easy. And when it can look easy it sounds good. A student musician might tackle a great masterwork and exult that he "got through it" when the performance was finally over. "Getting through it" is not the apex of the musical or artistic experience.

I think it's correct to say that a virtuoso is born. Unless one is endowed with particular gifts, one cannot become a virtuoso. But he who is born with those gifts and doesn't embrace them by dedicating his life to nurturing and developing them squanders what he has been given. The musician who plays scales and arpeggios by the hour achieves the appearance of effortlessness. The musician whose power of thought, concentration, and memory allows him to absorb and recall countless dizzying scores achieves the ability to knock off performances of multiple masterworks in a single day. Have you ever stopped to wonder at the spectacle of the great performer having to "cancel due to illness," only to be replaced at the last minute by an artist who dashes across the country, roars from the airport to the concert hall, combs his hair, washes his hands, and walks on stage to play a concerto with a strange conductor, a strange orchestra, and a strange piano? There's nothing to it.

§

I feel privileged that my work brings me in contact with some of our greatest instruments and therefore, some of our greatest players. These thoughts on virtuosity are fed by the many thrilling moments I've had chatting with a great player at the console of a legendary organ. He draws a stop or pushes a piston and rattles off a passage, tries it on another combination, tries it with different phrasing or inflection. His conversation reveals that he is always thinking, always questioning, always searching for the actual essence of the music. There's a depth of understanding of the relationship between the instrument and the acoustics of the room, between the intentions of the composer of the will of the re-creative performer.

Wendy and I have just gotten back to our sublet apartment in Manhattan's Greenwich Village. This afternoon we heard Ken Cowan play the dedicatory recital of the large new Schoenstein organ at St. James' Episcopal Church on Madison Avenue at 71st Street. There was a large-screen video monitor set up on the chancel steps showing Ken's work at the console with three different angles. There's a great debate about whether or not this detracts from the experience. I love it. The organ is alone in its concealment of its players. Excepting the relatively few concert venues where the console is placed on the stage, most organists are completely hidden from view when they play. The extreme is the organ with Rückpositiv in a rear gallery. (I remember one concert where the organist was sitting on the bench before the doors were opened and announced

he was about to start by playing a simple chord on a Principal. The audience never even laid eyes on him before he started. I can understand the desire to allow the music to speak for itself, but isn't the performance of music a human endeavor and a human achievement?)

It's great fun to watch an artist like Ken work the console, and seeing it on a clear screen adds greatly to the experience in my opinion. And of course, if you don't like it, you don't have to watch! The orchestration of Ken's playing is the point. And of course, the Schoenstein organ is symphonic in design and intention—a great marriage between artist and instrument. It was a wonderful concert—fascinating programming and great artistry in a beautiful church building.

§

This little string of remembrances, inspired by Joan Sutherland's obituary, seems to be about the humanness of music-making. Some great musicians are haughty and unapproachable. I was once eating in a restaurant at the same time (not the same table) as Lorin Maazel, then conductor of the Cleveland Orchestra. He stood out because he stood up—when the waiter was ready to take his order he stood and announced the orders of everyone in his party. I don't know if they knew beforehand what they would be eating. It seemed to me to be the performance of "a very great man." I doubt he would have graced the Sunday School class of a suburban Episcopal church.

When a great virtuoso connects with the audience as a human being everyone learns a lot. As Horowitz said, it's about communicating feelings. ■

On Teaching

by Gavin Black



Boëllmann Suite Gothique Part 3: Menuet Gothique

This month's column focuses on the *Menuet Gothique*, the second movement of Boëllmann's *Suite Gothique*.

The *Menuet Gothique* is an extraordinarily tuneful piece of music. It has always been right at the top of my list of pieces which, when I am teaching them or otherwise have them on my mind, tend to run through my head as I am walking along the street or relaxing. I believe that this—although it is just a subjective

reaction on my part—provides a clue about some effective ways to practice the piece, as I will discuss below. I will start out, however, with a few thoughts about the overall shape and structure of the *Menuet*.

Structure

The form of the piece starts out as that of a classic minuet. That is, it is in triple time, neither very fast nor very slow, and it begins with two phrases, each of which is repeated. (In this piece, the first time through a phrase and its "repeat" are not identical, but I am treating them as identical for this brief analysis. I will also discuss this below.) The lengths of the two phrases are in a traditional, classic proportion: the first phrase eight measures, the second sixteen. Furthermore, the opening of the second phrase is a variant of the second half of the opening phrase, or perhaps a kind of answer to it. This way of linking the two halves of a binary keyboard dance—minuet or any other—was common at least from the time of Froberger, that is, from the mid-seventeenth century.

The next section of the piece—beginning with the upbeat to m. 49—continues the classical minuet structure, at least at first. Since it is in the same triple time, but presents different thematic material, it has the feeling of the traditional trio section of the classic "minuet and trio" form. (This was a form in which one minuet was followed by another, which in turn was followed by a literal repeat of the first minuet. This was one solution to the issue—always present in music—of the balance between contrast and continuity, or between the familiar and the new. Typical examples of a minuet and trio can be found, for example, in the first "French Suite" or the fourth "English Suite" of Bach. And this form was commonly used in the Classical period, in symphonies and other orchestral music as well as in keyboard music. Because the third section in this form is exactly the same as the first, it can also be thought of as a rondo or ritornello form.) The section beginning at m. 49, which I am considering evocative of the "trio" of the minuet and trio form, opens with another eight-bar phrase, which is, like the opening phrase of the piece, then repeated. This in turn is followed by a new eight-bar phrase. According to the model that we are developing, that is, according to the way that phrases have been dealt with in the piece so far, this phrase—mm. 65–72—should also be repeated. If Boëllmann had repeated these measures and then directed the player to return to the beginning and play to measure 48, ending the piece there, then the whole work would have been in the most traditional, old-fashioned, minuet and trio form.

(I suspect that the classic structure of the beginning of this piece, something not by any means found in all minuets written in the late nineteenth century, reflects the composer's intention to write a piece that deserves to be called "Gothique". Of course, the minuet was a Baroque rather than Gothic form, but this is, at least at the beginning, an old-fashioned piece, evocative of old-fashioned style.)

However, Boëllmann does not repeat the second half of the "trio" or return to the beginning just yet. Instead of the repeat of mm. 65–72, the composer gives us new material loosely based on what has come just before it. The next 40 or

so measures of the piece consist of material derived from what I am considering the "trio" section, interrupted occasionally—three times—by short bursts of material derived from the opening theme. This also makes a sort of rondo or ritornello form. It sets up a final return of the opening theme, without the repeats that characterized its appearance in mm. 1–48, but otherwise essentially the same. This "da capo"—mm. 113–136—brings the piece to a close.

(To me the penultimate section of this piece, mm. 73–110, is strangely reminiscent of the middle section of the fugue from Bach's *Prelude and Fugue in E Minor*, BWV 548. In that [much longer] section, rather free-sounding passagework is also occasionally interrupted by brief, almost abrupt-sounding, statements of the opening theme.)

The passages that I have been calling "repeats" are, as I suggested above, not actually identical to the passages being repeated (or, so to speak, not quite repeated). They differ in the following ways: the bass lines migrate from manuals to pedal, or vice versa; the right hand parts, bearing the treble melodies, change octaves; and left hand parts, essentially doubling the right hand in octaves, come and go. Meanwhile, the treble melodies and the bass lines remain, as far as the note patterns are concerned—octaves aside—identical. These note changes on the repeats are accompanied by changes in the suggested registrations, and all of the changes work in sync with one another. The phrases in which the treble is higher, the bass is in the pedals, and the texture is thicker are also the passages in which the registrations are louder, that is *Grande Orgue* with couplers, marked *ff*. The manuals-only phrases—treble lower, texture thinner—are marked to be played on the *Récit*, *p* or *pp*. Either the changes in registration alone or the changes in the note picture alone would create a noticeable *forte/piano* contrast in the repeats. Together they reinforce one another and make that contrast stronger. To me it makes sense to think of the changes in the note picture in these repeats to be a change in registration rather than a change in the music. I am pretty sure that listeners hear it that way.

Tunefulness

The tunefulness of this piece derives from two things, I believe. First of all, the melody in the upper voice is memorable and easy to sing or hum or whistle. It is a tune that would probably make a good hymn (more so, I would say, than the melody of the first movement of the suite, even though that movement is marked "Choral"). Second, the bass line is—like a quintessential continuo line from the late Baroque, say of Handel or Telemann—a line that combines convincing melodic direction with strong unambiguous underlining of the harmony. It is a line that exists to support and bring out the melodic strength of the upper voice. In this respect it also resembles the bass line of many hymns, though it covers a much wider range. Also, the piece is—except for the interaction between the treble and the bass, and that only in parts of the piece—unambiguously non-contrapuntal. The inner voices are important, but their importance is in the way that they provide harmonic support for primarily the melody and secondarily the bass line, and in the ways that they influence volume through the changes in texture

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Example 1



Example 2



Example 3



described above. There is no moment in this piece when the listener's attention is meant to focus primarily on an inner voice or when that attention is meant to perform the feat of dividing itself among several voices in a way that shortchanges none of them. There is always a principal melody, and, with the exception of a couple of measures around m. 78, it is always in the top voice.

Practicing

This suggests a starting point for practicing the piece. The equivalent for this piece to playing and learning separate voices in a contrapuntal work is first to play and learn the soprano melody. That is, by playing it all by itself, without the rest of the right hand part: playing it as naturally and easily as possible, letting it become second nature, a tune that will go through your head when you least expect it. For this purpose the repeats, with changed octaves and thicker texture, don't matter. The next step is to practice the bass line, in the left hand, enough to get comfortable with it, and then put the bass and the melody together, still without the inner-voice chords. This is a straightforward enough procedure that it doesn't really need a formal protocol, but if it had one, it might look like this:

- 1) play the melody from mm. 1–8 a dozen times
- 2) do the same with the melody from mm. 17–32
- 3) play the left-hand part from mm. 1–8 a dozen times
- 4) do the same with the left hand part from mm. 17–32
- 5) put #1 and #3 together about a dozen times
- 6) put #2 and #4 together about a dozen times

(Then do the same thing with any other measures where new material is introduced, such as mm. 49–52 or 73–78.)

The purpose of this is the same as that of practicing each voice in a fugue and then putting those voices together in pairs. It is to get the ears to follow the most important melodic and rhythmic elements of the piece so naturally, so instinctively, so strongly, that it will be nearly impossible not to bring those elements out convincingly in performance, even when the complication of playing all the notes is added back in.

Articulation

At this stage it is time to think about the meaning of the various indications for articulation given by the composer. Such signs are almost entirely absent from both the first and the last movements of the *Suite Gothique*. They are found throughout the third movement, the *Prière à Notre-Dame*, but only to do one thing, namely to delineate long phrases with slurs. In this movement, articulation is used at several levels. First of all, the entire piece is marked *non-legato*. That is, the marking occurs at the very beginning and is never contradicted. Non-legato articulation is the context for the whole piece. However, within that context, a certain number of notes are marked either with slurs or with staccato dots. The vast majority of the slurs

are written over two-note groupings, the first two quarter-notes of a measure. This happens in the quarter-note bass line at the beginning (Example 1). And in the treble elsewhere (Example 2).

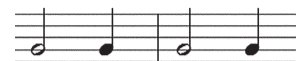
Staccato dots are used mostly in two of the ways shown in the examples above: either on a third beat quarter-note following a pair of slurred quarter-notes or in the four-beat eighth-note upbeat pat-

tern that is characteristic of what I have been calling the trio sections.

What is the purpose of all this articulation? Of course it is not particularly ambiguous what it means. The slurs mean real, perhaps even overlapping, legato; the dots mean very short notes, perhaps as short as they can be without losing pitch sense and sonority. Non-legato, which would seem to apply to notes that have neither of the other markings, is somewhere in between. There can be, within the meaning of the terms, some variation in legato and staccato and a lot of variation in non-legato. However, what is it all in aid of? This is a question that does not ever necessarily have—or require—an answer. But if it does have an answer, that answer might help the student/performer make specific decisions about how to carry out the articulations, and might make it easier for those articulations to come out sounding natural and convincing. I suspect that in this case there is an answer or two to that kind of question.

The slurs over pairs of quarter-notes sometimes occur when the rest of the notes in the texture are half-notes (Example 3) and otherwise occur, when they are in the treble as in Example 2 above, in such a way as to join a second beat to a downbeat and emphasize that downbeat. Both of these uses of the slur seem to be designed to create or to bring out the kind of *lilt* associated with the minuet.

This is a triple-meter rhythm that is better represented by this:



than by this:



I would say that interpreting these slurs as saying “feel and express a lilt” rather than as anything more technical than that would be the best guide to playing them naturally and flexibly.

When the bass line moves to the pedal, beginning in m. 8 and then throughout, the articulation marks are absent. There are no articulation marks anywhere in the pedal part. Does this mean that the bass line should not express the same articulation when it is in the pedal that it has when it is in the left hand? Or does it mean that the composer has assumed that the player will take the articulation given in the left hand as a guide for how that line is meant to be played? I am not sure that it is possible to decide this by rigorous logic. To me the second possibility makes more artistic sense. The concept that I outlined above—articulation in service of the minuet-like lilt—can guide the ears and feet in shaping the pedal line. That is, the specifics of legato and staccato—how much overlap, or how

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Viola da Gamba	8	Principal	4	Octave	4
Principal	4	Open Flute	4	Trombone	16
Chimney Flute	4	Nazard	2 2/3	Trumpet	8
Twelfth	2 2/3	Fifteenth	2		
Fifteenth	2	Tierce	13/5	Temperament: Kellner	
Seventeenth	1 3/5	Mixture III	1		
Mounted Cornet IV	4	Bassoon	16		
Fourniture IV	1 1/3	Trumpet	8		
Trumpet	8	Hautbois	8		
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short certain notes can be or need to be to get the right effect—will be different with the deeper sounds of the pedal, but the concept can be the same.

Fingering and pedaling

When it comes to the practical side of working on this movement—that is, working out fingerings and pedalings—the (practical) truth is that the overall non-legato articulation creates great flexibility and choice. It makes things just plain easier than they would be if the long chains of chords had to be played legato. Legato in that case would have to mean legato as to non-repeated notes, with the many repeated notes as close to legato as possible. This would be entirely doable, with lots of substitution: there would not be a lot of different ways to do it. As it is, planning on an overall non-legato, each player can pretty much look at each chord separately and decide what fingering fits that chord shape the most comfortably. As usual, hand position is the main guide. Then non-legato transitions from one chord to another can be made in a way that is physically comfortable.

There are two important things to remember about this process. First, non-legato passages, whether single-note lines or chords, end up sounding more natural, closer to *cantabile*, less choppy, the more comfortable and relaxed the hands and feet are. This is because choppiness and a lack of cantabile are caused not by space between notes but by choppy releases and physically tense attacks. The second thing concerns the physical or technical act of putting spaces between notes or chords. If the player, having worked out a fingering or pedaling, practices at first with so much space between notes that it is easy—blissfully, unambiguously easy—to move from one note to the next, then, when those fingering or pedaling patterns are well learned, it will never be difficult to reduce the amount of space between the notes.

In the case of this *Menuet*, the act of playing the simple treble melody until it is a familiar old friend—as suggested above—will guide your ears in shaping the articulation in a way that expresses the lilting minuet-like feeling of the piece. The act of practicing the notes and chords without, at first, trying to make them anything other than very detached will create the physical, technical basis for projecting that feeling when playing all of the notes.

Next month we will look at the *Prière à Notre-Dame*. In the case of that movement, the major technical concern is indeed the shaping of long legato lines, some with one note at a time, some with more complicated textures, and therefore with more involved fingering problems. ■

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Music for voices and organ

by James McCray

The anchor: general anthems

It is proof of high culture to say the greatest matters in the simplest way.
—Ralph Waldo Emerson

Architect Louis Sullivan said that “form follows function.” For church choir directors, it is the general anthem (form) that most often functions as the weekly contribution to worship services throughout America. If directors review their repertoire selections from the past twelve months, and identify the genre of

music chosen, in most situations they will find that their unabashed musical anchor is the general anthem. These standard works have texts based on Psalms, poetry, and other similar writing, and are adaptable to most Christian worship services, especially Protestant. Instead of relating directly to the specific message of the day as determined by the lectionary, musicians have come to rely on a more general message. These texts and music are emblematic of the values that shape the lives of the congregations.

An anthem is a single-movement choral work that evolved in the late sixteenth century as a development from the Latin motet. Erik Routley, the religious historian and author, suggests that anthems are “designed to comment topically as it were, on the worship, providing a scriptural bridge between the words of the service and common life for people whose common life was entirely ruled by the church seasons.” These first anthems were composed by Tallis and Tye when the religious changes in England dictated that there should be music with English rather than Latin texts. In the early days texts were to come from the Scriptures, but today an anthem text may come from a wide variety of sources. This relaxing of text source has been a contributing factor to the increased use of “general” anthems. It should be noted, however, that church bulletins rarely identify text sources, and directors may want to consider doing that in the future. This will bring the music chosen into a greater focus within the service.

Church choral libraries are filled with musical works that are usually four to eight pages in length, accompanied, and set to texts of praise, strength, love, or other similar characteristic that is general in nature. These universal messages shed insight while bringing a feeling of inspiration through the music. They can be used most times of the year, especially in the weeks after Pentecost, which typically last almost six months of the year. Furthermore, in more specific seasons of the year, such as Lent, a general anthem usually fits comfortably into the service.

It has been said that “God speaks to us through His or Her Holy Spirit.” The chancel choir most often speaks to its congregation through the general anthem. The reviews this month feature that form and are a mixture of Scriptural and non-Scriptural texts.

Ambassadors for Christ, Austin Lovelace. SAB and keyboard, GIA Publications, G-6013, \$1.40 (E).

This setting, based on Second Corinthians 5:20, has five short verses but none use a full three-part choral texture. This primarily unison setting is sung above an easy keyboard part that is on two staves.

The Kingdom of God, Robert J. Powell. SATB and organ, Paraclete Press, PPM 01035, \$1.60 (E).

This through-composed anthem has some unison passages; when in parts, it moves syllabically, usually with similar rhythms. It is a very functional general anthem that keeps the emphasis on the text. The organ part is on two staves and is not soloistic, often doubling the voice lines.

Come, Now Is the Time to Worship, Arnold B. Sherman. SATB and keyboard with optional 3–5 handbells and rhythm instruments, Hope Publishing Co., C 5539, \$2.05 (M).

The keyboard part is very busy with running eighth-notes in the right hand; later these transfer to the left hand as pulsating octave pedal tones. The choral parts, on two staves, are syllabic, chordal, and have similar rhythms throughout. Additional instrumental parts are available from the publisher; they are not indicated in the choral score.

O Come to the House of the Lord, Roy Hopp. SATB and organ, Augsburg Fortress, 978-0-8066-9816, \$1.60 (M).

This fast and happy anthem dances along rhythmically in 6/8, then later more slowly as an unaccompanied contrast. The organ part is on two staves and helps drive the music. Each of the three sections begins with the text of the title, then continues with additional texts “to sing, to repent, and to receive help.” A delightful setting.

His Eye Is on the Sparrow, Robert Moore. SSATBB and organ, GIA Publications, G-6834, \$1.50 (M-).

Although listed SSATBB, the amount of actual divisi is very limited. After an eight-measure organ introduction, the keyboard part only doubles the voices and there is no separate music for it. The expressive choral harmony moves through frequent tempo and dynamic changes. The music is sensitive and by doubling the choral parts will be suitable for most church choirs.

Blessed Are the Peacemakers, Anne Krentz Organ. SATB and piano, Augsburg Fortress, 978-0-8306-6434-3, \$1.75 (M).

Using Matthew 5:0 as its foundation, the composer begins the setting with a four-part, accompanied setting of the text *Dona nobis pacem*; that Latin phrase is then inserted between various phrases of the title phrase. The keyboard part is busy but not difficult, and has short interlude passages between the title and Latin statements. The anthem closes with a quiet plea for peace.

Proclamation of Praise, Lloyd Larson. SATB and keyboard with optional brass and percussion, Harold Flammer Music of Shawnee Press, 35027077, \$1.80 (M).

This majestic setting has two sections. The opening is a bravura-type style with bold, regal chords that later dissolve into a flowing background. After returning to the opening material, the music changes to a bold arrangement of the popular hymn, “O God Our Help in Ages Past.” The brass and percussion parts are available as 35037078. This is a sure winner that will be used many times, and is highly recommended.

Let Praise Resound, Earlene Rentz. SATB and piano, MorningStar Music Publishers, MSM 50-3067, \$1.70 (M).

In ABA format, the outer two A sections are set in a joyful, bouncy 6/8 meter. The contrasting B section is slower in tempo and rhythmic drive. There are some brief chords, but generally the choral parts are diatonic with the same rhythms. The keyboard accompaniment is not difficult and adds to the robust spirit of the music.

Blessed, Paul Weber. SATB or unison choir and organ with optional assembly, MorningStar Music Publishers, MSM-50-0565, \$1.70 (E).

Based on Matthew 5:3, this setting is all in unison until the last section, which has some divisi. The organ often has long notes that serve as an anchor for the choir, which sings melismas on the text “blessed”. The back two pages have music for the congregation and they sing throughout the entire anthem.

New Recordings

Krazy 'Bout Kotschmar! Thomas Heywood. Pro Organo CD 7236, \$17.98 plus shipping; <www.ProOrgano.com>.

Polonaise (from *Lyric Scenes to Eugene Onégin*), Tchaikovsky; *Passacaglia and Fugue in C Minor*, BWV 582, J. S. Bach; *Marche Moderne*, op. 2, Lemare; *Lyric Suite*, op. 54, Grieg; *Rondo* (from *Horn Concerto No. 4*, K. 495), Mozart; *First Sonata*, op. 42, Guilman; and *Tritsch-Tratsch-Polka*, op. 214, Johann Strauss, Jr. Except for the Lemare, all works were transcribed or arranged by Thomas Heywood.


The masterful playing on this recording brings out the best features of the famous Kotschmar organ at Merrill Auditorium in Portland, Maine. The artist highlights themes and achieves orchestral effects through the fluent use of multiple enclosed divisions and fast, effortless manual changes. One finds only a few stark contrasts of registration called for in the music; rather, Heywood excels at smooth crescendi and decrescendi through both registration and the swell boxes. Only occasionally did I experience the seasick feeling one finds with lesser players trying to do this. Heywood conveys a good sense of texture and, other than in the Guilman, generally maintains a light effect with plenty of bounce.

Of course, none of this would be possible without such a superb “orchestral” instrument with plenty of tonal resources. Located in the municipal auditorium, the 101-rank Austin organ boasts numerous 8’ stops. This allows Heywood to employ a variety of luscious string sounds, characteristic solo and chorus reeds, and a wonderful orchestral flute to give the impression of a well-appointed orchestra. Although it nicely bolsters a full-organ sound, the Great Mixture added in 2003 seems to break the illusion of a full orchestra in some works. The organ has several enclosed divisions, with Antiphonal and Echo located above the auditorium. On the recording, I was unaware of the location of these divisions, but rather got the sense of a well-unified symphonic effect with good orchestration.

Tchaikovsky’s *Polonaise* opens the CD with great dignity and energy. The transcription remains faithful to the symphonic score, while giving a sense of instrumental groupings and nuance. In those few places where the orchestral texture exceeds human ability, one hardly notices when Heywood eliminates a musical idea. The contrasting soft section, for instance, presents four things going on at once, each desiring a separate division (a string texture, melody, countermelody, and a bass line). In these passages, Heywood depends upon the perception of a well-established string texture and drops it for one measure to emphasize a countermelody—one gets the impression that the strings continue. In the contrasting quiet sections, the wispy string parts are particularly convincing. As expected, Heywood interjects reeds on a separate manual to emphasize brass entrances at choice points.

These days, one rarely finds recordings of Bach on an instrument so ill-suited for a period Baroque performance. Due to modern scholarship, and recordings performed on fine Baroque and neo-Baroque instruments, listeners expect the timbres and registrations Bach may have known. Furthermore, a knowledgeable audience would rightly expect a recently trained artist to use up-to-date historical performance techniques. Sensitive to the instrument, in contrast, Heywood brings a serious new reading to Bach’s *Passacaglia* in full-blown symphonic fashion—he employs all the techniques, registrations, and expression of a masterful orchestral arranger. Instrumental groupings and solos highlight the textures implied by the music, including some echo and antiphonal effects that had never occurred to me. Whenever possible, Heywood splits the hands between keyboards to highlight countermelodies; in other places he em-

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ploys thumbing and even double thumbing onto other manuals. In Variation 15, he plucks out the passacaglia theme from the arpeggios by jumping on a separate manual for each separate sixteenth note of the theme—a difficult feat. Through the use of registral crescendi and decrescendi as well as the multiple enclosed divisions, Heywood makes the drama, shape, and emotions of the masterwork explicit. Like a Romantic conductor, Heywood uses rubato and the swell box to shape individual melodies, motives, and countermelodies. The fugue also takes advantage of numerous localized manual changes, in addition to clearly contrasting articulation, to bring out subjects and countersubjects. In some places, he simply re-orchestrates the work: in the E-flat area with two-voice counterpoint, Heywood moves the left-hand part to the pedal and invents an unobtrusive left-hand part for textural effect. According to the program notes, he reportedly uses double thumbing in the F-minor passage later in the movement to keep the themes consistent. In sum, Heywood utilizes all the resources of the early-twentieth-century performance practice associated with the organ, rather than the performance practice associated with the literature. This may offend some scholars, but I think it would thrill most audiences. I initially doubted the choice of recording Bach's *Passacaglia* on the Kotzschmar organ; and, having an early-music performance-practice attitude and reputation, I am loathe to admit in writing that Heywood's interpretation turns out to be one of the most compelling and remarkable performances and orchestrations of the *Passacaglia* I have heard in a long time.

Although composed for organ, Le-mare's *Marche Moderne* has the effect of a large symphonic overture. For this reason, it seems to fit well with the rest of the program. Furthermore, it is appropriate to include this great symphonic composer and arranger on a CD of transcriptions.

Grieg originally wrote the *Lyrical Suite* for piano in 1889–91 and then orchestrated four of the six movements in 1904. Working from the piano score, I aurally compared the orchestral version with Heywood's. Heywood follows the order of movements from the orchestra version, but also inserts a transcription of the piano "Scherzo" movement. (The CD doesn't contain the piano-only "Bell Ringing" movement.) The first movement, "Shepherd's Boy," features more color and clarity to the lines than does the orchestral version and has an especially nice effect of the organ's glockenspiel in lieu of the orchestra's harp (which can hardly be heard in the orchestral version). Heywood achieves a nice long-term buildup and release of emotional energy. The second movement, "Norwegian March," is effective with apparent differences in orchestral color between strings and brass ensembles, though the playful alternation between clarinet and oboe in the orchestral original is missing. The famous "Notturmo" movement is especially beautiful. Here, Heywood employs a variety of registrations to vary the timbre. He does not mimic the original orchestral sounds (alternating between different flutes, oboes, and violins), but chooses judiciously between different string combinations on the organ. The shaping of lines and orchestral crescendos are effectively handled with the swell box and registral crescendo. The organ arrangement of the "Scherzo" fourth movement imbues the piano original with much more color. In fact, Heywood emulates Grieg's style of orchestration in the B section quite convincingly, with the lyric melody echoed by and thrown between various woodwinds. (Grieg never orchestrated this movement.) The last movement, "March of the Trolls," has a truly impressive symphonic effect. As in the third movement, Heywood does not imitate Grieg's orchestration but uses the organ's own sounds to achieve the diversity of the original orchestration. The opening gesture, for instance, features a quick run on the reeds followed by pizzicato strings. This last movement is a stellar transcription on the great Kotzschmar organ, sure to enthrall all ages.

The last movement of Mozart's Horn Concerto is a straightforward and convincing transcription. A solo reed substitutes for the solo French horn and other horn parts, while the other hand and feet perform the string parts.

Heywood provides a solid reading of the Guilman first sonata, blending the organ version with the orchestrated version. The first movement follows the organ score fairly faithfully but enjoys many more hairpin swells on the swell box than indicated in the score. The second movement possesses a good lilt with a subtle but effective rubato and shading with swell boxes. Some changes from the organ score can be heard, such as a missing Clarinet on the Positif and passages marked for the Great manual placed in an enclosed division allowing for more expression. The use of the Vox Humana is especially nice in chordal passages. The famous third movement is solid and exciting. Several manual changes reflect the instrumentation of the orchestrated version. Towards the close at *Andante maestoso*, Heywood accents and adds the brass fanfares from the orchestrated version through manual changes. He also adopts the orchestral sweeps from the symphonic version to good effect.

The Strauss polka is just as fun on the organ as with the orchestra. Heywood maintains the lively texture and driving rhythm throughout, with interjections of brass. One misses the nearly constant tingling of percussion in the background, but overall Heywood's transcription is pretty amazing. As one comes to expect, Heywood has made masterful use of manual changes and swell boxes to highlight different divisions of the orchestra.

The ten-page booklet includes several pages of liner notes, a stoplist, and the performer's biography. Lacking an introduction to the works and composers, the notes focus on the notable aspects of Heywood's arrangement of the *Passacaglia* and the Guilman. I would have liked more detail on the other works.

This recording features a well-matched organ, artist, and program. The musical selections deserve multiple intense listenings but can also be used to convince your friends who only love symphonic music to switch to the organ. Highly recommended.

—Leon W. Couch III
Ithaca College

New Organ Music

Fantasy on "Marsh Chapel," Julian Wachner, ECS Publishing No. 5846. *Toccata, Adagio and Fugue*, Julian Wachner, ECS Publishing No. 5843.

With one look at either of these pieces, you realize that here is an unusually talented and exceptional composer, as well as a skillful performer. His talents extend far beyond the organ to include such divergent fields as opera, symphony, early music, choral, chamber music, and jazz.

I was particularly interested in the *Fantasy on "Marsh Chapel"* because, at age 20, Wachner succeeded my organ teacher and major professor, Max Miller, at Boston University's Marsh Chapel in 1990. The tune, named after Marsh Chapel and written by Max Miller, appears in the 1982 Episcopal hymnal and, although I believe it is not well known, it is delightful, with its irregular, but very singable rhythms and text by F. Bland Tucker.

The *Fantasy on "Marsh Chapel"* is a tour-de-force piece for a virtuoso performer. Dr. Wachner has written a loosely conceived set of variations with original bridges between the segments. He plays with the tune, changing it rhythmically as well as harmonically during the course of the music.

A soft one-measure introduction, which comes back later in the piece, brings us to the first statement of the theme, which is on 8', 4', 2½' in the right hand against parallel thirds played on strings with celeste in the left. The theme is complete and unaltered in its entirety before coming to a transition: staccato triplets with fragments inspired from the theme. This builds naturally to

the hymn tune in the pedal at a *mf* volume. The motion is faster here than at the first statement, but it becomes more frenetic with the right hand breaking into 32nds, often with eight, seven or six notes against two in the left, building to a *ff* statement of the first portion of the theme in octaves over large chords.

Suddenly, a break and a *Presto* (8' and 1½' on the Positiv) begins, the theme breaking up. The two-part texture brings the tune back in little snippets—changing keys several times—altering the rhythm, ever building until the theme re-enters in the pedal. But again, the melody is incomplete, waiting for a grand entrance on the Solo Trumpet in two and three parts against the moving thirds from the opening. The sound again breaks off suddenly and the introductory material returns briefly, transposed a half step higher.

The *Presto* material also puts in a brief appearance in order to introduce a fugue in 6/8 time. The subject, which resembles the theme with a characteristic jump, is marked "Not too fast" and, believe me, when you turn the page, you are hoping that you are not going too fast! The motion and the rhythm get more complex over the next two pages—two against three abounds—with constant additions of stops and the ever-present direction to play faster and faster. The theme makes brief appearances until finally, again on the Great Trumpets, it blasts out in large chords over a scale-like passage frantically running up and down in the left hand.

One would think that this was the end, but with a direction to accelerate, Wachner takes us for a ride with a dizzying *toccata* for the final three pages before a final chord, which includes every white note in the scale. I'm tired just talking about it!

This 6-minute, 30-second work will probably not get much exposure in church services, but as a recital piece it will be most effective. The edition is clear and easy to read, but expect to put in the hours learning it, as it is very difficult. It is, definitely, not for the faint-hearted.

There are those pieces that a composer/organist writes, which are suit-

able to their own formidable technique and particular instrument, but which, as a result, make it difficult if not inaccessible to many organists. The *Toccata, Adagio, and Fugue* may fall into this category. I suspect that the piece would be spectacular with the right performer on the right instrument, but the technical difficulties make it limiting to the average organist.

The *Toccata*, the longest movement of the three, opens with a motive—four sixteenths followed by a quarter—in a distinct falling/rising pattern that is easy to spot as it appears and is developed during the remainder of the movement. This motive is interspersed with passages of repeated chord clusters. One set of repeated clusters has 81 repetitions of a ten-note cluster in a passage marked *ffff*. During this, the pedal has a rhythmically irregular melody, which eventually descends to a set of final clusters. In fairness, most of the repeated clusters numbered in the range of 20 repetitions, varying from 11 to 30.

The *Toccata* is loud, brassy, brilliant, and complex, with many passages that really lift you off your seat. As you might imagine, it is highly dissonant. The trouble I have with it is not the clusters, but the endless repetitions, which in anything but the perfect acoustics becomes numbing. I want to say it needs a large organ with resonant acoustics because of the numerous rests where you would like the sound to bounce around awhile. However, at the same time, repeated *forte* chords at a very fast tempo in a resonant room can begin to sound like one long chord, with no distinction between them. On the organ that I had available on which to play this, I found that it became a lot of noise despite the many nice effects.

The *Adagio* is actually quite charming. A *pizzicato* pedal line and soft string chords in the left hand accompany a lyrical, quite disjunct melody, which sounds dodecaphonic, although it isn't. A number of softer stops are called for and are intertwined in various ways before it ends *pianissimo*. Compared to the

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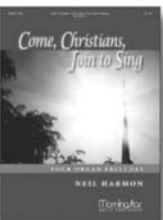
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movements on either side of it, it is delicate and gentle.

The final movement, the *Fugue*, is interesting to me, because as far as I can see, it is not a fugue. At least, it is not a fugue in the musical sense! Perhaps, with a psychological definition it might be a fugue, but I am not qualified to judge in that area. As far as I can figure out, it is really another toccata, since it has many sixteenth-note runs and large chords alternating between manuals. There is a *marcato* quarter-note theme that rises by fourths. It appears prominently at the beginning and then later two more times. I tried to look at this theme as a fugue subject, but it appears so seldom and each appearance is unrelated to the previous one, that it doesn't work as a subject either. I cannot fathom why the piece is called a fugue. There is no fugue here.

I am quite undecided as to what to say about this music. On the one hand, the *Marsh Chapel Fantasy* might work in a service under some conditions—a large festival service, for example. On the other hand, both pieces are much more suitable for recital work because of their difficulties. I would like to see Dr. Wachner write some much more approachable organ music. Perhaps he could be persuaded to write some service music as well, and I shall look forward with anticipation for that moment.

—Jay Zoller
Newcastle, Maine

Organ Works of McNeil Robinson: Sonata, Edition Peters, No. 68152 (1990), \$14.95;

When in Our Music, God is Glorified (Chorale Prelude on DOUGLASS), Edition Peters, No. 68202 (1990), \$9.95;

Chorale Prelude on LLANFAIR, Edition Peters, No. 68203 (1994), (\$9.95); <www.edition-peters.com>.

McNeil Robinson (b. 1943) remains one of New York City's most prominent musicians, having held professional posts at St. Mary the Virgin, the Church of the Holy Family at the United Nations, Park Avenue Christian Church (Disciples of Christ), and now at Holy Trinity Roman Catholic Church. In addition to these posts, he has served concurrently as organist at Park Avenue Synagogue for more than 40 years. Renowned and respected as a composer, teacher, and performer, Robinson has been on the faculty of the Manhattan School of Music since 1984, and has also taught at Mannes College. Edition Peters recently published three of Robinson's organ works from the 1990s, publications that are long overdue.

The *Sonata*, commissioned for the 1990 national convention of the American Guild of Organists and premiered by the composer, contains two movements. The quiet first movement, marked *soave e delicato*, employs two ground bass themes from a piece Robinson wrote for Thelonious Monk, in an ABA design. The second movement, *allegro e furioso*, features traditional sonata-allegro form, but reflects influences of blues and jazz, especially in its use of ostinato figures. The brief second theme uses a diatonic melodic line with a chromatic accompaniment. The recapitulation occurs, intensifying as it progresses, requiring great technical skill of the performer.

The other two pieces, both chorale preludes, are very different in style. The first was commissioned by F. Anthony Thurman, then minister of music at the Douglass Boulevard Christian Church (Disciples of Christ) in Louisville, Kentucky, for that church's 1990 Festival of the Arts. *When in Our Music, God is Glorified (Chorale Prelude on DOUGLASS)*, is based on a hymn tune by Robinson himself. Throughout much of the piece, a gracefully ornamented version of the tune is heard against the backdrop of a gently syncopated accompaniment. In lyrical interludes, a dance-like character prevails.

The *Chorale Prelude on LLANFAIR* is dedicated to Clementine Miller Tange-man, who was partially responsible for the creation of the Institute of Sacred Music at Yale University. A *cantabile* introduction sets the stage for a simple rendition of this familiar tune. Presented twice, the tune is initially heard within well-crafted counterpoint, and then accompanied with scalar figures featuring a lowered seventh. In an effective unifying gesture, the scalar figures are combined with a portion of the contrapuntal figure from the first setting.

All three pieces remind one of the composer himself: elegant!

—Steven Young
Bridgewater State College
Bridgewater, Massachusetts

Book Reviews

The Creative Use of the Piano in Worship, by Hal Hopson. (The Creative Church Musician Series, Vol. 8.) Hope Publishing Company, Code # 8392, \$39.95; <www.hopepublishing.com>.

Church musicians know Hal Hopson for his magical transformation of choral masterpieces into anthems accessible to the volunteer choir (Bach, Handel,

Haydn, Mendelssohn, etc.), in addition to his own original compositions for organ and choir. His series of volumes designed to help is immensely practical and eminently useful. This latest contribution crowns the series and continues to demonstrate the one conspicuous aspect of all Hopson's published works: good taste. Commercial publications for church piano are often annoyingly secular, with theatrical flights of fancy and old-time revival reminiscences. Hopson designs music for appropriate use in services of worship. Never rigid or "high-brow," these arrangements are all excellent winners, thoughtfully and carefully crafted.

The book contains an "introduction" and "free accompaniment" for each of 156 popular and traditional hymns sung in mainline American churches today. Some are fitted with optional instrumental parts interlined with the piano part. These include percussion, handbells, flute, and organ. Permission to photocopy the music for easier service use is generously granted in advance by the publisher. In addition, Hopson suggests using these settings not merely as accompaniments but as preludes, offertories, and postludes in the service by simply combining the introduction and free accompaniment to two or three hymns, being sensitive to key relationships and contrasting textures and moods. (An example is BEACH SPRING in F, RESIGNATION in C, and ASH GROVE in F.)

Organists will discover several hymn settings easily playable as short interludes, Communion meditations, or interesting free organ accompaniments (e.g., REST, ST. ANNE, ST. CHRISTOPHER, AR HYD Y NOS, AWAY IN A MANGER, GREENSLEEVES, IN DULCI JUBILO). Everyone—pianists, organists, choirs, and congregations—will appreciate the inclusion of a playable and singable arrangement of Handel's "Hallelujah Chorus," transposed down to the key of C and simplified.

Some may disagree with Hopson's setting of the Shaker melody "Lord of the Dance" above an ostinato marching bass, rather heavily contradicting the light dance spirit of the tune. But a sensitive player can refrain from carelessly pounding the bass line.

There are two normal objections to the use of the piano in worship: 1) its tone, unlike that of the human voice and the organ, immediately begins to decay after a key is struck, and 2) the very striking of keys makes for a distinctly percussive attack, so it can easily degenerate into strident, insistent banging. In choir rehearsal and accompanying a sluggish congregation, that attack may be of use keeping choir and congregation from

dragging the tempo and helping them stay on pitch, but it can also detract from a spirit of reverence in worship.

Hopson has solved the problem of sustaining tone by supplying unobtrusive connecting passages of notes between chords, so that the accompaniments are never dull, predictable, or routine, but musically quite interesting. There is always movement and dynamic contrast. The free accompaniment to NATIONAL HYMN is the best piano accompaniment for that hymn available—it incorporates the trumpet fanfares within chords that thrill without literally duplicating the repeated notes.

The tasteful arrangements in this book will enhance any worship service where hymns are sung with piano, and they will stimulate vigorous hymn singing without turning the pianist into a show-off star.

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

New Handbell Music

I Saw Three Ships, for bell tree solo with keyboard. Keyboard arrangement by Sandra Eithun, bell tree setting by Linda R. Lamb. Agape (a division of Hope Publishing Company), Code No. 2525, \$7.95 (M+).

This holiday favorite has been taken from an earlier setting of the 3–6 octave version and has retained much of the musical essence of that piece. A solo ringer should bring a great holiday experience to the audience with the spirited interplay between bells and keyboard.

Keep It Simple: Carols for Christmas, arranged by Lloyd Larson. Agape (a division of Hope Publishing Company), Code No. 2537 (2-octave edition); 2368 (3 octaves), \$8.95 (E).

The successful series *Keep It Simple* was created by Lloyd Larson with the beginning handbell choir in mind. There are eight titles of Christmas favorites available in versions for both two- and three-octave choirs. These carol settings make use of as much melodic and harmonic material as possible for full, rich arrangements.

Still, Still, Still, arranged by Cathy Moglebust, for 2 or 3 octaves of handbells or handchimes. Choristers Guild, CGB210, \$3.95 (E+).

This traditional German carol is written with an eighth-note harmonic pattern for most of the piece. This pattern is interrupted by a peaceful presentation of the beautiful melody, ending again with the opening, flowing pattern. It is noted that the 3–5 octave edition, code CHB644, is compatible for massed ringing with this setting.

O Come, Little Children, arranged by Sondra K. Tucker for 4-octave handbell quartet. Agape (a division of Hope Publishing Company), Code No. 2536, \$9.95 (M+).

This joyful Christmas carol is written as a handbell quartet, and it is arranged to literally sparkle throughout. There are several percussive techniques, which, together with the upbeat tempo, bring energy and holiday spirit to this seasonal favorite.

A Christmas Carillon, arranged by Margaret R. Tucker, for 3–5 octaves of handbells with optional 3 octaves of handchimes. Choristers Guild, CGB177, \$4.95 (M+).

Here is an extended piece that employs a medley of five carols. Opening with a carillon-type fanfare, the introduction leads brilliantly into *Joy to the World*. Other carols included are *Angels We Have Heard on High*, *Good Christian Friends, Rejoice*, *It Came Upon the Midnight Clear*, and *Hark the Herald Angels Sing*. Each carol takes on its own musical identity with varying melodic and harmonic material. Some very creative bell techniques are used throughout making for an enjoyable and very playable compilation.

—Leon Nelson

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The Art of Teaching: Joan Lippincott at 75

Larry G. Biser



Joan Lippincott

Joan Hult Lippincott was for many years the head of the organ department at Westminster Choir College of Rider University, the largest organ department in the world at that time. She was born in Kearny, New Jersey, where her early keyboard studies were with William Jancovius. When she entered Westminster Choir College, she became a student of the legendary Alexander McCurdy. After completing her Bachelor of Music degree at Westminster, she was accepted as a student at the Curtis Institute in Philadelphia, where she again studied with Dr. McCurdy.

Upon graduation from Curtis, she returned to Westminster to obtain her master's degree and was asked to join the faculty as a keyboard instructor. She later became a member of the organ faculty and, upon Dr. McCurdy's retirement in 1965, accepted the position as administrative assistant to Alec Wyton, who had been appointed to succeed McCurdy. The following year she was named the chairman of the department. In 1967 she was appointed head of the organ department, a position she held until she became the University Organist at Princeton University in 1993.

Over these many years she has produced scores of extremely successful students who are active in churches, schools, and as performers across the country and abroad. On Christmas Day, 2010, Joan Hult Lippincott will turn seventy-five years old. I felt this occasion should be met with some recognition from her loyal and loving students, suggesting that as a body we produce a Festschrift, *Joan Lippincott . . . the gift of music*, to honor her. Some thirty-five

of her students, friends, and colleagues will be contributing articles to this book. I had the pleasure and delight this past September to spend a brilliant fall weekend with Joan and Curtis at their home in Wellfleet on Cape Cod, interviewing her for the biographical section of this book. The following excerpt is a portion of that interview.

Larry G. Biser: When you went to Westminster Choir College from Curtis to teach piano and organ for the first time, what most influenced the way you approached teaching?

Joan Lippincott: In my early work as a teacher, I was especially influenced by the way I had been taught, by pedagogical studies with Frances Clark, and by the writings of Carl Rogers. When I was a student of Dr. McCurdy at Westminster, he required all of his students to take a piano class with Frances Clark, who also taught pedagogy classes. I particularly remember a lecture in which she said in her very colorful way that "Teaching is not telling." Carl Rogers, about whom I learned from my counselor husband, was a leading proponent of non-directive counseling, and I was fascinated by the insightful things he had to say about teaching and learning. I remember him saying, "The only person who is educated is the one who has learned how to learn and change." The influence of Frances Clark and Carl Rogers led me to believe in approaching students with the goal of teaching them to teach themselves.

LB: What do you believe is the single most important trait as a teacher?

JL: I believe to be a good teacher is

to be a good student; that teachers are older students, and that in teaching in a one-to-one context there should be a lot of communication of the teacher's love of the subject and love of the process. It is necessary, of course, to give the student the tools he must use in the process. By this I mean details of posture, hand position, fingering, etc. Then the student must use the tools and engage in the learning process as if he were teaching himself.

LB: What advice can you give on the efficient use of a student's practice time?

JL: I believe that practice means playing perfectly, which is to say we should do whatever it takes to play the right notes at the right time.

LB: At first hearing, that is a rather startling thought. Can you elaborate on what you mean by that?

JL: In the case of difficult music, this probably means, in the beginning of one's practice, to play the parts separately before combining them. By proceeding in this way—and playing perfectly—one learns to be accurate and gains confidence in playing.

LB: Is there anything that a teacher can do to assure the success of a student?

JL: Careful learning, guided by the older student, the teacher, is critical in giving the student the confidence that he needs to be successful. It is the teacher's job, in my opinion, to impart everything he or she knows to give the student this opportunity for success. In a sense, the teacher is really teaching and learning

when the student is able to achieve that which he didn't believe possible. I have enjoyed growing and learning and getting better throughout my life and I have a special joy when I can teach that concept to someone else.

LB: Is it enough to insist on correct notes or does generating heightened motivation on the part of the student lead to that end?

JL: On one occasion, a colleague asked me how much of the motivating of a student was the responsibility of the teacher. My response was that it is THE responsibility of the teacher. Sometimes in my teaching I have been insistent on a student following a certain procedure until he learns from his experience that it is going to work. This experience of success is then highly motivating.

LB: In your teaching career at Westminster you had students of all levels of ability. Would you approach a beginning student differently than you would a more advanced student?

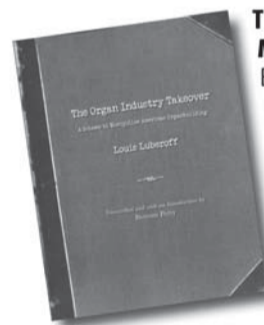
JL: People sometimes have said to me that I am especially fortunate to teach so many advanced students. My response has been that I think that teaching advanced students is not so different from teaching beginners in that in both cases the teacher wants to teach something that the student doesn't yet know. ■

Larry G. Biser is a retired organist-choirmaster and an adjunct faculty member at Aquinas College in Grand Rapids, Michigan. He was one of the early organ students of Joan Lippincott at Westminster Choir College. This article is excerpted from a Festschrift he is editing, Joan Lippincott . . . the gift of music.

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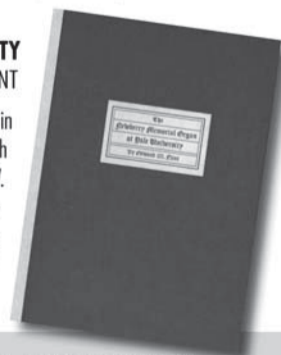


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Remembering André Marchal 1894–1980

Ann Labounsky

Performance artists are most often remembered after their deaths through the compositions that they leave behind. Organ students learn to play works written by J. S. Bach or Franz Liszt, César Franck or Marcel Dupré, Olivier Messiaen or Jean Langlais; and thus their names and their works live on from one generation to another. For the rest, great performers are remembered during the lives of audiences who heard their memorable performances—great teachers, through the lives of their students.

David Craighead, legendary organ performer and now retired professor at the Eastman School of Music, has often lamented about the fleeting nature of fame. Some, like Arthur Poister, are remembered principally through competitions named for them, as in the Poister competition sponsored annually by Syracuse University where he taught; but even now, a few short generations after his death, there is included in the competition application a biographical sketch telling of his life and work.

For very many, there is no immortality of memory. In the words of the hymn: "Time, like an ever-rolling stream, soon bears its sons away. They fly, forgotten, as a dream dies at the opening day." It is a sad dictum that those who do not compose most often decompose without leaving a mark on succeeding generations.

There are exceptions, of course. One thinks, for example, of opera singer Enrico Caruso or conductor Arturo Toscanini, great artists whose names continue to resound with their successor performers and audiences beyond specialists in music history. In those cases, they were people who transcended the limitations of the performance practices of their day, and thus left the arts they served transformed forever. For organists, the name André Marchal, the thirtieth anniversary of whose death is commemorated in 2010, must be added.

Marchal's legacy

There are reasons for which André Marchal will be remembered as a transformational figure in the history of organ building and organ performance. He had an important impact on the organ reform movement in France, and subsequently in America—an influence that is only now beginning to be understood.

In particular, he influenced the Neo-classical style of organ building and aesthetics, through his association with the French organs of Victor Gonzalez. These instruments, in turn, influenced the aesthetics and registration practices of later twentieth-century French organ composers such as Langlais, Duruflé, Alain, and Messiaen. At the same time, Marchal was a forerunner in the formation of the performance practice now common today, especially in the interpretation of earlier organ works.

Life

André Marchal entered the world at the end of the French Romantic era and lived until 1980. He was born without sight to middle-class parents in Paris, February 6, 1894. Both his father and grandfather noticed his musical talent at a very early age and encouraged his study of the piano.¹ At the age of nine he enrolled at the Institut for the Young Blind (Institut National des Jeunes Aveugles-INJA) in Paris, where he studied organ with Adolphe Marty, and harmony with Albert Mahaut, both students of César Franck.

At the age of seventeen he entered Gigout's organ class at the Paris Conservatory, obtaining first prize in organ and improvisation two years later. In 1915 he succeeded Augustin Barié as organist at Saint-Germain-des-Près. In 1917 he received the Prix d'excellence in counter-



André Marchal

point and fugue at the Conservatory, in the class of George Caussade. Four years later he was hired as an organ teacher at INJA, where he continued to teach from 1919 until 1959. He succeeded Joseph Bonnet as organist at the Church of Saint-Eustache in 1945, where he remained until 1963.

Recital career

His long and distinguished career as an organ virtuoso began in 1923, when he gave the premiere performance of Vierne's Fourth Symphony, with the composer present, at the Paris Conservatory. Two years later, he followed with his second public performance at the Salle Gaveau in Paris. In 1927 he toured in Belgium, Switzerland, and Germany. Again, in 1928, he gave the premiere of a work by Vierne, this time the third suite of his *Pièces de fantaisie*.

In 1930, he made his first tour of the United States, having no assistance from a guide and without any knowledge of English. (It was through Arthur Quimby—a student of Nadia Boulanger, and Curator of Musical Arts at the Cleveland Art Museum, who had heard Marchal perform in Paris—that the first tour was arranged.) At the Cleveland Art Museum, he played ten recitals of the music of J. S. Bach. Seth Bingham, who taught at Columbia University, welcomed him in New York City, where he performed an improvised symphony in four movements at the Wanamaker Auditorium in New York City.² This was followed with recitals in Chicago and in Canada. In 1938 he gave 30 concerts in the United States and Canada.

After World War II he performed in London at the Royal Festival Hall in the presence of Queen Elizabeth. On that occasion he met the English journalist Felix Aprahamian, who became a close friend and accompanied him on the tour to Australia in 1953.

His concert career spanned half a century; between 1930 and 1975 he made 19 trips to the United States to perform and teach.³ His importance as a teacher drew students from many parts of the world to study with him in his home or at INJA. It should be noted that his first American student, Lee Erwin, who made a career as a theatre organist, came to study with

him just prior to his tour in 1930 and was responsible for the first recording on his house organ. His recordings, which also spanned over four decades, likewise have had a continuing impact on organists throughout the world.

André Marchal and the Organ Reform movement

The Organ Reform movement (or Neo-classical movement as it is called in France) began in the 1920s in Germany and France, spreading to the United States in the 1930s. Albert Schweitzer was a pivotal originator. In France, it was realized primarily through the work of three men in tandem: the performer and teacher, André Marchal; the noted historian and musicologist, Norbert Dufourcq (1904–1990); and the organbuilder, Victor Gonzalez (1877–1956).

Victor Gonzalez

Victor Gonzalez, who was originally from the Castile region of Spain, began his career with the firm of Aristide Cavaillé-Coll, where he became their chief voicer. He then worked for the firms of Gutschenritter and Merklin. In 1929, after declining to assume leadership of the Cavaillé-Coll firm, he established his own firm with the help, encouragement, and financing assistance of Béranger de Miramon Fitz-James, founder of *Association des Amis de l'Orgue*, together with a group of de Miramon's friends. Gonzalez's first organ was built in 1926 for the home of Béranger de Miramon, followed the same year by an organ for the parish church in Ligugé. By 1937 there were 50 employees at the firm who worked to rebuild the Cavaillé-Coll organ at the Palais de Chaillot, and in the following year to renovate the organs at the Versailles chapel and the Cathedral of Rheims.

From 1929 until 1936, Rudolf von Beckerath worked for Gonzalez on restoration projects for organs in Saint-Eustache, Saint-Nicolas-des-Champs, Solesmes, Bailleul, the Götting residence, and the world's fair in Brussels in 1935, prior to founding his own firm. Though the Gonzalez name is no longer in use, he was succeeded in the business by his son, Fernand Gonzalez, and then by his son-in-law, George Danion.

Fernand Gonzalez, who was killed in World War II, was responsible for the design of the Palais de Chaillot. After his death, Bernard Dargassies was charged with the maintenance of most of the Gonzalez organs.⁴

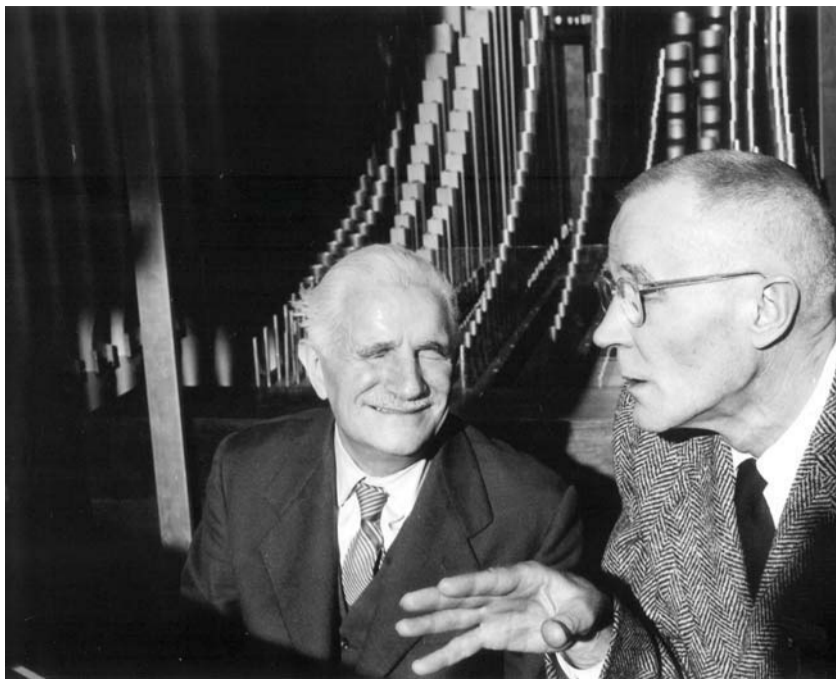
In 1931 Victor Gonzalez built an organ for the Condé estate of Joseph Bonnet.⁵ Gonzalez built this instrument very much in the Cavaillé-Coll style of that time, with two enclosed divisions, the usual plan for his house organs. He departed, however, from Cavaillé-Coll by adding a three-rank mixture on the Swell and a series of mutations. The romantic Merklin organ at Saint-Eustache, which was rebuilt by Gonzalez, and the Gonzalez organ from 1934 in the home of Henry Götting are landmark examples of the wedding of early music to the recreated sounds of early instruments.⁶ These instruments included many mutation stops and mixtures, which allowed authentic performances of early music. Under the influence of Marchal and Dufourcq, Gonzalez became the leading builder in France for half a century.

Collaboration with Norbert Dufourcq

Norbert Dufourcq's collaboration with Marchal began in 1920, when he became Marchal's organ student after studying for three years with Gustave Noël at the Cathedral in Orleans. Two years after beginning his organ study with Marchal, Dufourcq became principal organist of Saint-Merry in Paris, a post that he retained until his death in 1990. Dufourcq earned a degree in history from the Sorbonne (1923). In 1927 he was one of the founding members and secretary of *Association des Amis de l'Orgue*. Between 1932 and 1983 he was a member of the organ division of Commission of Historical Monuments. From 1941–1975 he served as professor of music history at the Paris Conservatory. (He also taught at the Collège Stanislas, Paris, from 1935 to 1946.)

During the years 1941 to 1975 Marchal performed many concerts in which Dufourcq provided the commentary. A gifted musicologist and persuasive public speaker, Dufourcq was able to give a poetic overview of the pieces performed, so that the uninitiated listener could follow. His mellifluous voice and the frequent use of the imperfect subjunctive case were noteworthy. Included in the commentaries was a series of eight concerts, entitled *The Great Forms of Organ Music*, with genres including prelude and fugue, toccata, chaconne, canzona, passacaglia, the chorale, partita, and fantasia. These recitals continued and included symphonic music and program music.

By 1933, Marchal and Dufourcq had become the leaders of the French national committee for the oversight of historic organs throughout France: the *Commission des Monuments Historiques* under the minister des Beaux Arts. Many of the nineteenth-century Cavaillé-Coll instruments, and earlier instruments by Clicquot, which were under the control of this commission, had fallen into disrepair and required renovations. This circumstance gave the commission the opportunity to rebuild those organs using the ideals of the Neo-classic design that Marchal, Dufourcq, and Gonzalez favored. Their work could be seen in the restorations at La Flèche, Saint-Gervais, Saint-Merry (where Dufourcq was organist), Les Invalides, the cathedrals of Auch, Soissons, and Rheims, the Palais de Chaillot, and the new concert organ in the French National Radio Studio 103, among many others. Many of the foundation stops were replaced with higher-pitched ranks and the reeds revoiced. Marchal recorded on many of these instruments in the 1960s.



André Marchal with Walter Holtkamp, Sr. at the Holtkamp organ at MIT in 1957
(Photo from the archives of the Holtkamp Organ Company, Cleveland, Ohio, through the generosity of Christopher Holtkamp)

Influence on the Holtkamp Organ Company

This three-part collaboration among André Marchal, Norbert Dufourcq, and Victor Gonzalez, which affected the Neo-classical organ movement in France, subsequently came to the United States through the work of both Walter Holtkamp, Sr. and his son Walter Holtkamp, Jr., who wrote:

André Marchal came to the microcosm that is the Holtkamp Organ Company soon after World War II. While he had been in this country prior to the war, it was not until after that he brought his many talents to us with such marvelous results. . . . Both my father and I traveled to many cities of our country to sit with André Marchal at the console to evaluate our instruments. He would play and discourse upon the merits and demerits of that particular organ. From every encounter we came away with a new perspective of our work and our ideas.⁷

A transcript of one of these conversations with Marchal and the two Walter Holtkamps, Senior and Junior, which was recorded following a Marchal recital on the Holtkamp organ at St. Paul's Episcopal Church, Cleveland, on May 10, 1957, gives an example of how the Holtkamps relied on Marchal's advice regarding voicing:

WH (Walter Holtkamp, Sr.): André, we heard last night no 16' Principal or 8' Pedal Octave. My son and I would like to go to St. Paul's and have a lesson on the use of the 16' and what is lacking in this one.

AM (André Marchal): Your 16' Principal is too large. There is too much gap in dynamic between the 16' Subbass and the 16' Principal. It is too big to be used without the reeds, and when the reeds are on the Subbass does just as well as the 16' Principal.

WH: Perhaps this is a result of the 16' Principal being placed against a stone wall rather than in the buffet as in the French organs.

AM: No, I noticed this same character at Baltimore, where the 16' stands in the open. This is true on all your organs. The 8' Pedal Octave is also too loud at St. Paul's, Oberlin, Berkeley, Baltimore.

C (Walter Holtkamp, Jr.): I would like to know Mr. Marchal's idea of the relationship as to loudness and quality between the Great 8' Principal and Pedal 8' Octave.

AM: In theory, the Pedal 8' should be larger in scale than the Great 8', but in use I really like the Pedal 8' to be a little milder than the Great 8'. It could be a little more flutey.⁸

It is possible that Walter Holtkamp, Sr. heard Marchal's series of ten recitals of the music of J. S. Bach at the Cleveland Museum of Art in March of 1930. In August of 1956, Walter Holtkamp, Sr. and Walter Blodgett, Curator of Musical Arts at the Cleveland Art Museum, drove to Methuen to hear Marchal play during the Summer Organ Institute, organized

by Arthur Howes, and again the following year to hear him perform and record on the Holtkamp organ at MIT. Along with Fenner Douglas, in the early 1960s Walter Holtkamp and Walter Blodgett traveled to France to study the historic instruments there, including many by Gonzalez. In later years Marchal performed and taught frequently on Holtkamp organs at Syracuse University and Oberlin College. (Despite his love of Holtkamp organs, he often spoke of the similarity between the American builder G. Donald Harrison's reeds and the French reeds that he loved.)

Giuseppe Englert

The composer Giuseppe Englert, another of Marchal's students, who in 1954 married Marchal's daughter Jacqueline, served as translator for the Holtkamps and Marchal during Marchal's tours to the United States and the Holtkamps' trips to France. The Englerts' apartment in Paris, across the street from Les Invalides, was home to a Gonzalez organ, with a similar design to one in Marchal's home. Maurice Duruflé admired this instrument and was inspired by it for the specification for the Gonzalez instrument in his own apartment. (The organ in Marchal's home was originally a Gutschenritter, which was enlarged by Gonzalez.)

Marchal and performance practice

In the early 1920s Marchal continued to play in the style he had been taught by Gigout, a uniformly legato touch and a non-interpretive approach to the music of Bach and the Romantic composers. Gigout followed the tradition of the Lemmens school, learned from Widor and Guilmant. During his study of the music of the early masters, in preparation for a series of recitals of early music in 1923, Marchal rethought his approach to technique and interpretation. He was the first, in 1929, to play the two complete Masses of François Couperin. In an interview with Pierre Lucet for a series of recitals on the French National Radio in 1979, Marchal explained the process by which he changed his approach to early music and the organs upon which it could be performed:

Pierre Lucet: *Maitre*, permit me to inquire first of all about your approach to the music of Johann Sebastian Bach:

Marchal: It [his approach] was made at two times. I was admitted to the Conservatory and at that time I listened to what was told to me, I learned technique; I was greatly in need of it. And it was from that point of view that I studied Bach. Ten years later [1921], in establishing my repertoire, I began to concertize, and relearned Bach in a completely different manner. This time I studied each piece in depth, trying to understand it in the best way possible; and having assimilated it, I tried to bring out the beauty of each piece by certain ways of playing; for example, the phrasing, the breaths, the registration. Obviously, at that time, there were few organs on which one

could register well the music of Bach; we were still in the full Romantic period. But one could still look for lighter stops, clear in any case, which would permit the beauty of Bach's counterpoint to emerge.

After having obtained my prize in organ [1913], while continuing to play the organ I worked a great deal on piano. Paul Braud, a student of Franck, took an interest in me. I became then more oriented toward the piano, which permitted me to know more music and to play more chamber music. I worked relentlessly. . . . I purchased a small mechanical organ to practice my repertoire. It was at that time [1921] that I really tried to express Bach. My colleagues said: "Marchal? He plays the harpsichord"—and that was almost true, since my interpretations that were closest to what I hoped them to be were like the marvelous ones of Wanda Landowska on her harpsichord.⁹

This process of searching for the appropriate style for early music and the instruments that would bring it to life continued for him through the early 1930s, when he gave a series of recitals of early music on Neo-classical instruments built by Gonzalez. After 1930, Marchal played very differently from his teacher, Gigout, and the other blind teachers from INJA. It was as if he grasped the essence of the music from within himself. His style was powerful, lyrical, and always convincing. His personality was also very strong. There was a radiance about him and a "joie de vivre" that came through in every piece that he played.

His touch was a radical departure from the 19th-century seamless legato that was carried on by Marcel Dupré and his predecessors. He had an infinite variety of touches. By the 1940s Marchal had become one of the most popular performers in France. The public related easily to the musicality of Marchal's playing and to his vibrant personality. It is not surprising that such a different style—full of authentic poetry and lyricism—would win the hearts of the French public as well as those from other countries. It must also be said that with him and all the other blind organists, there was also something captivating at seeing a blind person being led onto the stage and then

left alone to play the instrument, no matter how large, completely independently. When one contemplates the style of playing during the 1920s through the 1950s, which was completely dominated by the legato Romantic style, what is utterly amazing is this new, radically different sound and interpretation. Begun by Marchal, it was later adopted by Marie-Claire Alain and others.

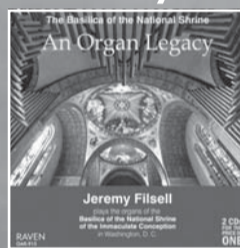
Guilmant and Pirro, in the monumental *Archives des Maîtres de l'Orgue, 1897-1910* (volumes 1-10 available online), made available for the first time, at the end of the 19th century, the music of Couperin, de Grigny, Clérambault, and many others. Although Guilmant and Pirro recommended the use of the Cornet registration, their grounding in the 19th-century style of playing and registration prevented them from recommending for this early music a complementary early style and registration. Likewise, the six volumes of Joseph Bonnet's *Historical Organ Recitals* series, published between 1917 and 1940, continued the same style of playing and registrations. Bonnet's role in the movement, however, should not be ignored. He was intensely interested in early music but played it in the manner that he had been taught by Guilmant.

Although he had substituted for his teacher, Eugène Gigout, as organ teacher at the Paris Conservatory, Marchal was never connected to any school in France except at INJA and the summer school of Nadia Boulanger in Fontainebleau. Nonetheless, so many students requested Fulbright grants to study with him, that by the 1950s he agreed to be referred to as a school himself. In America, many other organists fell under his influence through the many masterclasses he gave at Oberlin College, Syracuse University, Union Theological Seminary, Northwestern University, the universities of Illinois and Indiana, the Eastman School of Music, and the Organ Institute in Methuen.

Marchal's recordings

In the release on CD (Arbiter, 2003) of his first recordings, origi-

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DUPRÉ: Prélude & Fugue in A-flat, Op. 36 no. 2
TOURNEMIRE: L'Orgue Mystique Suite 24: Dominica infra Octave Ascensionis
MALCOLM WILLIAMSON: Peace in America WILLAN: Introduction, Passacaglia and Fugue
DANIEL ROTH: Triptyque pour le Nuit de Noël: Veni, veni Emmanuel • Communion • Postlude

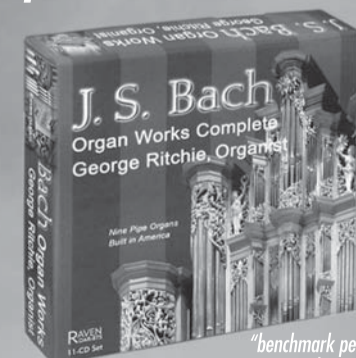


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nally recorded between 1936 and 1948 at Saint-Eustache and the Götting residence, one can easily understand Marchal's interest in early music and in the type of instrument that would be well suited to the music of earlier periods. The lyricism, so unlike the usual style of playing during the 1940s, was notably displayed in his performance of the Bach chorale prelude *O Mensch beweine dein Sünde* *grosso*. His use of free trills, so unlike the measured trills found in the playing of his contemporaries, was quite a departure from the traditional style of playing.

The subtle rubato in all the playing is striking. In the Bach *Passacaglia and Fugue*, the phrasing of each variation gives life to the great work. The articulation of the pedal line and the variety in the registrations gives much interest to the form of the piece. What is compelling in all of his playing is the strength of the rhythm, especially noticeable in the fugue of this work. While listening to his performances, one senses that it should not be performed otherwise, that it is right.

What we understand today of the *stylus fantasticus* can already be heard in Marchal's opening performance from 1948 of Buxtehude's *Prelude and Fugue in F-sharp Minor*. There is considerable contrast between the free sections and the fugal sections. His personality comes alive in his commentary for demonstrating each stop, with brief improvisations that give fine examples of this style of organbuilding. The Blow *Toccata in D Minor* brings out the bass in the reed registers with great clarity. Listening to these improvisations on the individual sonorities of the Gonzalez house organ in the Götting house gives a clear picture of this aesthetic: a Neo-classical organ that, in America, we would call an eclectic organ.

Other recordings include:

Chefs d'œuvres pour orgue de J.S. Bach "10 de répertoire" en 1989. Zurich, Grossmünster 1964. MUSIDISC 203412 AD 650.

Orgues et organistes français du XX^e siècle (1900–1950) by EMI Classics (2002) as well as *Jeux et registrations de l'orgue, Improvisations, Toccata de Gigout, Final de la 4^eme Symphonie de Vierne, Apparition de l'Eglise éternelle de Messiaen, Choral dorien de J. Alain, Saint-Merry, 1958 et 1976*. EMI Classics, 1 CD, 71716 2 (1997), Saint-Merry et Saint-Eustache.

The Organ Historical Society website lists the two recordings available through Arbiter (135 and 111) with these annotations:

The works by Buxtehude, Bach, Blow, Purcell, Sweelinck and Vierne were recorded by André Marchal (1894–1980) in April 1948, on the organ at St. Eustache in Paris, then a Merklin which had been rebuilt by Victor Gonzalez in 1927–32. In 1936, the Pathé firm released a 12-disc set entitled *Three Centuries of Organ Music* from which Marchal's performances of Cabezon, Santa Maria, Landino, and Palestrina are taken. These first recordings of these early works are performed on an organ designed especially for early music and completed in 1934 by Victor Gonzalez at the home of Henry Götting in Paris. Marchal also demonstrates the organ stop-by-stop, and narrates his demonstration. Available on Arbiter-135.

Arbiter 111 is described:

This unique CD reissues the 1956 stereo recordings made by André Marchal on his 3/28 house organ built by Gonzalez. The fidelity of the recording is unusually fine, capturing Marchal's way with 12 of the Bach *Orgelbüchlein*, BWV 603–612, 614–615, and *Toccata, Adagio & Fugue in C*, BWV 564. There are no revelations here for most of us, and the organ is located in an anechoic environment. The CD is a must for Marchal fans, who will revel in his spoken description and demonstration of the organ.

Although more difficult to locate, it is possible to find in libraries the Lumen recordings of Franck and early French music (Grand Prix du disque 1952); the Bach large fantasies and fugues by Ducretet Thomson; the Clérambault recordings at Auch Cathedral, by LDE 3231; many of these recordings contain the commentaries by Norbert Dufourcq. The Unicorn recordings from MIT (UNLP 1046–1048) of Bach and early French music on the large Holtkamp organ there from the 1950s are excellent.

Marchal's *Complete Organ Works of César Franck*, originally released by Erato, has been reissued by Solstice (solstice@music.com). This recording was awarded the coveted *Diapason d'Or*. There are many unpublished recordings (some from Syracuse from 1960s, and two recordings from his last American tour in 1974 at the Church of the Assumption in Bellevue, Pennsylvania and in Rochester, New York) as well as many given on the French National Radio.

His teaching and legacy

His system of teaching usually began with having the student play a chorale prelude from Bach's *Orgelbüchlein*. He usually heard a piece only one time giving all his ideas in the one lesson. For the early French music he did not use "notes inégales" during the 1960s, but by the 1970s he realized that this was, in prac-

tice, the style of this music, and adopted its use. His mind was always engaged and he heard every phrasing and nuance. His use of agogic accents to bring out the shape of a phrase was notable. Above all, he made each part sing independently of the other voices regardless of the period in which it was written. He was demanding especially with his more gifted pupils, desirous that each one achieve his/her highest potential.

His influence is continued not only in the legacy of performance practice and organbuilding. A number of publications and prizes have appeared since 1980: a thesis by Lynn Trapp at the University of Kansas (Lawrence, 1982), "The Legacy of André Marchal;" "Tribute to André Marchal" reprint of the *L'Orgue Dossier I* in 1997, with the addition of tributes by many American students who did not have the opportunity to be included in the original document; and prizes at the biennial Marchal competition in Biarritz.

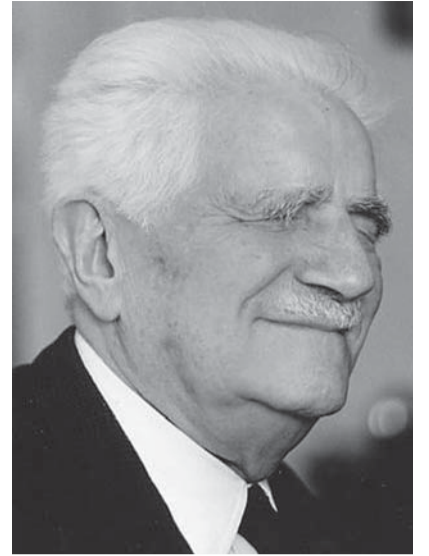
The *Académie André Marchal* was founded in Biarritz, France in 1982 by Denise Limonaire to perpetuate the memory of this musical giant, his innovative style of performance, his neo-classical influence on organbuilding, and his rediscovery of early music. Susan Landale serves as president of the Académie, with Jacqueline Englert-Marchal as honorary president. Among other projects, the Académie has partnered with the town of Biarritz to sponsor the "Prix André Marchal," an international organ competition with prizes in interpretation and improvisation. The competition is held every two years and has grown in quality and size. The ninth competition, held in 2009, accepted eighteen candidates of twelve nationalities. Americans desirous of supporting this valid and significant mission are strongly invited to become members; dues of \$80 for two years may be mailed to Ralph Tilden at P.O. Box 2254, Banner Elk, NC 28604. André Marchal awards are given at Duquesne University, in Pittsburgh, Pennsylvania, for excellence in organ performance.

His impact as a teacher was important. His blind students who obtained the first prize in organ at the Paris Conservatory included: André Stiegler, 1925; Jean Langlais and Jean Laporte, 1930; Gaston Litaize, 1931; Antoine Reboulot, 1936; Xavier Dufresse, 1952; Georges Robert, 1953; Louis Thiry, 1958; Jean Wallet, 1963; Jean-Pierre Leguay, 1966 (who had studied with both Litaize and Marchal). Two other pupils who obtained the first prize who were sighted were Noëlie Pieront, 1925, and Anne Marie Barat, 1976.

His other pupils included Corliss Arnold, Linda Clark, Craig Cramer, Philip Crozier, Alan Dominici, Norbert Dufourcq, Giuseppe Englert, Lee Erwin (the first American pupil before 1930), Robert Eshenour, John Fenstermaker, Philip Gehring, Emily Gibson, Lester Groom, Jerald Hamilton, Ruth Harris, William Hays, Allan Hobbs, Howard Jewell, Elna Johnson, Margaret Kemper, Ralph Kneeream, Suzanne Kornprobst, Marilou Kratzstein, Charles Krigbaum, Ann Labounsky, Susan Landale, David Liddle, Denise Limonaire, Robert Lodine, Alan Long, Robert Sutherland Lord, Chamin Walker Meadows, Kathryn Moen, Earline Moulder, Margaret Mueller, Arsène Muzerelle, Lois Pardue, Garth Peacock, Stephen Rumpf, Daniel and David Simpson, Robert Sirota, Rev. Victoria Sirota, Carl Staplin, Roger Stiegler, Edith Strom, Haskell Thompson, Ralph Tilden, Parvin Titus, Robert Judith Truitt, Marie-Antoinette Vernières, Gail Walton, Nicole Wild, and Mary Alice Wotring.

Influence on subsequent composers

His influence on subsequent composers such as Langlais, Duruflé, Alain, and Messiaen in their approaches to organ registration is likewise important to this reflection of André Marchal upon the 30th anniversary of his death. Jean Langlais studied organ with Marchal at INJA and at his home and was influenced by the work of Gonzalez in these two venues, as well as the organ at the Palais de Chaillot, where he performed



André Marchal, October 1971 (André Marchal website)

his first symphony in 1943. His choice of the Schwenkedel organs of Neo-classical design, which he installed in his home and at the Institute Valentin Haüy, next door to INJA, shows this influence. The stops that he added to the organ at Sainte-Clotilde in 1962 included a *Largito* 1½' on the Positif, a *Prestant* 4' and *Clairon* 2' on the Récit, and a *Prestant* 4' and *Doublette* 2' on the Pédale.¹⁰

The many Neo-classical registrations in his pieces likewise show this influence. For example, even the titles of a number of his pieces refer to these types of registrations: *Dialogue sur les mixtures (Suite brève)*, 1947) and all the movements of *Suite française* (1948), which are based on titles found in classical French organ music such as *Prélude sur les grands jeux* and *Contrepoint sur les jeux d'anches*, and *Suite baroque* (1973).

As I have already mentioned, Maurice Duruflé often visited the home of Giuseppe Englert to study the specifications and dimensions of the Gonzalez organ, which inspired him for his house organ, also built by Gonzalez. Englert's house organ was based on the specifications of Marchal's house organ.¹¹ In Duruflé's organ works, even starting with the *Scherzo* from 1926, his registrations depart from the normal 19th-century models.

Marchal and Jehan Alain's father, Albert Alain—an amateur organbuilder—were close friends and worked together on ideas for the specifications for their house organs. Similarities can be seen in the specifications of each.¹² When Marchal had built his organ with a rather classic Positif, Albert Alain wanted to do the same thing.¹³ Jehan Alain's first experiences of organ music in his home were influenced by the aesthetics of Marchal and Gonzalez. Jehan Alain and Marchal enjoyed playing and improvising together in Alain's home. A very early work, *Variations sur un thème de Clément Jannequin*, demonstrates registrations that call for Neo-classical stops as well as the recall of early music in the title of the piece. Another work of Jehan Alain, *Le Jardin suspendu*, calls for a typically classical French stop, the *Gros Nasard* 5½' on the Positif. Marchal was among the first organists to perform Alain's music, including *Litanies*, *Variations sur un thème de Clément Jannequin*, and *Danses à Agni Yavishita*, and had them transcribed into Braille notation.

Olivier Messiaen was also influenced by the Neo-classical trends in France. He changed the Cavallé-Coll organ at La Trinité, where he was organist from 1930 until 1991, to include many mutation stops that were not part of the original specification. Even his earliest organ work, *Le banquet céleste* (1928), is a departure from the normal registration practices of the period, including *Flûte* 4', *Nasard* 2½', *Doublette* 2', and *Piccolo* 1' for the pedal line. As he continued to compose, his works called more frequently for higher-pitched sonorities, often to imitate birds. One could say that it was a far cry from D'Aquin's imitative harpsichord piece mimicking the cuckoo, but these sounds were all part of an interest in both the future and the past.

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Conclusion

It is time to re-evaluate André Marchal's contributions to the organ reform movement in France; his impact on organbuilding in the United States, particularly in his relationships to Walter Holtkamp and Walter Blodgett as well as Fenner Douglas; and his influence on the leading organ composers of the 20th century: Langlais, Alain, Duruflé, and Messiaen. In light of the development of early organ techniques and the number of publications that have been published and used in the thirty years since his death, it is time to listen again to Marchal's recordings with a discerning mind and ask where his place is in the development of performance practice.

One certainly hears a wide variety of touches in all his playing. What was his "ordinary" touch? What were the main differences between his style and that of Joseph Bonnet, Alexandre Guilmant, and Marie-Claire Alain? Robert Noehren admired the sensitivity of his touch both on tracker and electric actions. It is also time to re-evaluate his influence on organ building; for example, in the composition of the *Plein jeu* mixture, which reserved the breaks until after middle C to enhance the clarity of the polyphonic line, and his use of different mixtures for each polyphonic composition that he performed.

Consider, too, the changes in the organ registrations in the music of Duruflé, Alain, Messiaen, and Langlais as compared to many other composers of the 20th century. The required foundations plus reeds on each manual, as a given for organ registration, changed as a result of Marchal's impact on the Neo-classical organ in France. There is, indeed, much to ponder.

Perhaps Norbert Dufourcq, who was the most eloquent of his collaborators, best expressed the essence of his artistry:

André Marchal seemed to have found by himself the sources to which he probed the depths of his rich and attractive personality: the discovery of the works of the French organists of the 17th and 18th centuries, that of the complete works of Bach (he played almost all of it), of Cabezon, Frescobaldi, Buxtehude . . . It was for André Marchal to penetrate the secrets of a page of music, to discover the tempo, in searching the phrases, in marking the strong pulses, the weak pulses, without ever breaking the melodic line nor the polyphonic structure, without ever losing a rhythm which gave a work its forward motion, its line. One has praised the sensitivity of the *Maître*. It is better perhaps to speak of his sense of poetry.

To this static but mysterious and majestic instrument, he knew how to assure a poetic and lyric "aura" that he insisted on creating in a convincing phrasing with thousands of details in a style made more subtle by the use of minimal retards; of suspensions slightly brought out or by the imperious accents thrown into the center of the discourse. Goodbye to the inexpressive and neutral legato, André Marchal sought to impose on his instrument a suppleness with the use of imperceptible tensions—jolts of the soul—which did not stop. It is in this that he transformed the lens of the entire school of the organ, in France as in America . . . Under his fingers the organ no longer preached in an impersonal manner; under his fingers, the melodies rushed into the nave to touch the heart of each person. But it was never he who descended upon us. It was us, whom he seized with love, and attracted us to him.¹⁴ ■

Notes

1. Jacqueline Englert-Marchal, telephone conversation with the author, 26 August 2010.

2. Seth Bingham, who had studied with Widor in Paris in 1907 and married a French woman, was a great friend to French organists. His "Salute to André Marchal" on the occasion of his 75th birthday included this remembrance of Marchal's first visit to New York City: "When he first visited America, I remember escorting him along upper Broadway and calling his attention to step down from curb to curb. He laughed and said in French: 'Not necessary; I feel when to step down.'" Examining a new organ, he quickly located and fixed in his memory stops, buttons, and possible combinations." *The American Organist*, April 1969, p. 11.

3. All of the tour programs, reviews, and other written documents have been placed in the Music Department of the Bibliothèque Nationale in Paris by his daughter Jacqueline Englert-Marchal.

4. Bernard Dargassies, Parisian organ builder, has maintained many Parisian organs, including La Madeleine, Sainte-Clothilde, Saint-Étienne-du-Mont, and Saint-Louis-des-Invalides.

5. Organ of Joseph Bonnet at the Condé estate:

Grand-Orgue
Bourdon 16'
Montre 8'
Flûte harmonique 8'
Prestant 4'
Cromorne 8'

Positif expressif

Principal 8'
Cor de nuit 8'
Flûte douce 4'
Nasard 2½'
Quarte de nasard 2'
Tierce 1½'
Cornet V
Voix humaine 8'
Bombarde 16'
Trompette 8'
Clairon 4'
Tremblant

Récit expressif

Diapason 8'
Flûte traversière 8'
Voile de gamba 8'
Voix Céleste 8'
Salicet 4'
Quinte 2½'
Doublette 2'
Larigot 1½'
Plein jeu III
Bombarde 8', 16'
Trompette 8'
Clairon 4'
Basson-Hautbois 8'

Pédale

Soubasse 32'
Soubasse 16'
Soubasse douce 16'
Basse 8'
Flûte 4'
Bombarde 16'
Trompette 8'
Clairon 4'

6. The house organ for the Gouin residence was moved to the church of Sainte-Marguerite du Vésinet in 1976. The addition of many mutation stops, quarter-length reeds, and mixtures that were gentle, made the performance of early music particularly successful. The original specification included:

Grand-Orgue

Quintaton 16'
Montre 8'
Flûte 8'
Prestant 4'
Quinte 2½'
Fourniture III

Positif

Bourdon 8'
Flûte conique 4'
Doublette 2'
Nasard 2½'
Tierce 1½'
Cromorne 8'

Récit (enclosed)

Bourdon 16'
Flûte à cheminée 8'
Salicional 8'
Voix céleste 8'
Principal italien 4'
Flûte 2'
Sesquialtera II
Plein-jeu IV
Cymbale-tierce III
Ranquette 16'
Trompette 8'
Chalumeau 4'

Pédale

Soubasse 16'
Principal 8'
Bourdon 8'
Prestant 4'
Dolcan 16'(prepared)

7. "Hommage à André Marchal," *L'Orgue*, dossier I, 1981, p. 48. Reprinted and expanded by the American Guild of Organists, 1997, *Tribute to André Marchal*.

8. A copy of this transcript belonged to Giuseppe Englert, who made the translation.

9. "André Marchal," *Cahiers et Mémoires, L'Orgue* No. 38, 1987, pp. 87–88.

10. Liner notes: *César Franck à Sainte-Clothilde*, Jean Langlais, Arion, 1975.

11. Marchal house organ, Victor Gonzalez. In 1934, the pedal action was replaced by electric action, allowing with the addition of 24 pipes the extension of the Soubasse to 32' resultant, 16', 8', 4', and 2'. After the end of World War II, Victor Gonzalez took over and some modifications that were reflective of the aesthetics of Marchal and Gonzalez took place. In 1954, the Marchal enlarged the studio and the organ, original chests and tracker

action were preserved, and a third manual, an unenclosed Positif, was added, the manual placed underneath the Great and connected to its chest by electric action. On that occasion, the organ was named "Phillipe-Emmanuel." (André Marchal website)

Grand-Orgue (enclosed)

Montre 8' (unenclosed)
Flûte à fuseau 8'
Prestant 4'
Doublette 2'
Plein-jeu III
Ranquette 16' (borrowed from the Pédale)

Positif

Bourdon 8'
Flûte conique 4'
Quarte de nasard 2'
Nasard 2½'
Tierce 1½'
Piccolo 1'
Cromorne 8'

Récit (enclosed)

Quintaton 8'
Dulciane 8'
Voix céleste 8'
Principal 4'
Doublette 2'
Tierce 1½'
Larigot 1½'
Cymbale II
Trompette 8'

Pédale

Soubasse 32'
Soubasse 16'
Bourdon 8'
Flûte 4' (extension)
Ranquette 16'
Chalumeau 4' (extension)
Trompette 8'
Clairon 4' (extension from the Récit)

Giuseppe Englert's house organ by Gonzalez (1954):

Grand-Orgue (enclosed)

Montre 8' (unenclosed)
Flûte à fuseau 8'
Prestant 4'
Doublette 2'
Plein-jeu III

Récit (enclosed)

Quintaton 8'
Principal 4'
Flûte 4'
Quarte de nasard 2'

Nasard 2½'
Tierce 1½'
Larigot 1½'
Trompette 8'

Pédale

Soubasse 16'
Bourdon 8'
Bourdon 8'
Flûte 4' (extension)

12. Albert Alain's house organ:

Grand-Orgue

Bourdon 16'
Montre 8'
Flûte harmonique 8'
Prestant 4'

Positif

Salicional 8'
Cor de nuit 8'
Gros Nasard 5½'
Flûte douce 4'
Nasard 2½'
Octavin (Flûte) 2'
Tierce 1½'
Larigot 1½'

Récit-Echo

Quintaton 16'
Flûte conique 8'
Viole de Gambe 8'
Voix céleste 8'
Dulciane 4'
Flûte 4'
Quinte 2½'
Hautbois 8'
Cromorne 8'

Pédale

Soubasse 16'
Bourdon 8'
Flûte 4'
Cornet III

13. Marie-Claire Alain as reported by Norma Stevlingson.

14. Norbert Dufourcq, "Hommage à André Marchal," *L'Orgue*, dossier I, 1981, p. 37. Jacqueline Englert-Marchal, "André Marchal," *L'Orgue Francophone* No. 17, December, 1994.

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The Carol and Its Context in Twentieth-century England

Sean Vogt

Gloria in excelsis deo, et in terra pax hominibus (“Glory to God in the highest and on earth peace to all people”), Luke 2:14, was likely the first carol ever heard, sung by the angels over the fields of Bethlehem. It would be more than a millennium before the next documented account of carol singing. In this case, it happened in Greccio, Italy, where St. Francis made the first Christmas crèche (crib) in 1223, in response to the Manichaeism¹ of the eleventh and twelfth centuries—recreating the stable, even obtaining an ox and ass. People from around the village began to gather around St. Francis’s biblical re-creation. As a result, the people “poured out their hearts in praises to God; and the friars sang new canticles...”²

The dawn of the Protestant Reformation brought carol singing—amongst a myriad of other activities—to an abrupt halt. The Reformation during the sixteenth and seventeenth centuries resulted in a fragmented church. The Lutherans viewed the feast of Christmas as a popish abuse. Since the Calvinist movement was quite popular, Christmas was consequently unpopular in England. Christmas Day was abolished by Parliament from 1644–1660; *The Book of Common Prayer* had no seasonal hymns. It was not until the *Supplement to the New Version of the Psalms* (1700) that interest in carols was rekindled. Only one Christmas hymn was included in the supplement: “While shepherds watched.”

A brief history of the carol

Interestingly, Christmas thrived more in secular society than it did in the church during this time. One of the first examples of music printing in England is an anthology from c.1530 that contained, among other things, carols by Ashwell, Cowper, Gwynneth, and Richard Pygott.³ Carols were primarily used in the home and private chapel. It wasn’t until later that they became a part of the parish church. This is likely why carols from plays (the ‘Coventry’ carol, being one example) and carols for domestic use appear to be in constant use. Two domestic carols from *Poor Robin’s Almanac* (1700) are as follows:

Now that the time has come wherein
Our Saviour Christ was born,
The larder’s full of beef and pork,
The garner’s filled with corn.⁴

And we do hope before we part
To taste some of your beer,
Your beer, your beer, your Christmas
beer,
That seems to be so strong;
And we do wish that Christmas-tide
Was twenty times as long!⁵

For England, the eighteenth century was the “Golden Age of Hymnody” under Isaac Watts and the Wesleys. Hymns gained popularity over metrical psalms. The reason for the hymn’s popularity was that the congregation could finally have a participating role in the worship service. Carols became increasingly hymn-like to fit the current trend.

By the nineteenth century, thanks to the efforts of the Methodists a century earlier, carols began finding their way into many ecumenical books like *Hymns Ancient and Modern* (1861), the first universally accepted hymn book of the Anglican Church.⁶ A renewed interest in the past, coupled with the Oxford Movement,⁷ provided the opportunity for John Mason Neale, an Anglo-Catholic cleric, to promote the ancient texts and music found in the *Piae Cantiones* (1582). The Victorian revival of the carol produced numerous new books, some devoted solely to the carol: *Some Ancient Christmas Carols* (1822), *Carols for Christmas-tide* (1853–54), and



Gustav Holst (early 1920s) in front of Queen’s Hall (©Holst Birthplace Museum/Cheltenham Art Gallery & Museum)

Christmas Carols New and Old (1871) being just a few examples.

From the *Piae Cantiones*, which itself contained medieval carols, to the Victorian carol books, twentieth-century composers could now build on the carol tradition that dated back hundreds of years. John Mason Neale, in his preface to *Carols for Christmas-tide*, described the method that twentieth-century English composers would also follow:

It is impossible at one stretch to produce a quantity of new carols, of which words and music shall alike be original. They must be the gradual accumulation of centuries; the offerings of different epochs, of different countries, of different minds, to the same treasury of the Church.⁸

The notion of carol singing was heightened significantly with the service of Nine Lessons and Carols. Originating at Truro Cathedral, Cornwall, on Christmas Eve (1880), the service retells in scripture and song the Redemption story of Christ—moving from the mystery and wonder of Advent to the miracle and joy of Christ’s birth. The service was modified and introduced by Eric Milner-White, the newly appointed Dean of King’s College, Cambridge, in 1918. It is this modified service that has been adopted by scores of parishes in England and abroad. Since its initial broadcast in 1928, the service of Nine Lessons and Carols has been heard by millions of people all over the world. An order for the service can be found in the back of Oxford’s *100 Carols for Choirs*. A look at this book also reveals a multitude of English composers who have made carol arrangements. Among the more well known are Holst, Britten, and Rutter.

Gustav Holst

It was the simplest of compositions by Gustav Holst (1874–1934) that would become one of his best-known: *In the Bleak Midwinter* (1905). Holst arranged the text by Christina Rossetti (1830–1894) while staying at a cottage⁹ in the Cotswold village of Cranham; it is also the reason why the tune is entitled CRANHAM. Just one year later, having gained significant popularity, his carol arrangement appeared in the *English Hymnal* (1906).

In the Bleak Midwinter is simplistic in that it is set like a standard four-part hymn: regular meter (4/4), homorhythmic, and functionally tonal harmonic motion. The choice of F major links Holst with the past, since F major was a common key in the Renaissance and Baroque eras for themes of a pastoral nature.

Four Old English Carols

Old English Carol 1. A Babe is Born Gustav Holst Ed. Douglas Walczak (ASCAP)

Andante $\text{♩} = 60$ Solo *mp*

Soprano

1. A babe is born all of a May,
2. There came three kings out of the East To

Organ

5

Soprano

In the sal - va - tion of us. To Him we sing both night and day
wor - ship the King so high. With gold and myrrh and frank - en - cense

Organ

9 Slower Andante

Soprano

Ve - ni Cre - a - tor Spi - ri - tus. At The

Alto

A so - lis or - tus car - di - ne.

Tenor

Ve - ni Cre - a - tor Spi - ri - tus. At The

Bass

A so - lis or - tus car - di - ne.

Organ

Slower Andante

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A Babe Is Born (Four Old English Carols), Gustav Holst

One way of preserving several items of importance is to collect them. Choir partbooks and the multiple compilations of carol books have accomplished the art of preservation. Holst did something similar, but on a smaller scale, when he wrote *Christmas Day*, a choral fantasy on old carols with accompaniment for orchestra or organ.

Dedicated to the music students of Morley College, the work is a compilation of four well-known Christmas carols: “Good Christian Men Rejoice,” “God Rest You Merry Gentlemen,” “Come, Ye Lofty, Come, Ye Lowly,” and “The First Noel.” With the exception of two simultaneous carols occurring at the same time, the rest of the work is homorhythmic throughout.

Much like Vaughan Williams’ *Fantasia on Christmas Carols*, this work by Holst opens with a soloist who sets the ambience as if about to tell a story around a fire. The carols provide the form of the composition. Ascribing numbers to the carols—1) Good Christian Men Rejoice, 2) God Rest You Merry Gentlemen, 3) Come, Ye Lofty, Come, Ye Lowly, 4) The First Noel—the form is 1, 2, 1, 3 and 4, 1, 2 and 4, and 1. True to rondo form, “Good Christian Men Rejoice” always appears in the tonic key, E-flat major. The simultaneous occurrence of two carols also provides unique contrast to the homorhythmic sections. The orchestral accompaniment is equally accessible, having many of the same attributes of the chorus parts, making it appropriate for amateur ensembles.

Like many English composers, Holst was influenced by folksong. In regard

to carol settings and collecting them, it was his *Four Old English Carols* (1907), for mixed voices and piano, that embraced the “tender austerity”¹⁰ inherent in the songs of the English countryside. Although inspired by folksong, these tunes were of Holst’s own creation. *A Babe Is Born*, *Now Let Us Sing, Jesu*, *Thou the Virgin-Born*, and *The Saviour of the World Is Born* make up this mini-collection.

The medieval text *Jesu, Thou the Virgin-Born*, the third carol from *Four Old English Carols*, was infused with plain-song and simple polyphony (largely homorhythmic). The use of both plain-song and polyphony in this particular work is not surprising, given the fact that Holst had been spending time copying Victoria and di Lasso motets for St. Paul’s Girls’ School.

As evidenced above, Holst seemed drawn to set multiple carols within one work. This mini-collection of carols is equally true in his *Three Carols* for unison chorus and ‘ad lib.’ orchestra. Holst was clearly thinking of the symbiotic relationship between music and people with this work. There are scarce examples of a significant choral work with orchestra that includes a unison chorus and an orchestra that can be made up of as many or few instruments as available (‘ad lib.’) and still be a viable work of art. “Holst was a conductor who allowed all genuine amateurs to play in his orchestra ‘if humanly possible.’”¹¹ The three carols include the following: *Christmas Song: On This Day, I Saw Three Ships*, and *Masters in This Hall*.

Lullay my Liking

Words from "A Mediaeval Anthology"

CAROL for Chorus and Soli

Gustav Holst

Allegretto

p Lul-lay my lik-ing, my dear Son, my Sweet-ing; Lul-lay my dear Heart, mine own dear Darl-ing. *pp*

SOLO 1st. Verse

p I saw a fair maid-en sit-ten and sing: She lul-led a lit-tle child, A swee-té Lord-ing.

REFRAIN

p Lul-lay my lik-ing, my dear Son, my Sweet-ing; Lul-lay my dear Heart, mine own dear Darl-ing. *pp*

SOLO 2nd. Verse

mf That E-ter-nal Lord is He That made al-lé thing: Of al-lé Lord-és He is Lord, Of ev-ery King He's King.

REFRAIN

p Lul-lay my lik-ing, my dear Son, my sweet-ing; Lul-lay my dear Heart, mine own dear Darl-ing. *pp*

SOLO 3rd. Verse

mf There was mic-kle mel-o-dy At the child-és birth; Though the song-sters were hea-ven-ly They mad-é mic-kle mirth.

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Lullay my Liking, Gustav Holst

There is one carol by Holst that does not exist in a set: *Lullay my Liking* for unaccompanied chorus. Like other carols, the text is medieval. Changing meters help accommodate natural text stress. With the exception of the chorus's fourth verse, the other verses are sung as a solo, and the choir answers with the refrain "Lullay my liking, my dear Son..." This piece is also very accessible for an amateur chorus, as the refrain remains unchanged throughout the work.

Benjamin Britten

It was during the 1942 wartime months of March and April that Britten (1913–1976) wrote, while on board the ship that was taking him from America back home to England, *A Ceremony of Carols*.¹² Scored for treble voices—three parts to be exact—and harp, the work is powerful in its simplicity.

One aspect of simplicity is the accompaniment of a single instrument, the harp. One of the first instruments mentioned in the Bible, the harp has been the symbol of the psalmists, the heavenly host of angels, and serenity. Britten was planning on a harp concerto around this time; harp manuals were just a few of the books he had on his nautical voyage. However, despite the pleasurable sonorities from the harp that audiences have enjoyed for decades, this was not the case initially. "The use of the harp as an accompanying instrument in this context was considered radical at the time of the première."¹³

The simplicity is also instantly audible from the first and last movement. Plain-song settings form the musical pillars to the eleven movements. Here, Britten chose *Hodie Christus natus est* from the Christmas Eve Vespers to serve as a musical processional and recessional. The processional and recessional are both in A major, a key Bach often used for its Trinitarian symbolism in the key signature.

With such careful musical architecture, it is not surprising that the middle movement be solely devoted to the harp. In true pastoral fashion, the rhythm is a compound (12/8) meter. More interesting is the choice of key. Where the traditional pastoral key would be F major, Britten chooses the equidistant enharmonic equivalent, the tri-tone (C-flat

major). The piece ends on the dominant F-flat, minus the third—a common medieval device.

A final aspect of simplicity is the choice of voices and the way they are set. The sound of a child's voice, and their presence on stage, can create a sense of innocence and purity synonymous with simplicity. Musically, Britten was always careful when he wrote for children. Although the music often sounds complex, Britten generally used the technique of canon as a way to produce polyphony. What better way to produce the feeling of timelessness than with canon—where a melody could continue *ad infinitum* if need be? The most oft-performed extracted movement is *This Little Babe*, a perfect example of Britten's canonic writing for children's voices.



Benjamin Britten, skiing holiday, early 1960s (© Britten-Pears Foundation)



John Rutter (© Oxford University Press)

John Rutter

Perhaps the most frequently performed carol arrangements are those of John Rutter. Born in London in 1945, Rutter is arguably the most prolific and published composer of carols in the twentieth century, not only in England but also around the world. In Oxford's *100 Carols for Choirs*, nearly thirty carols are by him. There are simply far too many carols by Rutter to discuss here. However, some examples show his connection to the past while writing in a modern romantic language.

"Joy to the World" is one of the most common carols in the Western hemisphere. Rutter could not have chosen a carol with more links to England's past than this one. The text is by Isaac Watts (1674–1748) and the original tune by Lowell Mason (1792–1872). Rutter modeled the accompaniment for the carol from the orchestral writing of Handel. Complete with descant, the Handelian orchestration to Lowell Mason's tune on John Wesley's text is one of Oxford University Press's most rented carols during the Christmas season.

Rutter wrote several other carols for chorus with orchestra or organ: *Wexford Carol*, *Jesus Child*, *Donkey Carol*, *Angel's Carol*, *Nativity Carol*, *Star Carol*, *Candlelight Carol*, *Shepherd's Pipe Carol*, and others. It is arrangements like *Candlelight Carol*, which can be classified as both a carol and an anthem, that have made Rutter a wealthy man. They contain the qualities necessary for any carol—a verse followed by a refrain, or *burden*.

In addition, the melodies and their respective accompaniments tend to be very sweet-sounding and melodious.

It is this latter trait that has brought Rutter fame and fortune. In this music one can hear the influence of Fauré-like orchestration, Vaughan Williams-inspired melodies, and the often-used flattened seventh that is so common in popular music.

Many of the above-listed carols are Rutter originals. As in *Shepherd's Pipe Carol*, for example, both the music and the text are by Rutter. The same is true of *Jesus Child*, *Donkey Carol*, *Angel's Carol*, *Nativity Carol*, *Star Carol*, and *Candlelight Carol*. Of the composers discussed thus far, none wrote as many original texts and tunes as Rutter. His contributions to the carol genre alone have brought significant attention to the choral world.

Herbert Howells

No discussion of the English carol would seem complete without mentioning *A Spotless Rose* by Herbert Howells (1892–1983). Herbert Howells wrote the piece,

After idly watching some shunting from the window of a cottage...in Gloucester which overlooked the Midland Railway. In an upstairs room I looked out on iron railings and the main Bristol-Gloucester railway line, with shunting trucks bumping and banging. I wrote it for and dedicated it to my Mother—it always moves me when I hear it, just as if it were written by someone else.¹⁴

With its parallel thirds and fourths, the piece evokes a sort of impressionistic quality. The irregular meters (3/4, 7/8, 5/4, 5/8, etc.) give the piece a fluidity of plainsong-like phrases not found in other carols. The fourteenth-century text also

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Herbert Howells (Reproduced by kind permission of the Herbert Howells Society)



Ralph Vaughan Williams © The Vaughan Williams Charitable Trust

provides a subtly respectful timelessness to the piece. *A Spotless Rose* is mostly in four parts except at cadences where it breaks into five or, in the case of the final cadence, six parts. It is this final cadence that was much beloved by Vaughan Williams and Patrick Hadley. Since the work's creation (1919), Howells received a postcard every Christmas thereafter from Patrick Hadley that contained the cadence and these words, "Oh Herbert! That cadence!"¹⁵

Summary

Holst, Britten, and Rutter represent the carol in their own unique way. Each had a distinct musical vocabulary that can be heard in their music. Some used the traditional approach of setting plainsong to their own time. Others, especially Rutter, have set melodies that are distinctly their own. Nearly every composer, it would seem, has taken a traditional carol and adapted a "modern" accompaniment to the otherwise traditional melody.

In terms of texts, it would be difficult to find an English composer who never set an already established text. From these examples, it is clear that the medieval carol is among the more popular. Rutter, although there are others not listed here, chose to write melodies and accompaniments to his own texts.

Carols functioned as a social outlet, as *Poor Robin's Almanac* illustrates. Interestingly enough, although mention is made of Jesus, plenty is also made of food and drink. Like folksong, carols were for the people. It is for this reason that they continued to exist outside church walls.

Carols were also devotional. For those who had their own private chapel, one could find them being sung there. In the parish church, it would take the efforts of the Victorians to regiment them as part of the liturgical service. It would not be until 1918 that the entire world would be affected by the Nine Lessons and Carols service at King's College, Cambridge, which is perhaps the most influential reason for the popularity of the carol today.

Besides being both social and devotional, carols have served as sparkling gems in choral concerts. Carols are "art music." Like many things throughout history, it is the way in which something is used that gives it definition. It does not seem out of place when a carol is sung in a secular location or by a secular ensemble. They exist for the betterment of music as a whole. Therefore, in this case the carol would be more closely linked with the social classification. As a result, the carol is one of those enigmatic genres that exist both liturgically and secularly—neither side taking issue with the other.

The main reason why the carol can dually exist is its simplicity. There is nothing to muddy the waters and create controversy, even when the subject matter is based on religious/biblical themes. Composers throughout the twentieth century in England managed to evoke their own voice while remaining true to the inherent simplistic quality of the carol.

Holst's simplicity came as a result of the element crucial to the carol: the people. He wrote for them. Simple melodies, textures, and accompaniments

meant that nearly every amateur could be an integral part of the carol tradition. Through simplicity of text, voicing, and accompaniment, Britten created his own form of simplicity. Rutter's simplicity is in the way the music sounds. It is so very easy to listen to (the same cannot necessarily be said about singing or playing them!).

Following the Victorian rediscovery (and regimentation) of the English carol dating from the Middle Ages, the carol tradition in England remained strong and thrived under several great composers: Holst, Britten, and Rutter among the more well-known. Through their carols, they presented the carol through use of traditional qualities (plainsong, medieval texts, and the like) while infusing their own musical language, aligning themselves in the great carol tradition. With the carol's multiple characteristics, it was and remains an enigmatic genre that is social, devotional, and art music, separately and all in one. With the inception of what is perhaps the greatest advocate of the carol, the *Service of Nine Lessons and Carols*, English composers have provided the means for the carol genre to thrive, all over the world, for centuries and millennia to come. ■

Notes

1. "Manichaeism is the largest and most important example of Gnosticism. Central in the Manichaean teaching was dualism, that the world itself, and all creatures, was part of a battle between the good, represented by God, and the bad, the darkness, represented by a power driven by envy and lust. These two powers were independent from each other, but in the world they were mixed. Most human beings were built from material from the bad power, but in everyone there was a divine light, which needed to be released from the dark material of the body. In Manichaeism creation is regarded as a cosmic catastrophe, this even applies to man" <<http://i-cias.com/e.o/manichae.htm>>. (Thursday, August 18, 2005). As a result, Manichaeism denied the Virgin Birth, which is in direct opposition to the doctrine of the Incarnation. Manichaeism died out by the fourteenth century.

2. William J. Phillips, *Carols: Their Origin, Music, and Connection with Mystery-Plays* (London: Geo. Routledge & Sons, Ltd., 1921), 3.

3. Richard Long, *The Music of the English Church* (London: Hodder and Stoughton, 1972), 26–27.

4. Phillips, *Carols*, 118.

5. *Ibid.*, 119.

6. Hugh Keyte and Andrew Parrott, eds., *The New Oxford Book of Carols* (Oxford: Oxford University Press, 1992), xx.

7. The Oxford Movement gave rise to the "Anglo-Catholics," who reintroduced the practice of vestments, surplices, genuflection, use of holy water, and other "high-church" rituals.

8. Keyte and Parrott, xxi.

9. The cottage now bears the name "Mid-winter Cottage."

10. Imogen Holst, *The Music of Gustav Holst and Holst's Music Revisited*, 3rd ed. (Oxford: Oxford University Press, 1986), 14.

11. *Ibid.*, 45.

12. Britten also wrote the *Hymn to St. Cecilia* during this five-week voyage.

13. Mervyn Cooke, ed., *The Cambridge Companion to Benjamin Britten* (Cambridge: Cambridge University Press, 1999), 281.

14. Paul Spicer, *Herbert Howells* (Bridgend, Wales: Poetry Wales Press Ltd, 1998), 67.

15. Christopher Palmer, *Herbert Howells* (Kent: Novello, 1978), 74.

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In addition to degrees in choral conducting, Vogt worked on a doctorate in organ at the University of Iowa, holds a diploma in organ from the Haarlem Internationale Zomeracademie voor Organisten (The Netherlands) and a master's degree in organ from SMU. He has given solo recitals at the National Cathedral (Washington, D.C.), St. Philip's Cathedral (Atlanta), and Fourth Presbyterian Church (Chicago), and has performed for the American Guild of Organists' education video series.

Dr. Vogt has served on the faculty for the Leadership Program for Musicians serving small congregations, and as the American Choral Directors Association's Repertoire and Standards Chair for Music and Worship for the state of Iowa. He is currently Department Chair and Director of Choral Activities at Mount Marty College in Yankton, South Dakota.

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Clavierübung III of J. S. Bach Theology in Notes and Numbers, Part 3

Alexander Fiseisky

Part 1 was published in the October issue of *THE DIAPASON*, pp. 22–25, and Part 2 in the November issue, pp. 26–29.

Prelude in E-flat Major (BWV 552/1)

The prelude surprises us with its élan. It is an example of a ceremonial introduction and is written in a style whose origins reach back to the works of the French composer Jean-Baptiste Lully. Many features of Bach's prelude are reminiscent of the "Overture" of the *Composizione musicale, Parte Seconda, I* (Example 24), written by the virtuoso German harpsichord player, Konrad Friedrich Hurlebusch (c. 1696–1765),⁸⁴ who visited Bach in Leipzig in 1734.

When one examines the motifs that form the basis of the three "characters" of Bach's *Prelude in E-flat Major* with care, it is not difficult to see that they are in fact variations on one and the same motif—a fifth filled out with material from the diatonic scale. (Example 25) This motif appears in the dotted part as a *tirata*, in the sections with a reduced texture (bars 32–50 and 111–129) as a flowing melody, and finally in the "driven" parts as an energetic scale. Let us call these different structures A, B, and C.

The form of this composition is particularly interesting. It is constructed as a rondo, and is the only example of this form in the whole of Bach's organ works. The dotted parts are given the function of the refrain, while the "reduced" and "driven" parts function as the episodes. These three main structures, taking up as they do the whole length of the work (205 bars), are distributed in very remarkable proportions. The ceremonial dotted music (A) lasts for 100 bars (naturally taking bars 50 and 129 into account), the B music lasts for 34 bars (17 + 17), and the C music 71 bars.

These numbers are at first glance astonishing. One could naturally regard them as coincidental, were they not attested to by the hidden meaning given them by the composer himself: the work opens with music A, and music C first occurs in bar 71. Understandably we must examine these numbers very carefully, and to this end we have created a small table that reflects the development of the musical form (Figure 3).

It appears from this table that the prelude is dominated by the monumental character (A) that represents a rich five-voiced texture of 100 bars. The symbolism of the number 100 underlines, as it did in the greater chorale prelude *We believe*, the idea of the One God. When one totals the number of bars in the first and second, the third and fourth, and finally the fifth and sixth appearances of A, one sees the following picture:

$$100 = \begin{matrix} 33 & + & 34 & + & 33 \\ (32+1) & & (20+14) & & (1+32) \end{matrix}$$

A better expression of the equality of the three Persons of the Holy Trinity could hardly be imagined. The effect is undoubtedly strengthened by the placing of A at the beginning, in the middle (bars 98–111), and at the end of the composition. The structures that surround the middle part are equal in amount, and the middle part itself consists of 14 bars (BACH).

The episodes B and C are given an altogether much more modest role in the prelude. Together they take up approximately one half of the work (17 + 17 (B) and 71 bars (C)).⁸⁵ Additionally they are less prominent with regard to the number of voices compared to the main structure. The episodes B and the first and last appearances of C are in three voices. This alone is enough to make it difficult to equate them with the second and third Persons of the Holy Trinity.

Another facet is equally interesting. The theme of the fugato (episode C) is

set in multiple counterpoint. The *predestination motif* occurs in a veiled form in the bass voice of this polyphonic texture, while the countersubject is based on the motif for *understanding the Divine Will*.⁸⁶ And one further observation: The total number of bars in the work is 205, which is the multiple of 5 (the number for Mankind) and 41 (JSBACH).⁸⁷

Fugue in E-flat Major (BWV 552/2)

The fugue that crowns the whole cycle is also worked out in three figurative spheres. It is often referred to as a triple fugue, which is incorrect since a triple fugue signifies the combining of all three themes—which does not happen in Bach's *Fugue in E-flat Major*. The first part, with its 4/2 rhythm (the first fugue), is reminiscent of the linear compositional style of Palestrina. The fluent lines of the five-voiced texture flow majestically and gradually fill out the whole tonal space. This is the so-called *stylus gravis* or *stylus ecclesiasticus*, known to us from other works of Bach, especially from the *Confiteor*, *Credo* and *Dona nobis pacem* from the *Mass in B minor*. The theme of the *Fugue in E-flat Major* bears an evident resemblance to the theme of the fugal part of the E major prelude by Dietrich Buxtehude, BuxWV 141. (Example 26)

The second part of the composition (the second fugue) displays a lively character and contains elements derived from dance music. It is in fact based on the intervals of the melodic progression of the first fugue. Both themes are combined in the second half of the fugue (from bar 59 onwards). This part clearly quotes the final chorus *Hilf deinem Volk* [Help your people] from the cantata *Gelobet sey der Herr, denn er hat erhöht* [Praise to the Lord, for he has heard], written by the South-German composer and native of Nuremberg, Johann Krieger (1652–1735).

And finally, from bar 82 onwards, the third theme, in 12/8 rhythm, enters into the flow of the music. It is based on a "falling" fifth filled out in a very lively manner. The final part of the composition (the third fugue) begins at this point. The unbroken flow of diatonic *sextolen* creates the illusion of *accelerando*. One is plunged into a general atmosphere of joyful expectancy and upon this wave of world-encompass-

Figure 3

Structure	A	B	A	A	C	A	B	A	C	C	A
Bars	32	17	1	20	27	14	17	1	30	14	32

Example 24



Example 25



ing joy the main theme (the theme of the first fugue) appears as a great hymn symbolizing the greatness, the jubilation, and the glory of the Creator.

What does this short theme of just seven notes actually represent?

Bach's genius enabled him to portray in it the central idea of Christianity: the Redemption through the suffering of God-made-Man upon the Cross. Three symbolic motives which together form the theme are, as it were, interlinked (notes 1–4, 3–5, and 4–7). (Example 27)

The first motif is a *figura hypotyposis* and represents the Greek letter χ (Chi) symbolizes the Cross. The second motif, which we have already met in the chorale *Christe, aller Welt Trost* [Christ,

Example 26



Example 27



consolation of all the world] we could call the *consolation motif*, and finally the third motif, which we have already met more than once, is the *predestination motif*. Ignoring the inversion of the first two notes, the theme of the fugue corre-

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sponds completely to the melody of the first line of the chorale *Was mein Gott will, das g'scheh' allzeit*.⁸⁸

The main theme appears in all three fugues, albeit in different rhythms. This naturally begs the question for the performer: what is the correct metrical pulse that allows this symbolic-laden theme to appear naturally in the different parts of this composition?

Let us examine the special features of its construction more closely.

The first fugue consists of 36 bars (72 half-bars), the second of 45 bars, and the third once again of 36 bars (72 half-bars). Apart from the fact that these numbers impress on their own: $(3 + 6) + (4 + 5) + (3 + 6) = 27$, they indicate the symmetrical construction of the work as a whole. When choosing the tempi, one must probably take this feature into account. Thus the beat in the two outer parts should be the same, while the beat in the middle part should reflect the rule of *proportio sesquialtera*. This means that three pulses should take up the same time as two pulses in the surrounding parts. In other words, a half-note in the first fugue should correspond to a dotted half-note in the second part.

There is a cadence in B-flat major in the middle of the second fugue, just after the reappearance of the main theme. This divides the fugue into two exactly equal parts of 58.5 bars each.⁸⁹ It is interesting to note that when we divide the sequence 72–45–72 by 9, we arrive at these same digits: 8–5–8, albeit in a different order. This sequence reflects the proportions of the three parts of the fugue. These proportions are, as we have already seen, very close to the *proportio divina* $(8 + 5) : 8 = 1.625$, whereas $8 : 5 = 1.6$.

Does it not seem as if the composer is trying in a symbolic way to express the mystery of the Holy Trinity, its unity of substance, and its indivisibility?

Let us once again examine the main theme. Its exposition in the three parts of the fugue gives us the following proportions: 12–6–9.⁹⁰ Already the first answer occurs with the notes E-flat, D, and G, which also form the basis of the second theme. This motive also dominates in the third part.

What is the significance of this sequence of notes?

This symbolic motive always seems to occur in Bach when he wishes to praise the unfathomable greatness of the Creator, and it symbolizes nothing less than *Soli Deo Gloria*.⁹¹

Clavierübung III as a cyclical form

We have now examined one by one all the sections of the *Clavierübung III* and analyzed their contents and structures. This has shown us that the work is a veritable compendium of artistic forms and embodies all the then-available techniques of organ playing, along with the achievements of the national schools of composition, both past and present.

Let us now examine how the various parts of the work relate to one another (see chart, Figure 4).

As we see, the 27 parts of the composition display the following most remarkable proportions: 21 chorale preludes, four duets, and the *Prelude and Fugue in E-flat Major*. These proportions reflect the structure of the New Testament, consisting as it does of 27 books: the four Gospels, the 21 Letters, the Acts of the Apostles, and the Revelation of St. John.

Clearly the Prelude and Fugue are intended to form an overarching arch encompassing the whole cycle. The Prelude sets the general tone and the Fugue ties it all together and rounds it off. The "Chorale Block" is based on the ternary (number) system. The *Kyrie* and *Gloria* consist of three sections, each comprising three parts, giving a total of nine parts, while the first two sections form a sub-group of their own, comprising six compositions. The following twelve chorale preludes take up the theme of the Catechism and are likewise divided into two sub-groups which in turn comprise six compositions in three pairs:

- 1) The Ten Commandments—The Creed—The Lord's Prayer
 - 2) Baptism—Confession—Eucharist
- The structure of each sub-group is

similar. In the greater chorale preludes at the beginning and end of the first of these sub-groups, the *cantus firmus* appears in canon, whereas at the beginning and end of the second it appears in the pedal. In the center of each sub-group is a greater chorale fantasy in *organo pleno*.

The order of the "Chorale Block," resting as it does on a mathematical framework based on the numbers 3, 6, and 9, undoubtedly serves a definite purpose. It is certainly no coincidence that the composer begins the second section at bar 369, or that the compositions within this section bear the time signatures 3/4, 6/8 and 9/8.

As we have mentioned, the combination of the three numbers 3, 6, and 9 is also present in the duets (as the sum total of their bars). The same is true of the fugue, where the main theme occurs 27 times in the three sections, giving the combination 12+6+9—another obvious reference to the numbers 3, 6, and 9.

What is the secret hidden in the connection of these three numbers 3, 6, and 9? Why did the composer constantly weave this combination into his work, as if to underline their steadfast cohesion over and over again?

Let us open our Bible at the fifteenth chapter of the Gospel according to St. Mark. There we read:

It was the third hour when they crucified him. . . . At the sixth hour darkness came over the whole land until the ninth hour. And at the ninth hour Jesus cried out in a loud voice, "Eloi, Eloi, lama sabachthani?"—which means, "My God, my God, why have you forsaken me?" (Mark 15:25, 33–34)

These words from the Gospel probably contain the answer to our question.

The themes and the choice of keys for the pieces are important dramatic elements in the *Clavierübung III*. The keys of the chorale preludes are distributed as follows: eleven major keys and ten minor keys. The themes of the major chorale preludes display a stepwise progression, whereas those of the minor chorale preludes are dominated by a motif built on a fifth. The conception of the keys of the "greater" chorale preludes in the major keys rests upon the notes B-flat and G. Together with the *Prelude in E-flat Major* they build a major chord, whose outer notes (E-flat and B-flat) mark out a tonal space which is gradually filled out with the keys of the "lesser" preludes.

In contrast to the major chorale preludes, the arrangement of the chorale preludes in minor keys is based on a section of the scale. As such, the "greater" chorale preludes do not quit the tonal space of the major third C–E, while the framework for the "lesser" chorale preludes is extended to an augmented fourth (= diminished fifth) within the limits C–F-sharp.

And so the tonal plan for the "Chorale Block" of the composition is based on the fifth E-flat–B-flat and the major third C–E. Moreover, with the very first tirata (run) of the Prelude (B-flat–A-flat–G–F–E-flat), Bach underlines the important role of the stepwise progression within a fifth in the *Clavierübung III*. The inversion of this motif in the first fugue is built into the nucleus of the countersubject, and in the penultimate bar of the composition it is quoted by the composer in the pedal, as if to remind us of its importance.

Characteristically, he used the same compositional method (even the same keys!) in another cycle of chorales in his later works, in the *Sechs Chorälen von verschiedener Art* (BWV 645–650).⁹²

- 1st chorale – E-flat major
- 2nd chorale – E minor
- 3rd chorale – C minor
- 4th chorale – D minor
- 5th chorale – B-flat major
- 6th chorale – G major

The intervals of a fifth and a third can be mathematically expressed by the numbers 5 and 3. When we examine possible relationships between these numbers more closely, we see that they in fact express the *proportio divina*: $5 : 3 = 1.6$, and $(5 + 3) : 5 = 1.6$.

Figure 4. *Clavierübung III* as a cyclical form

Praeludium		pro Organo pleno
KYRIE	<i>Kyrie, Gott Vater in Ewigkeit</i> <i>Christe, aller Welt Trost</i> <i>Kyrie, Gott heiliger Geist</i>	C. f. in soprano C. f. in tenor C. f. in bass Cum Organo pleno
	<i>Kyrie, Gott Vater in Ewigkeit</i> <i>Christe, aller Welt Trost</i> <i>Kyrie, Gott heiliger Geist</i>	3/4 manualiter 6/8 manualiter 9/8 manualiter
GLORIA	<i>Allein Gott in der Höh' sei Ehr'</i> <i>Allein Gott in der Höh' sei Ehr'</i> <i>Allein Gott in der Höh' sei Ehr'</i>	Trio F major Trio G major Trio A major manualiter
ZEHN GEBOTE	<i>Dies sind die heil'gen zehn Gebot'</i> <i>Dies sind die heil'gen zehn Gebot'</i>	C. f. in canon manualiter
CREDO	<i>Wir glauben all' an einen Gott</i> <i>Wir glauben all' an einen Gott</i>	in Organo pleno manualiter
VATER UNSER	<i>Vater unser im Himmelreich</i> <i>Vater unser im Himmelreich</i>	C. f. in canon manualiter
TAUFE	<i>Christ, unser Herr, zum Jordan kam</i> <i>Christ, unser Herr, zum Jordan kam</i>	C. f. in the pedal manualiter
BEICHTTE	<i>Aus tiefer Not schrei' ich zu dir</i> <i>Aus tiefer Not schrei' ich zu dir</i>	in Organo pleno manualiter
ABENDMAHL	<i>Jesus Christus unser Heiland</i> <i>Jesus Christus unser Heiland</i>	C. f. in the pedal manualiter
Duet I		3/8 E minor
Duet II		2/4 F major
Duet III		12/8 G major
Duet IV		2/2 A minor
Fugue		pro Organo pleno

The stepwise movement over the range of a major third in the major keys in the chorale preludes *Kyrie – Gloria – Decalogue* obviously symbolizes the divine glory and the beauty of heaven. This motif has major intellectual significance within the overall context. Allow me to boldly interpret it as a tonal symbol for the Holy Trinity. The interval of a perfect fifth,⁹³ which is the basis of the tonal plan for the parts of the cycle in major keys, is clearly meant to portray the concord and fundamental purity of the heavenly Jerusalem.

The music of the chorales on *Credo – Lord's Prayer – Baptism – Confession – Eucharist*, all of which are in minor keys, expresses the internal world of one who is aware of his own sinfulness. Characteristically, the space for the tonal development within this cycle is circumscribed by the augmented fourth, the musical symbol for evil.⁹⁴ At the same time the interval of a perfect fifth in the themes of these chorales serves as a reminder of the essentially divine nature of the soul and of the inner harmony that forms the basis of its being. These aspects are also the foundation for the selection of keys for the greater chorale preludes—they are built on the keys of C–D–E, forming the motive of the Holy Trinity.

Typically enough, we have an indication that the suggested subdivision of the 21 chorale preludes is so appropriate since we meet up again with the *proportio divina*: 3 parts (*Kyrie – Gloria – Decalogue*) – 5 parts (*Credo – Lord's Prayer – Baptism – Confession – Eucharist*).

Returning to the duets, we note that the fifth plays a major role in their expositions. Major and minor keys alternately fill out the range E–A, leading to the beginning of the theme of the fugue from B-flat. Such a tonal plan leaves no doubt that this is the justification for their presence in this part of the cycle.⁹⁵

Looked at under this aspect, we can see that the work is conceived as a single composition with three centers of gravity, each of which is circumscribed by a fifth. In the first case it is the perfect fifth E-flat–B-flat in connection with major keys; in the second it is the augmented fourth C–F-sharp (which is harmonically also a diminished fifth) in connection with minor keys; while in the third, it is the diminished fifth E–B-flat in connection with both major and minor keys. This detailed and carefully planned tonal layout is a further witness to the compositional unity of the *Clavierübung III*. It is obvious that the individual parts of this work complement one another organically.

That is perhaps sufficient regarding the relationships between the various parts of the cycle. But what is the logic behind the development within each

part? Was it the intention of the writer that the parts be played *in toto*, or, as is common today, only in excerpts? And finally, the most important question of all: Can one speak of a continual development within the whole cycle, and is it practical to play the whole work without any cuts, especially in view of its enormous size?

I consider this to be a valid question. We have thus far spoken of the tonal plan of the *Gloria* part, of the tonal and rhythmical connections between the lesser chorale on "Wir glauben" and the greater chorale on "Vater unser," and of the related motifs of the lesser chorale on "Vater unser" and the greater chorale on "Die Taufe." When one tries to ascertain the role of the lesser chorales within the overall dramatic structure, one is unavoidably drawn to a comparison with the art of rhetoric, and especially with that of the art of the sermon. And according to the testimony of Bach's friend, the Master Johann Abraham Birnbaum, who taught rhetoric at the University of Leipzig, Bach was himself well acquainted with the rules of rhetoric.

In fact, one can imagine the whole composition as a sermon on the fundamentals of the Christian faith,⁹⁶ a sermon in which the greater chorales—parallel to the parts of Luther's Great Catechism—should reveal their essential nature. In this scheme, the laws of rhetoric would deem the lesser chorales to be essential. They represent the function of "digressions," which allow the hearer now and again a necessary moment of reduced concentration, and thus allow the speaker to maintain the attention of his hearers for the substance of the sermon.

Think for example of *Pictures at an Exhibition* by Modest Mussorgsky. In this work the main parts of the composition are wonderfully bound together by the so-called "Promenade," which always appears in a different guise: this time happy, then restrained, then mournful and yet again charming. Each time it appears, it prepares the way for the next main part of the work, it leads the listener to savor the atmosphere of the new picture. And is that not the purpose of Bach's lesser chorales?

In questioning the significance of particular parts of the composition, we have more than once been helped by their numerical symbolism. We have seen the meaning of numerical symbols that have changed or deepened our appreciation of the figurative aspects of many of the works in this collection. We will now try to apply this method to the question at hand. To this end we have compiled a small table with the number of bars in each part of the composition (Appendix 1).

Appendix 1

Prelude in E flat major	205
<i>Kyrie—Christe—Kyrie</i>	259
<i>Allein Gott in der Höh' sei Ehr'</i>	211
<i>Dies sind die heil'gen zehn Gebot'</i>	95
<i>Wir glauben all' an einen Gott</i>	115
<i>Vater unser im Himmelreich</i>	115
<i>Christ, unser Herr; zum Jordan kam</i>	108
<i>Aus tiefer Not schrei' ich zu dir</i>	177
<i>Jesus Christus unser Heiland</i>	185
Four duets	369
Fugue in E flat major	117
	1956

At first glance no obvious associations seem to appear. But when we add together the numbers that belong to the individual “sub-cycles,” that is to the parts *Kyrie – Gloria, Decalogue – Credo – Lord’s Prayer and Baptism – Confession – Eucharist*, we get a very different picture (Appendix 2).

Although we are as yet not able to understand the significance of these numbers, it is obvious that the result is not accidental. This symmetry with its round numbers is unlikely to be a matter of chance. And our amazement continues to grow: The number of bars from the beginning of the work to the end of the major keys part is 770, to the end of the *Vater-unser* part 1000, and to the end of the whole chorale part 1470. Obviously these round numbers come about through the inclusion of the lesser chorales (Appendix 3).

Given that there are several levels of meaning, it is likely that the secret of these numbers will never be fully exposed. One of these levels is undoubtedly theological, and another may have to do with important historical events. It is not impossible that a third level may reflect scientific developments, while finally there is the level that I take to be the main one—the metaphysical. It arises through the desire of the writer to delve deeper into the ultimate secret of existence. It is self-evident that all these meanings form an indivisible whole, just as do the numbers which reflect them. And obviously the music that lies behind these numbers should be bound up in the same manner into one indivisible whole.

Let us look at the connection of the parts *Decalogue – Credo – Lord’s Prayer* (see Appendix 2). They express the essence of the Christian life: the expression of faith through adherence to the Law and through prayer. This block has a total of 325 bars, and is to be found in the middle of our row of numbers. This solitary “uneven” number, which is flanked on both sides by the even number 470, attracts our attention like a magnet.

What is the cornerstone of the Christian life? The answer is clear: the Nicene Creed. It was adopted by the Church at the First Council of Nicaea in 325 AD.⁹⁷ And if our hypothesis is correct and the fundamentals of the Creed are really present, we should be able to find in close proximity some reference to the pillars of the Reformation. And in fact, the numbers 95 + 115 + 115 = 325 do bear out our supposition. On the last day of October 1517, the young theology teacher at the University of Wittenberg, Martin Luther, nailed 95 propositions to the door of All Saints’ Church in Wittenberg and thereby laid the foundation of what would become the Reformation.

The sum 230 (115 + 115) establishes a connection to the Lesser Catechism, which contains an interpretation of each of the Commandments of the Decalogue, three texts on the symbols of faith, a commentary on the seven requests in the Lord’s Prayer, together with an explanation of the two Sacraments (Baptism and Eucharist), and to Confession (10 + 3 + 7 + 2 + 1 = 23).

The formal occasion for which the *Clavierübung III* was put to paper has already been mentioned. It was the 200th anniversary of Luther’s visit to Leipzig and his sermon in the Castle of Pleissenburg on the 24th of May 1539.

And what was the content of Doctor Martin Luther’s sermon in Leipzig?

Appendix 2

<i>Kyrie-Christe-Kyrie</i>	259
<i>Allein Gott in der Höh' sei Ehr'</i>	211 = 470
<i>Dies sind die heil'gen zehn Gebot'</i>	95
<i>Wir glauben all' an einen Gott</i>	115
<i>Vater unser im Himmelreich</i>	115 = 325
<i>Christ, unser Herr,</i>	108
<i>Aus tiefer Not schrei' ich zu dir</i>	177
<i>Jesus Christus unser Heiland</i>	185 = 470

In his commentary on the 14th chapter of the Gospel of St. John (verses 23–31), which deals with events surrounding the Last Supper, Martin Luther preaches about the true faith which consists of far more than simply following the letter of priestly regulations. The sign of this true faith is, for Luther, the acceptance of the Word of God, the realization of His Commandments, and a true love for the Creator.

And in just this chapter of John’s Gospel, Jesus, in answering a question from Thomas, utters those key words (in verse 6) which are at the very heart of the Gospel: “I am the way, and the truth, and the life. No one comes to the Father except through me.” And as if it were a repeat of this divine statement, in the pages of Bach’s composition, wonderful numerical symbols appear that reveal the greatness of the Creator: 47(0) = DEUS (4 + 5 + 20 + 18), 77(0) = HALLELUJA (8 + 1 + 11 + 11 + 5 + 11 + 20 + 9 + 1) and 70(0) = JESUS (9 + 5 + 18 + 20 + 18).⁹⁸

The number 1000, which rounds off the part *Vater unser im Himmelreich* [Our Father in Heaven], seems to symbolize the greatness of the One God and His heavenly Kingdom (“Himmelreich” in German). The number 1470 refers us to the hymnal Psalm 147, which we have already encountered in connection with the larger chorale *Zehn Gebote* [Decalogue]. The number can also be given a meaning in a theological context as 1 + 4 + 7 = 12 (the Church of Christ). It also contains a scientific undertone: 147 millions kilometres is the distance between the earth and the sun at the time of the winter solstice.

As has already been mentioned, the total number of bars of the four duets (369) can be associated with the events of Golgotha. At the same time it is reminiscent of the views of the Pythagoreans, who assumed that the basic elements (Fire, Air, Water, and Earth) are derived from the first four numbers: I, II, III, IV (369 : 3 = 123).

It may seem something of a paradox, but in the structure of the *Clavierübung III* one can find an allusion to Pythagoras himself. The total number of chorales and duets is 25. The structure of the work gives us grounds to see this as the sum of 9 (*Kyrie – Gloria*) and 16 (*Decalogue – Credo – Lord’s Prayer – Baptism – Confession – Eucharist* and the 4 duets). This leads us to the equation 9 + 16 = 25 (or 32 + 42 = 52), which is the simplest numerical expression of the theorem of Pythagoras (a² + b² = c²).

In the context of the 27 parts of the *Clavierübung III*, the numerological symbolism of the Prelude (205) and the Fugue (117) hardly needs any comment when one sees them written as 727 (2 + 5 = 7; 1 + 1 = 2; 7 = 7).⁹⁹

Obviously the numerological symbolism of the *Clavierübung III* hides a deeper meaning. One of the most impressive numbers is 1956, the sum total of all bars in the work.

When we add the numerals together, we arrive at 3, the number which underlies this whole composition, and which Pythagoras considered to be the first “excellent” number, containing as it does within itself a beginning, a center and an end. There are of course other associations hidden in the number 1956. It is possible that it contains a reference to the work of Johannes Kepler, who published his first book, *Prodromus dissertationum mathematicarum continens mysterium cosmographicum*, in 1596. In it he attempted to establish a correlation between the elements of the planetary spheres.¹⁰⁰ When we divide 1956 by 27 (the sum total of pieces in the *Clavierübung III*) we arrive at 72.444...—

Appendix 3

Prelude in E flat major	205		
<i>Kyrie-Christe-Kyrie</i>	259	= 770	
<i>Allein Gott in der Höh' sei Ehr'</i>	211		= 1000
<i>Dies sind die heil'gen zehn Gebot'</i>	95		
<i>Wir glauben all' an einen Gott</i>	115		
<i>Vater unser im Himmelreich</i>	115		
<i>Christ, unser Herr; zum Jordan kam</i>	108	= 700	
<i>Aus tiefer Not schrei' ich zu dir</i>	177		
<i>Jesus Christus unser Heiland</i>	185		= 1470

yet another mystical number which has further troubling connotations.¹⁰¹

Many years ago Philipp Spitta wrote that after finishing the *Clavierübung III*, “Bach considered his life’s work in the field of organ chorales to be essentially complete. After that he continued to collect and revise earlier works, but until his death he produced little original material.”¹⁰²

That is a fair appraisal and those who have only an inkling of Bach’s methods and character can well imagine that once he had climbed to the summit, he never again trod the selfsame paths. This is perhaps the reason why he wrote only one passacaglia for organ and one chaconne for violin. Indeed, during the last ten years of his life, Bach seldom composed for the organ. This alone says much about the importance that he himself attached to the *Clavierübung III*.

How his contemporaries considered the *Clavierübung III* can probably best be seen from the following remark by Lorenz Christoph Mizler in 1740: “The author has here given proof that in this field of composition he is more skilled and more successful than many others. No one will surpass him in it and few will be able to imitate him.”¹⁰³ ■

Notes

84. Hurlbusch, who composed cantatas, concerti, and keyboard sonatas, became organist of the Oude Kerk in Amsterdam in 1743.

85. It is interesting to note that all three numbers are made up of the same numerals: 1 and 7.

86. According to Javorsky; see Nosina, *Simvolika muzyki I. S. Bacha*, p. 27.

87. It should also be noted that the number 205 corresponds to the sentence VON JOHANN SEBASTIAN BACH (by Johann Sebastian Bach).

88. Bach had already used the same theme in the earlier Prelude in E-flat Major in the *Wohltemperierte Klavier, Teil 1*. The melody was known in England as “St. Anne” hymn, very likely by the composer William Croft (1678–1727).

89. The overall symmetry is underlined by two cadences: in B major (first fugue) and in F minor (third fugue), which divide the fugues into related proportions—20:16 for the first fugue, and 16:20 for the third fugue.

90. Characteristically, Bach again arrives here at the number 27 (= 12+6+9).

91. In this context it is sufficient to present just two examples: the culmination in the

Passacaglia, BWV 582 (bars 284–285) and in the Fugue in G Minor, BWV 542/2 (bars 110–111).

92. These are traditionally known as the *Six Schübler Chorale Preludes* after the publisher Johann Georg Schübler.

93. The fifth is the first harmonically pure musical interval.

94. It is not without interest that Bach owned a copy of the treatise *Gradus ad Parnassum*, which bears his personal notes. This book was the work of the famous musician and scholar Johann Joseph Fux (1660–1741), who postulated that the *diabolus in musica* penetrates through an augmented fourth. See Johann Joseph Fux, *Gradus ad Parnassum* (Vienna, 1725), p. 51.

95. Several specialists hold the view that the order of the duets and chorale preludes is indeed not functional. See Albrecht, *J. S. Bachs “Clavier Übung,”* p. 66.

96. Hermann Keller does exactly this: “In keinem anderen Orgelwerk fühlen wir Bach so als musikalischen Verkünder und tiefen Deuter der Grundlehren des Luthertums wie hier.” [In no other work for the organ do we experience Bach as a musical preacher and profound interpreter of the basic precepts of Lutherism as in this work.] See Keller, *Die Orgelwerke Bachs*, p. 199.

97. This number contains further numbers, which are relevant for the part *Zehn Gebot – Credo – Vater unser*: 3+2+5 = 10 (Decalogue), 3 + (2+5) = 37 (the Christ Monogram).

98. The number 70 is traditionally seen to be the symbol of rejoicing. And incidentally, Luther understood the number 7 as the *herrliche* [glorious] number.

99. The different meanings of the number 205 have already been commented on above. 117 is the sum total of all chapters in the historical books of the New Testament, together with the four Gospels and the Acts of the Apostles.

100. Johannes Kepler (1571–1630) was a German scholar and philosopher, as well as being the writer of a musical treatise *Harmonices mundi* (1619). Kepler is known, not without reason, as the last Pythagorean in European scientific and musical circles. This is because he assumed that numbers were the universal basis of existence and that music could be explained on the basis of certain numerical rules.

101. The significance of 72 has already been explained above. The number 4 symbolizes (according to Werckmeister) the world of the angels, 44 symbolizes Adam and Eve, while 444 symbolizes the Cup of Sorrows.

102. Quoted in Albrecht, *J. S. Bachs “Clavier Übung,”* in *Bach-Jahrbuch* 55, p. 66.

103. Quoted in Christoph Wolff, *Bach: Essays on His Life and Music* (Harvard University Press, Cambridge, Massachusetts, and London, 1991), p. 208.

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Cover feature

John-Paul Buzard Pipe Organ Builders, Champaign, Illinois

Maxwell Street Presbyterian Church, Lexington, Kentucky, Buzard 2009–2010 renovation

Hayes Barton United Methodist Church, Raleigh, North Carolina, Buzard Opus 39, June 2010

I am proud to showcase a recently completed new organ, and a renovation project successfully accomplished by our service and tonal departments, to give a glimpse into the depth of our firm, and the differing types of projects that we regularly and successfully undertake.

Some years back THE DIAPASON featured a renovation project of ours at First Presbyterian Church, also in Lexington, Kentucky. Word of the success of this project quickly spread through the community, and we were contacted by Maxwell Street Presbyterian Church's music director, Clif Casón, about the possibility of giving their 1963 Rieger tracker action organ a mechanical and tonal "going over." He and the parishioners at Maxwell Street Church liked the transparency and vigor of the organ's neo-Baroque style, but weren't convinced of the inharmonic noise in the flue voicing, nor the unstable and thin-toned reeds. The organ exhibited mechanical symptoms which signaled that work was necessary, and we discovered that the organ was impossible to tune, or keep in tune.

All of us had a turn to inspect this organ: general manager Charles Eames, tonal director Brian Davis, service department director Keith Williams, service department foreman, David Brown, and I. We discovered that the pallets had been covered in a foam-rubber substance, which was becoming sticky and gooey. Additionally, the felt bushings in the keyboards and pedalboard had worn to a point at which the action was clattery. The organ leaked wind inordinately, especially where the pull-down wires exited the slider chests' pallet boxes.

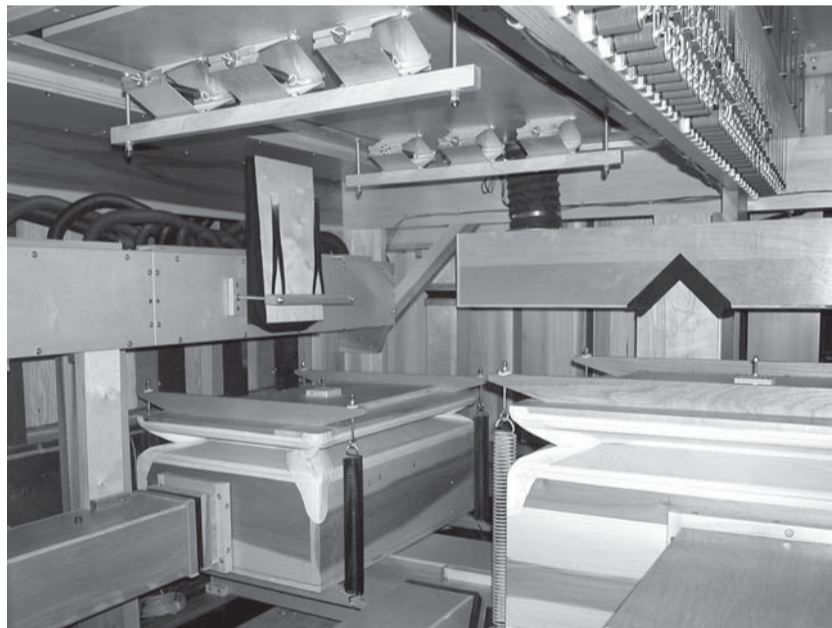
We re-covered the pallets with felt and leather. All the deteriorated leather purses at the pull-down wires were replaced with felt punchings held down by small lead weights. Keyboards and pedalboard were restored, tracker "combs" that had been removed were replaced, small "bleed" holes were drilled into the slider chests' tables, and the action was re-hung and balanced properly. Since re-regulating the action and eliminating the flaws we found in our initial inspection, we have discovered that many of the steel needle-axes that act as a bearing for the actions' squares have worn and will on occasion jump out of their bearing clevises. Replacement of these axes will be a future maintenance operation.

Tonally, the organ was not a happy instrument. Years of heavy cone tuning had done its damage, especially to the small mixture pipes in the organ. Tuning scrolls on façade pipes and the larger flue pipes on the chests had been rolled down too far, and could not tune flat enough. Throughout, the sound was noisy, with a disproportionate amount of speech articulation, scratchiness in the tone, and in many of the small mixture pipes, quick speech to the point of overblowing an octave. The reeds' resonators were too short to couple to the pitches that the reeds' tongues were producing, contributing to a thin and unstable tone. We all concluded that the existing flue pipes could be physically restored and the voicing amended for a significantly improved musical result. However, the reed pipes needed to be replaced.

Our tonal director, Brian Davis, came to us from Visser-Rowland & Associates and was not only intimate with the techniques of flue-regulation voicing, but also significant achievements in neo-Baroque reed making that had been made by German reed pipe maker Roland Killinger in the late 1960s. These developments produced neo-Baroque reeds of excellent tone and tuning stability, even



Buzard Opus 39, Hayes Barton United Methodist Church, Raleigh, NC



Hayes Barton organ Opus 39 winding system under Swell

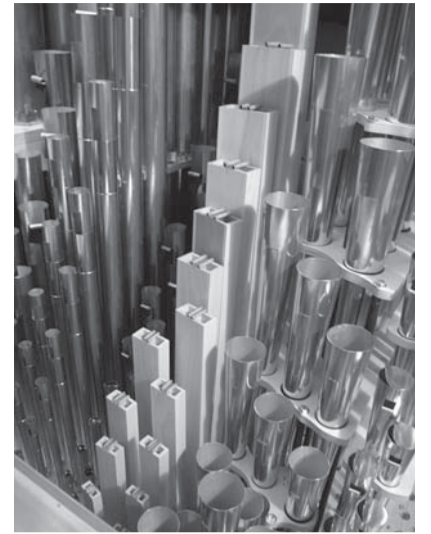


Maxwell Street Rieger organ restored keyboards

though voiced on very low wind pressures. Ironically, just as Mr. Killinger's experiments began to produce results, the neo-Baroque trend ended, and few of these new reeds were ever made—until this project.

All of the organ's pipes (except the largest wood pipes screwed onto the case sides) came back to our work-

shop for cleaning, repair, and re-voicing. The damage to the small pipes by heavy cone tuning was too significant to warrant restoration of the cone-tuning system, so we installed stainless steel tuning slides on the smaller pipes, and restored (in many instances replaced) the scrolls on the larger pipes. While we had the pipes out we also removed



Hayes Barton organ Opus 39 Flute Celestis



Hayes Barton organ Opus 39 showing complicated ceiling geometry



Maxwell Street Rieger organ Hauptwerk showing new reeds

the toeboards to vacuum clean the chest tables and sliders, and to manufacture toeboard overlays and new racking for the new reeds. We observed that the organ used modern-style spring-loaded slider seals, except that from about middle "C" on up these sleeves were sealed with diaphragms of pneumatic leather—all of which were ripped and leaking. No wonder this organ could not be tuned, and no wonder former technicians simply bashed and bashed those poor little pipes sharper and sharper with their tuning cones—because they weren't receiving enough wind, because of the leaking leather! New slider seals sans leather replaced the originals. Not surprisingly, now the organ can be tuned, and stays in tune.

In order to get as much sound from the relatively small-scaled 16' Subbass pipes (stamped "Lieblich" by the way), the corrugated tubing connecting the toe holes on the chest to the toes of the pipes screwed onto the case was re-



Hayes Barton organ Opus 39 close up of the Great façade



Hayes Barton organ Opus 39 console

placed with larger diameter tubing, and we installed “lifters” onto the pallets, so that the pedal action would be able to open the pallets farther.

There was a half-length 16’ Posaune in the Pedal, but it was of such small scale, producing no fundamental pitch, that we opted to place a nicely scaled 8’ Trompete in its place. Music director Clif Cason envisions a second phase of the project to install a new full-length 16’ Posaune in the back of the organ, and a Pedal 16’ Offenbass in additional cases alongside the existing instrument. This may be tied into a long-hoped-for chancel renovation and re-configuration project.

The re-installation of the organ took approximately two weeks, and tonal finishing occupied three weeks. The result is a phenomenally clean, clear, transparent, buoyant, musical sound. The reeds are full and round, the direct result of Roland Killinger’s research from the 1960s. This organ, and our rebuilt organ at First Presbyterian Church, will be featured in the AGO regional convention to be held next summer in Lexington.

It is possible to work faithfully in a style that may not be one’s own when renovating an existing instrument. But this takes complete subrogation of one’s self from the tonal and mechanical equation. Our firm has the depth and experience to successfully undertake such a project, while at the same time developing our own personal style of modern organbuilding. Many know that I’m a romantic at heart. One of my colleagues said to my son at the recent AGO convention (to paraphrase) “It’s because of your father, that we can build modern romantic organs.”

The new organ at Hayes Barton United Methodist Church in Raleigh, North Carolina came about because the wonderful people on the organ committee had a romantic and emotional reaction to our organs at All Saints Episcopal Church in Atlanta, Georgia, and Williamsburg Presbyterian Church in Williamsburg, Virginia. They asked their consultant, Keith Shafer, why they needed to listen to any other builders’ instruments after hearing ours, because they knew in their hearts that they had fallen in love. But

Maxwell Street Presbyterian Church, Lexington, Kentucky
1963 Rieger Orgelbau, Austria, mechanical action, 21 stops, 30 ranks
2010 renovations John-Paul Buzard Pipe Organ Builders, Champaign, Illinois. Completed October 15, 2010

HAUPTWERK Manual I
55mm wind pressure

8’ Principal	61 pipes
8’ Röhrflöte	61 pipes
4’ Octave	61 pipes
II Sesquialter	122 pipes
2’ Blockflöte	61 pipes
1½’ Mixtur V	305 pipes
16’ Röherschalmel	61 pipes°
8’ Trompete	61 pipes°
II-I 8’	

POSITIV Manual II
55mm wind pressure

8’ Holzgedeckt	61 pipes
4’ Principal	61 pipes
4’ Koppelflöte	61 pipes
2’ Octave	61 pipes
1½’ Quint	61 pipes
¾’ Scharff IV	244 pipes
8’ Krummhorn	61 pipes°
Tremulant	

PEDAL 55mm wind pressure

16’ Offenbass (* prepared for)	
16’ Subbass	44 pipes
8’ Octavbass	32 pipes
8’ Subbass	32 notes
4’ Gemshorn	32 pipes
2’ Rauschpfeife III	96 pipes
16’ Posaune (* prepared for)	
8’ Trompete	32 pipes°
4’ Schalmel	32 pipes°
Tremulant	
I-P 8’	
II-P 8’	

(° denotes new pipes)

they followed the consultant’s discipline, and hearing others confirmed their impression of heart. They had to have a Buzard organ in their church!

Their organ project was coupled with a tremendously successful sanctuary renovation project, in which the visual and acoustical environments were transformed into a dignified, lively and holy place of worship. Organist David Witt spent endless hours coordinating architects, contractors, and consultants. The interior designer was Terry Byrd Eason and the acoustician was Dana Kirkegaard.

Engineering this instrument of 43 stops and 52 ranks was one of the greatest physical challenges for executive vice-president Charles Eames (also a Visser-Rowland alumnus). Every inch of roof gable, every nook and cranny of former organ chambers, and a space above a newly developed sacristy became home for the instrument, all of which can easily be reached for maintenance and tuning.

The warmth and breadth of the tonal palette encompasses a dynamic and lively Principal chorus as the backbone of the instrument, as well as flute, string, and reed choruses. No two stops of the same class are identical, which translates into tremendous tonal variety. The organ can accompany a single small child, through a choir of 100. And, the improved acoustics coupled with our voicing allows one to feel the sound all around oneself, and that one is always supported in singing.

During our last week of tonal finishing in early June, son Stephen came down to Raleigh from his last summer at Westminster Choir College in Princeton, New Jersey, and played an impromptu concert for the members of the church’s building and organ committees. Playing for about half an hour, the clarity of the Principal choruses was highlighted, then the softer, suave voices in the Swell and Choir as well as the lyrical reeds; then the organ’s orchestral nature shone in the Willan *Introduction, Passacaglia, and Fugue*. All agreed that they never thought pipe organs could sound this way.

Yes, I am a romantic at heart, a professional of mind, perhaps a pragmatist and dreamer all rolled into one. But so is everyone else on my staff, and we would love nothing more than to be a part of your worshipping community, whether it involves building you a new pipe organ, or renovating an instrument you have, with which you want to fall in love again.

—John-Paul Buzard

John-Paul Buzard Pipe Organ Builders, Champaign, Illinois
Hayes Barton United Methodist Church, Raleigh, North Carolina
Three manuals, 43 stops, 52 ranks, electric-slider action
Completed June 2010

GREAT (4-inch wind pressure)

16’ Lieblich Gedeckt	61 pipes
8’ Open Diapason	61 pipes
polished tin in façade	
8’ Viola da Gamba	61 pipes
8’ Flüte Harmonique	61 pipes
polished tin in façade	
8’ Bourdon	61 pipes
4’ Principal	61 pipes
4’ Spire Flüte	61 pipes
2½’ Twelfth	61 pipes
2’ Fifteenth	61 pipes
1½’ Mixture IV	244 pipes
8’ Trompete	68 pipes
(doubled flue trebles)	
8’ Tromba (Pedal)	
4’ Tromba Clarion (Pedal)	
8’ Major Tuba (Choir)	
Tuba Solo (melody coupler)	
Tremulant	
Cymbalstern	14 bells
Chimes (digital)	
Great-Great 16-UO-4	
Swell-Great 16-8-4	
Choir-Great 16-8-4	

SWELL (4-inch wind pressure)

16’ Gedeckt Pommer	43 pipes
(1–18 from Great)	
8’ Violin Diapason	61 pipes
8’ Stopped Diapason	61 pipes
8’ Salicional	61 pipes
8’ Voix Celeste	61 pipes
8’ Flüte Celestis	86 pipes
(Ludwigtone)	
4’ Principal	61 pipes
4’ Harmonic Flüte	61 pipes
2½’ Nazard	61 pipes
2’ Recorder	61 pipes
1½’ Tierce	61 pipes
2’ Full Mixture IV	244 pipes
16’ Bassoon	85 pipes
8’ Trompette	68 pipes
(doubled flue trebles)	
8’ Oboe	61 pipes
4’ Clarion (ext Bassoon)	
8’ Major Tuba (Choir)	
Tremulant	
Chimes (digital)	
Swell-Swell 16-UO-4	

CHOIR (4-inch wind pressure, except as noted)

8’ English Open Diapason	61 pipes
8’ Flüte à Bibéron	61 pipes
8’ Dulciana	61 pipes
8’ Unda Maris	49 pipes
4’ Principal	61 pipes
4’ Block Flüte	61 pipes
2’ Doublette	61 pipes
1½’ Larigot	61 pipes
1’ Fourniture IV	244 pipes
8’ Clarinet	61 pipes
8’ Tromba (Pedal)	
4’ Tromba Clarion (Pedal)	
8’ Major Tuba	61 pipes
25 inch wind pressure	
Tremulant	
Chimes (digital)	
Harp (digital)	
Celesta (digital)	
Choir-Choir 16-UO-4	
Swell-Choir 16-8-4	

PEDAL (4-inch wind pressure, except as noted)

32’ Double Open Diapason (digital)	
32’ Subbass (digital)	
32’ Lieblich Gedeckt (digital)	
16’ Open Diapason	32 pipes
wood and metal in facade;	
1–6 12-inch wind	
16’ Bourdon	44 pipes
8’ Open Bass	44 pipes
polished tin in façade	
8’ Principal	44 pipes
polished tin in façade	
8’ Bourdon (ext)	
8’ Violoncello	32 pipes
polished tin in façade	
4’ Choral Bass (ext)	
4’ Open Flüte (ext)	
16’ Trombone	85 pipes
7-inch wind pressure	
16’ Bassoon (Swell)	
8’ Trumpet (ext)	
4’ Clarion (ext)	
8’ Major Tuba (Choir)	
Chimes (digital)	
Great-Pedal 8-4	
Swell-Pedal 8-4	
Choir-Pedal 8-4	

Photo credit: John-Paul Buzard

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New Organs



**Lauck Pipe Organ Company,
Otsego, Michigan
Opus 61, 2009
Karl Schrock Residence,
Kalamazoo, Michigan**

Through the years, we have had the pleasure to build a substantial number of small residence organs for many college professors and church organists. There has always come a great sense of satisfaction in creating these smaller wonders because we know we are building these exclusively for one person. We also know that the money for these instruments is usually born from hard work and frugal saving. The joy is in giving the customer their long-anticipated dream and creating the most value for their money.

Our latest residence organ was for Dr. Karl Schrock, who is head of the organ program at Western Michigan University in Kalamazoo. This five-rank mechanical action organ has white oak casework, ebony naturals with coco bolo sharps, and ebony drawknobs.

—James Lauck

MANUAL I		
8'	Rohrflute	61 pipes
4'	Principal (in façade)	61 pipes
MANUAL II		
8'	Gedeckt (oak) common bass	49 pipes
2'	Blockflute	61 pipes
PEDAL		
16'	Pommer	32 pipes
Man I—Man II		
Man I—Ped		
Man II—Ped		

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**J. Zamberlan & Co.,
Wintersville, Ohio
Christ, Prince of Peace Parish,
Ford City, Pennsylvania**

Christ, Prince of Peace Parish was formed on July 23, 2002, from the merger of three parishes in Ford City; the building formerly known as St. Mary's Church is now the sole worship site. A 1930s organ occupied split cases in the rear gallery; this instrument had been rebuilt in 1965, and by 2002 was experiencing severe mechanical problems, in addition to suffering from a lack of ensemble and variety of stops.

Initial design concepts retained the choir in the gallery, but in the end the parish decided a nave location was preferable for the singers. In addition to the console, a 3-rank unenclosed "choir" division, available independently on either manual, is located in the shallow right transept. Wind for this division comes

from a small blower and reservoir located in the church basement but fed from an intake housed in the base of the choir casework, which also encloses the support steel for the chest as well as shelves for choir music.

Several ranks from the old organ were incorporated into the new stoplist, as well as two stops from a 1965 Möller at one of the closed churches. The existing quartersawn white oak gallery casework was retained, as were the façade pipes, which were refinished for the church by a local auto body shop. The new console, as well as the choir casework, is of red oak, finished to harmonize with the pews; this casework also incorporates panels from former modesty screens in the choir area. The console interior is of Honduras mahogany, oiled and waxed. Keyboards have bone naturals and ebony accidentals, with drawknobs, pistons, etc. of bo-



Cathedral in Pittsburgh, dedicated the organ on March 18, 2007. The parish director of music is Andrew Motyka.

—Joseph G. Zamberlan

GREAT (58 notes)		
8'	Diapason	
8'	Rohrflute (existing Tellers, C1–b48 wood)	
4'	Octave	
4'	Open Flute (existing Tellers, formerly in Swell, C1–c49 wood)	
2'	Fifteenth	
4'	Cornet IV (c13–c49)	
1½'	Mixture IV	
8'	Trompette	
8'	Cromorne	
8'	Choir Gemshorn	
8'	Choir Bourdon	
4'	Choir Italian Principal	
4'	Choir Bourdon (ext)	
2'	Choir Bourdon (ext)	
Swell to Great 16'		
Swell to Great		
Tremulant		
Cymbelstern		
MIDI		



SWELL (58 notes)		
16'	Quintaten (C1–f18 wood)	
8'	Violin Diapason (existing Tellers, C1–B12 from Gedackt)	
8'	Gedackt (existing Möller, wood)	
8'	Viole de Gambe (existing Tellers, formerly in Great)	
8'	Voix Céleste (existing Möller, from G8)	
4'	Principal	
4'	Flute (existing Tellers, formerly in Great, C1–a46 wood)	
2¾'	Nazard	
2'	Spitzflute	
1¾'	Tierce	
2'	Plein Jeu III	
¾'	Cymbale II	
16'	Basson	
8'	Hautbois (ext)	
8'	Choir Gemshorn	
8'	Choir Bourdon	
4'	Choir Italian Principal	
4'	Choir Bourdon (ext)	
2'	Choir Bourdon (ext)	
Tremulant		
MIDI		

cote; legal ivory is used for labels and stopknob faces.

The solid-state control system includes 128 levels of memory for 8 generals and 4 divisionals, as well as several reversibles. At the suggestion of a visiting recitalist, the parish agreed in 2008 to add Great and Swell Unison Off to extend reversibles to enhance the organ's versatility; this permits drawing the normal stops plus Choir stops on either manual, then using the Unison Off and pedal coupler to achieve separate voices on that manual and the pedal.

The main chests of the organ are slider with electric pulldowns, with bass notes utilizing double pallets where necessary. All pallets were carefully sized, and pallet travel was kept at 4mm, in order to keep the action responsive. Several stops are either duplexed between divisions or unified; these sit on chests with individual note actions (electromechanical except for the largest bass pipes), which incorporate expansion chambers between the valve and toe to minimize undesirable speech characteristics sometimes found in this chest design. The organ comprises 37 stops, 27 registers, 36 ranks, and 1993 pipes, and is our largest instrument to date. Donald Fellows, director of music at St. Paul

PEDAL (32 notes, AGO)		
32'	Bourdon (C1–B12 independent 10 ¾' wood with Subbass, from c13 Subbass)	
16'	Principal (prep)	
16'	Subbass (wood)	
16'	Quintaten (Swell)	
8'	Octave (prep)	
8'	Gedackt (ext)	
4'	Choral Bass (prep)	
16'	Trombone (wooden resonators)	
16'	Basson (Swell)	
8'	Trompette (Great)	
8'	Cromorne (Great)	
4'	Clairon (Great)	
Great to Pedal		
Swell to Pedal		
MIDI		

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jzandco@aol.com

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

Community Carol Sing; Grace Church, New York, NY 12:15 pm

St. Andrew Chorale & Children's Choirs, carol sing; Madison Avenue Presbyterian, New York, NY 7 pm

Timothy Olsen; Old Salem Visitor Center, Winston-Salem, NC 12 noon

Joseph Garrison, with Mississippi Brass; First Presbyterian, Oxford, MS 12 noon

16 DECEMBER

David Schulerberg, harpsichord; First Church, Boston, MA 12:15 pm

Lessons & Carols, Choir of St. Paul's School, Concord, NH; St. James' Church, New York, NY 6 pm

V. Earle Copes; Christ Church, Bradenton, FL 12:15 pm

17 DECEMBER

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

New York Polyphony; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

Christmas Concert; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

18 DECEMBER

The American Boychoir; Princeton University Chapel, Princeton, NJ 7:30 pm

The Philadelphia Singers; St. Clement's Church, Philadelphia, PA 5 pm

Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

Lessons & Carols; Trinity Episcopal, Oshkosh, WI 4 pm, 7:30 pm

Holiday concert; Glenview Community Church, Glenview, IL 7 pm

19 DECEMBER

Lessons & Carols; South Church, New Britain, CT 4 pm

Christmas Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm

Early Music New York; St. John the Divine, New York, NY 2 pm

Lessons & Carols; Church of the Holy Trinity (Episcopal), New York, NY 4 pm

Britten, *A Ceremony of Carols*; Church of St. Ignatius Loyola, New York, NY 4 pm

The American Boychoir; Richardson Auditorium in Alexander Hall, Princeton, NJ 4 pm

Handel, *Messiah*; Verizon Hall, Philadelphia, PA 2 pm

Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am

Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5 pm

Christmas choral program; Brevard-Davidson River Presbyterian, Brevard, NC 7 pm

Lessons & Carols; Peachtree Road United Methodist, Atlanta, GA 5:30 pm

Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 4 pm

Candlelight Concert; Park Congregational, Grand Rapids, MI 4 pm

Festival of Carols; First United Methodist, Columbus, IN 9 am

Mary Gifford; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

David Jonies; Holy Name Cathedral, Chicago, IL 3:30 pm

Festival of Carols; Cathedral of St. Paul, St. Paul, MN 3 pm

20 DECEMBER

Ray Cornils, with Parish Ringers, Musica de filia, & Kotschmar Festival Brass; Merrill Auditorium, Portland, ME 7:30 pm

Lakeside Singers; Wentz Concert Hall, Naperville, IL 8 pm

21 DECEMBER

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

Carol McNally, with harp; Park Congregational, Grand Rapids, MI 12:15 pm

A. Lee Barlow, David Lamb, Tom Nichols, & Travis Person; First United Methodist, Columbus, IN 7 pm

A. Lee Barlow, David Lamb, Tom Nichols, & Travis Person; First United Methodist, Columbus, IN 7 pm

22 DECEMBER

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

24 DECEMBER

Lessons & Carols; St. John the Divine, New York, NY 4 pm

Lessons & Carols; Grace Church, New York, NY 8 pm

Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm

Songs and Scriptures for Children (Christopher Lynch, conductor; David K. Lamb, organist); First United Methodist, Columbus, IN 6:30 pm

Lessons & Carols; First United Methodist, Columbus, IN 11 pm

Lessons & Carols; Rockefeller Memorial Chapel, Chicago, IL 4 pm

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

25 DECEMBER

Early Music New York; St. John the Divine, New York, NY 2 pm

Scott Dettra & Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm

Scott Dettra & Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm

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Todd Wilson; First Presbyterian,
Greensboro, NC 5 pm**Alan Morrison**; First Baptist Church of
Greater Cleveland, Shaker Heights, OH
2 pmBach, *Christmas Oratorio*; St. Luke Lu-
theran, Chicago, IL 4 pm

11 JANUARY

Douglas Cleveland; Peachtree Road
United Methodist, Atlanta, GA 8 pm

13 JANUARY

Michelle Graveline, harpsichord; First
Church, Boston, MA 12:15 pm

14 JANUARY

James David Christie; Community
Church of Vero Beach, Vero Beach, FL
7:30 pm**Christopher Houlihan**; Christ United
Methodist, Greensboro, NC 7:30 pm**Douglas Cleveland**; St. Paul's Episco-
pal, Chattanooga, TN 7:30 pm

15 JANUARY

James David Christie, masterclass;
Community Church of Vero Beach, Vero
Beach, FL 9:30 am

16 JANUARY

Kevin Kwan; St. Thomas Church Fifth
Avenue, New York, NY 5:15 pm**Craig Williams**; Washington National
Cathedral, Washington, DC 5:15 pm**James David Christie**, with harp; Faith
Lutheran, Sarasota, FL 4 pm**Fred Vipond**; Madonna della Strada
Chapel, Loyola University, Chicago, IL
3 pm

19 JANUARY

Russell Weismann; St. Luke Catholic
Church, McLean, VA 1 pm

20 JANUARY

Charles Sherman, harpsichord; First
Church, Boston, MA 12:15 pm**Todd Fickley**; St. Luke Catholic Church,
McLean, VA 1 pm

21 JANUARY

Tom Sheehan; Emmanuel Church,
Chestertown, MD 7:30 pm

22 JANUARY

Thomas DeWitt; Morrison United Meth-
odist, Leesburg, FL 2 pm

23 JANUARY

Daniel McKinley; Church of the Advent,
Boston, MA 4:30 pm, Evensong at 5 pm
Evensong; Cathedral of St. John the Di-
vine, New York, NY 4 pm**Iris Lan**; St. Thomas Church Fifth Av-
enue, New York, NY 5:15 pm**Lee Dettra**; Washington National Cathed-
ral, Washington, DC 5:15 pm**Diane Meredith Belcher**; Old St. Paul's
Church, Baltimore, MD 7 pm**Gail Archer**; Christ Church, Bradenton,
FL 4 pm

24 JANUARY

Julia Brueck; Elliott Chapel, Presbyte-
rian Homes, Evanston, IL 1:30 pm

26 JANUARY

Renaissance choral concert; Church of
the Ascension, New York, NY 8 pm

27 JANUARY

Sylvia Berry, harpsichord; First Church,
Boston, MA 12:15 pm**David Shuler**; Church of St. Luke in the
Fields, New York, NY 8 pm

28 JANUARY

David Higgs; St. Andrew's Episcopal
Cathedral, Jackson, MS 7:30 pm

29 JANUARY

Nicole Marane, with narrator and per-
cussion; Peachtree Road United Method-
ist, Atlanta, GA 10 am

30 JANUARY

Choral Evensong; All Saints, Worcester,
MA 5 pm**David Spicer**, with handbells, Super Bell
XIX; First Church of Christ, Wethersfield,
CT 4 pm**Kent Tritle**, **Renée Anne Louprette**,
& **Nancianne Parrella**, works of Alain;
Church of St. Ignatius Loyola, New York,
NY 4 pm**John Scott**; St. Thomas Church Fifth
Avenue, New York, NY 5:15 pm**Brink Bush**; Washington National Ca-
thedral, Washington, DC 5:15 pm**David Arcus**; Duke Chapel, Duke Uni-
versity, Durham, NC 5 pm**Thomas Murray**; Trinity Cathedral, Co-
lumbia, SC 5 pm**Gail Archer**; Lutheran Church of the Re-
deemer, Atlanta, GA 7 pm**John Bernthal**; St. Mary of the Lake
Catholic Church, Gary, IN 3 pm**Chelsea Chen**; Olson Chapel, Trinity In-
ternational University, Deerfield, IL 3 pm**Richard Hoskins**, with Gaudete Brass;
St. Chrysostom's, Chicago, IL 2:30 pm

31 JANUARY

Marilyn Keiser, service playing and im-
provisation workshop; St. John Presbyte-
rian, New Albany, IN 7 pm**UNITED STATES****West of the Mississippi**

17 DECEMBER

St. Martin's Chamber Choir; St. John's
Cathedral, Denver, CO 7:30 pm**David Higgs**; Walt Disney Concert Hall,
Los Angeles, CA 8 pmChristmas Carol Sing-along; Trinity Episco-
pal, Santa Barbara, CA 7:30 pm

18 DECEMBER

Christmas Lessons & Carols; St. John's
Cathedral, Denver, CO 3:30 pm

19 DECEMBER

Christmas Lessons & Carols; St. John's
Cathedral, Denver, CO 3:30 pm**Isabelle Demers**; Grass Valley Seventh-
day Adventist Church, Grass Valley, CA 2
pm, 7 pm**David Gell**; Trinity Episcopal, Santa Bar-
bara, CA 3:30 pmChristmas concert; Cathedral of Our Lady
of the Angels, Los Angeles, CA 7:30 pm**Carol Williams**; Spreckels Organ Pavil-
ion, Balboa Park, San Diego, CA 2 pm

21 DECEMBER

Todd Wilson; Segerstrom Concert Hall,
Orange County Performing Arts Center,
Costa Mesa, CA 8 pm

26 DECEMBER

James Welch, with soprano; Church of
Jesus Christ of Latter-day Saints, Menlo
Park, CA 7 pm**David Hatt**; St. Mary's Cathedral, San
Francisco, CA 3:30 pm**Carol Williams**; Spreckels Organ Pavil-
ion, Balboa Park, San Diego, CA 2 pm

31 DECEMBER

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

1 JANUARY

Carol Williams; Spreckels Organ Pavil-
ion, Balboa Park, San Diego, CA 2 pm

2 JANUARY

Glendon Frank; St. Mary's Cathedral,
San Francisco, CA 3:30 pm

3 JANUARY

Erik Floan, with trumpet; Thomsen Chap-
el, St. Mark's Cathedral, Seattle, WA 2 pm**Carol Williams**; Spreckels Organ Pavil-
ion, Balboa Park, San Diego, CA 2 pm

7 JANUARY

Baroque Chamber Orchestra of Colo-
rado; St. John's Cathedral, Denver, CO
7:30 pm**Gail Archer**; Trinity Episcopal, Reno,
NV 12 noon

8 JANUARY

Christoph Bull; Glendale City Church,
Glendale, CA 4 pm

9 JANUARY

Alison Luedecke; Christ Church Cathed-
ral, Houston, TX 4:15 pmLessons & Carols for the close of the
Christmas Season; St. Mary's Cathedral,
San Francisco, CA 3:30 pm**Gail Archer**; Christ Church Episcopal,
Los Altos, CA 4 pm

10 JANUARY

Carol Williams; Spreckels Organ Pavil-
ion, Balboa Park, San Diego, CA 2 pm**A four-inch Professional Card
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11 JANUARY

James David Christie; All Saints' Episcopal, Phoenix, AZ 7:30 pm

14 JANUARY

Gail Archer; Cherry Creek Presbyterian, Englewood, CO 7:30 pm

Leslie Dukes; Church of the Incarnation, Santa Rosa, CA 6 pm

15 JANUARY

Gail Archer, masterclass; Cherry Creek Presbyterian, Englewood, CO 9 am

16 JANUARY

Evensong; St. John's Cathedral, Denver, CO 3:30 pm

Robert Plimpton; St. Gregory's Episcopal, Long Beach, CA 4 pm

Craig Cramer; All Souls Episcopal, San Diego, CA 4 pm

17 JANUARY

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

21 JANUARY

James Welch; California Polytechnic University, San Luis Obispo, CA 8 pm

22 JANUARY

James David Christie, masterclass; California State University, Fresno, CA 10 am

Chelsea Chen; Christ Church, Eureka, CA 7:30 pm

23 JANUARY

Ken Cowan; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

Legend Singers Chorale Ensemble; Second Presbyterian, St. Louis, MO 4 pm

Isabelle Demers; St. Andrew's Episcopal, Amarillo, TX 7 pm

Dong-ill Shin; Broadway Baptist, Fort Worth, TX 4 pm

Erik Floan, with trumpet; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm

Mark Brombaugh & Kathryn Nichols; Christ Episcopal, Tacoma, WA 4 pm

James David Christie; California State University, Fresno, CA 3 pm

Carol Williams; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

24 JANUARY

Ken Cowan, workshop; Cathedral Basilica of St. Louis, St. Louis, MO 7:30 pm

Bálint Karosi; Episcopal Church of the Transfiguration, Dallas, TX 7:30 pm

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

28 JANUARY

VocalEssence; Central Lutheran, Minneapolis, MN 8 pm

29 JANUARY

Christopher Houlihan; Sondheim Center for the Performing Arts, Fairfield, IA 7:30 pm

Carol Williams; Ed Landreth Auditorium, Texas Christian University, Fort Worth, TX 7:30 pm

Ken Cowan, lecture; Edythe Bates Old Recital Hall, Rice University, Houston, TX 1 pm, recital at 7 pm

30 JANUARY

Houston Chamber Choir; South Main Baptist Church, Houston, TX 4 pm

INTERNATIONAL

24 DECEMBER

Vivaldi, *Gloria*; Cathedral, Lausanne, Switzerland 10 pm

25 DECEMBER

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

26 DECEMBER

Jürgen Benkö; Stadtkirche, Besigheim, Germany 7 pm

31 DECEMBER

Felix Hell; St. Laurentiuskirche, Dirmstein, Palatinate, Germany 7 pm

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

12 JANUARY

Tom Bell; Reading Town Hall, Reading, UK 1 pm

Jeffrey Makinson; Temple Church, London, UK 1:15 pm

19 JANUARY

Martin Ellis; Temple Church, London, UK 1:15 pm

26 JANUARY

David Humphreys; Temple Church, London, UK 1:15 pm

Lessons & Carols

16 DECEMBER

St. James' Church, New York, NY 6 pm

18 DECEMBER

Trinity Episcopal, Oshkosh, WI 4 pm, 7:30 pm

St. John's Cathedral, Denver, CO 3:30 pm

19 DECEMBER

South Church, New Britain, CT 4 pm

Cathedral of the Incarnation, Garden City, NY 4 pm

Church of the Holy Trinity (Episcopal), New York, NY 4 pm

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

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 Cathedral Church of St. Paul, Detroit, MI 4 pm
 St. John's Cathedral, Denver, CO 3:30 pm

24 DECEMBER
 St. John the Divine, New York, NY 4 pm
 Grace Church, New York, NY 8 pm
 Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm
 First United Methodist, Columbus, IN 11 pm

Rockefeller Memorial Chapel, Chicago, IL 4 pm

26 DECEMBER
 Christ & St. Stephen's Episcopal, New York, NY 11 am
 Church of the Holy Spirit, Lake Forest, IL 10 am

31 DECEMBER
 Church of the Advent, Boston, MA 5 pm


9 JANUARY
 All Saints, Worcester, MA 5 pm
 St. Mary's Cathedral, San Francisco, CA 3:30 pm



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Organ Recitals

DEAN BILLMEYER, Shrine of Our Lady of Guadalupe, La Crosse, WI, May 16: *Toccata Septima, Ciacona (Apparatus Musico-Organisticus)*, Muffat; *Ricercari*, Radulescu; *Prelude in b*, BWV 544/1, *Erbarm' dich mein, o Herre Gott*, BWV 721, *Fugue in b*, BWV 544/2, Bach.

STEPHANIE BURGOYNE and WILLIAM VANDERTUIN, St. Jude's Anglican Church, Brantford, ON, Canada, May 7: *Festive Fanfare*, Lang; *Monologue in E*, Rheinberger; *Scherzo in E*, Gigout; *Concerto Grosso*, Corelli; *Toccata in G*, Dubois.

KEN COWAN, Christ Church, Bronxville, NY, May 7: *Overture to A Midsummer Night's Dream*, Mendelssohn, arr. Warren; *Prelude and Fugue in e*, BWV 548, Bach; *Voices of the Night*, op. 142, no. 1, Karg-Elert; *Finale (Symphonie VI)*, op. 59, Vierne; *Choral in E*, Franck; *Elegy in B-flat*, Thalben-Ball; *Bliethly Breezing Along (Baronian Suite)*, Paulus; *Mephisto Waltz No. 1*, Liszt, arr. Cowan.

CRAIG CRAMER, St. Martini et St. Nicolai, Steinkirchen, Germany, May 16: *Magnificat II. Toni*, Weckmann; *Variationen über eine Gagliarda von John Dowland*, Scheidt; *Intrada*, Tanz, *Nachttanz*, *Tantz*, *Proportio*, *Curanta*, *Final*, *Danz*, *Beurlin*, *Nachttanz*, *Tanz*, *Jesu Du zartes Lämblein*, *Proportio*, *Tantz*, *Nachttanz (Linzer Orgeltabulaturbuch)*; *Ach wie nichtig, ach wie flüchtig*, Böhm; *Canzona in G*, BuxWV 170, *Danket dem Herrn*, BuxWV 181, *Fuga in C*, BuxWV 174, *Toccata in d*, BuxWV 155, Buxtehude.

PHILIP CROZIER, Zion United Church, Dundee, QC, Canada, May 21: *Choral Song and Fugue*, S.S. Wesley; *Méditation sur O Filii et filiae*, Bédard; *Four Sketches*, op. 58, Schumann; *Miroir*, Wammes; *Ciacona in e*, BuxWV 160, Buxtehude; *Elfes*, op. 7, no. 11, Bonnet; *Two Fugues*, F. 31, W.F. Bach; *Récit de Tierce en taille (Premier Livre d'Orgue)*, de Grigny; *Sonata No. 1 in f*, Mendelssohn.

LEE DE METS, St. Matthew's Lutheran Church, Charleston, SC, June 11: *Prelude and Fugue in f*, BWV 534, Bach; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Three Meditative Moments Based on Moravian Hymns*, Elmore; *Magnificat V (15 Versets sur les Vèpres de la Vierge)*, op. 18), Dupré; *Toccata*, Nevin.

THOMAS FIELDING, Bethel Methodist Church, Charleston, SC, June 9: *Flourish for an Occasion*, Harris; *Prelude (Lohengrin, Act I)*, Wagner, transcr. Lemare; *Moderato e ben marcato, Allegretto (Skizzen für Orgel oder Pedalklavier)*, op. 58), Schumann; *Sonata Eroica*, op. 94, Jongen.


JOSEPH GALEMA, MARGARET LACY, NOEL-PAUL LAUR, & CRAIG PHILLIPS, with WTAMU Faculty Brass Quintet, Loralu Raburn, bassoon, Emmanuel Lopez, cello, The Amarillo Master Chorale, Steve Weber, conductor, Annie Chalex, violin, and Brad Garner, flute, St. Andrew's Episcopal Church, Amarillo, TX, April 23: *Suite for Organ, Brass Quintet & Percussion, Dance (Pastorale and Dance)*, *A Song without Words, Serenade for Horn and Organ, Great is the Lord, The Risen Sun, Transfiguration, Prelude & Exultation, Scenes from a Gallery*, Phillips.

ROBERT GANT, JULIA HARLOW, GREG HOMZA, with Walter Boyce, tenor, Jessica Hull-Dambaugh, flute, Peter Kiral, viola, and Aaron LaVallee, violin, Grace Episcopal Church, Charleston, SC, May 31: *Praeludium in e*, Bruhns; *Viola Concerto in G*, TWV 51.G9, Telemann; *Courant and Double (Partita No. 1 in b for Solo Violin, BWV 1002)*, *Dies sind die heiligen zehn Gebot*, BWV 678, *Wir glauben all' an einen Gott*, BWV 680, Bach; *Ave verum corpus*, K. 618, Mozart; *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn; *Trepak, Commander (Songs and Dances of Death)*, Mussorgsky; *Pavane pour une Infante défunte*, Ravel; *Fantasy on Veni Creator Spiritus*, Proulx; *Sonata da Chiesa*, Locklair; *Variations on a Theme by Corelli*, Kreisler; *The Stars and Stripes Forever*, Sousa, arr. Gant.

KATHRINE HANDFORD, Lawrence University Memorial Chapel, Appleton, WI, June 2: *Batalha de 5ª Tom*, da Conceição; *Prelude and Fugue in E*, BWV 566, Bach; *Variations on a Norwegian Folk Tune. Å hvor salig det skal bli*, Sløgedal; *Boléro de Concert*, Lefébure-Wély; *Improvisation on the Te Deum*, Tournemire.

PAUL JACOBS, Kimmel Center, Philadelphia, PA, May 8: *Sonata in f*, op. 65, no. 1, Mendelssohn; *Duetto in e*, BWV 802, *Duetto in G*, BWV 804, Bach; *Prelude in f*, Boulanger; *Final in B-flat*, op. 21, Franck; *Reverie*, Oquin; *Second Sonata in d*, op. 60, Reger.

LEE KOHLENBERG, Cathedral of St. John the Baptist, Charleston, SC, June 4: III. *Transports de joie (L'Ascension)*, Messiaen; No. 1 in E Major (*Trois Chorals*), Franck; *Cortège et Litanie*, op. 19,



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J. NIXON MCMILLAN, Sinsinawa Mound, Sinsinawa, WI, June 2: *Fantasia*, Scheidemann; *Fuga*, Reincken; Aria Quarta (*Hexachordum Apollinis*), *Fuga*, Pachelbel; *Praeludium in C*, BuxWV 137, Buxtehude; *Allegro non troppo pesante*, op. 101, no. 2, *Allegro non troppo*, op. 101, no. 3, Stanford; *Sketch in f*, op. 58, no. 2, *Sketch in D-flat*, op. 58, no. 3, Schumann; Nocturne, Preludio, and Toccata (*The Uzbekistan Suite*), Mushel.

DEREK E. NICKELS, Episcopal Church of All Saints, Indianapolis, IN, April 18: *Allegro vivace (Symphonie V)*, op. 42, Widor; *Concerto in d after Vivaldi*, BWV 596, Bach; IV. An Exalted Ritual, V. Everyone Dance (*Five Dances*), Hampton; *Passacaglia and Fugue No. 2 in e*, Willan; Very Slowly (*Sonatina*, H. 279), Sowerby; Final: *Allegro molto (Symphonie VI)*, op. 59, Vierne.

EDWARD NORMAN, St. Michael's Episcopal Church, Charleston, SC, June 7: *Toccata in F*, BWV 540, Bach; *Vater unser im Himmelreich*, Böhm; *Partita on 'Awake, My Heart with Gladness'*, Peeters; *Laudate Dominum*, Hurford; Tu es Petra (*Esquisses Byzantines*), Mulet.

MASSIMO NOSETTI, St. George's Cathedral, Kingston, ON, Canada, April 23: *Imperial March*, op. 32, Elgar, transcr. Martin; *Toccata and Fugue in d*, BWV 538,

Bach; *Rondo (Flöten-Concert)*, Rinck; *Larghetto (Sonata No. 1 in D)*, op. 60, Bossi; *Improvisation on Victimae Paschali*, Tournemire, transcr. Duruflé; *Prelude "The Holy Father" (Triptyche)*, Sixten; *Première Arabesque*, Debussy, transcr. Roques; *Etude Héroïque*, op. 38, Laurin.

BRIAN PARKS, First (Scots) Presbyterian Church, Charleston, SC, June 8: *Passacaglia in c*, BWV 582, Bach; *Allegro vivace*, Andantino quasi allegretto, Adagio, Toccata (*Symphonie V*, op. 42, no. 5), Widor.

LUCA POLLASTRI, Cathedral Church of St. Luke and St. Paul, Charleston, SC, May 31: *Toccata in A*, A. Scarlatti; *Canzona in g (Sonate d'Involatura per organo e cimbalo)*, op. 1, Zipoli; *Concerto in d*, BWV 596, Bach (after Antonio Vivaldi, op. 3, no. 11); *Pièce Héroïque*, op. 128, Bossi; Excerpts, *American Rhapsody*, op. 129, no. 10, Yon; Versetti per il Gloria da "Traviata," op. 50, no. 3, Marcia per dopo la Messa da "Aida," op. 185 (*Messa solenne per organo tratta da opere del celebre Verdi*), Fumagalli.

DAVID ROSE, MARCIA DESILETS, DOMINIC RICHARDS, KEVIN MATHIEU, and ANDREW HAGERBERG, First Baptist Church, Worcester, MA, May 10: *Fantasia in G*, BWV 572, Bach; *With High Delight*, Leavitt; *Alas, and Did My Savior Bleed*, Jones; *Toccata in e*, Pachelbel; *Schönster Herr Jesu*, op. 11, Schroeder; Carillon (*Twenty-Four Free Pieces*), Vierne; *O Sons and Daughters*, Hall; *Holiday for the Pedals*, Young; *Prelude in a*, BWV 543, Bach; *Savior of the Nations, Come*, BuxWV 211, Buxtehude; *Te Deum (Three Gregorian Paraphrases)*, Langlais.

DANIEL ROTH, The Cathedral of St. John the Divine, New York, NY, April 27: Final, Choral (*Symphonie No. 7*), Widor; Scherzo (*Six Duos pour Piano et Harmonium*), Saint-Saëns, Romance, Final (*Symphonie No. 4*), Vierne; improvisation on submitted themes; *Symphonie in d*, Franck, transcr. Roth.

LOUIS SHIRER, St. Matthew's Lutheran Church, Charleston, SC, June 3: *Sonata in A*, op. 65, no. 3, Mendelssohn; *Schmücke dich, O liebe Seele*, BWV 654, *Herr Jesu Christ, dich zu uns wend*, BWV 655, *Prelude and Fugue in C*, BWV 547, Bach.

ANNECCA SMITH, All Saints Church, Worcester, MA, May 23: Duo, Récit de Nazard, Caprice sur les Grand Jeux (*Suite on the Second Tone*), Clerambault; *Ein feste Burg ist unser Gott*, BuxWV 184, *Vater unser im Himmelreich*, BuxWV 219, Buxtehude; *Prelude in b*, BWV 544, Bach; *Festival Toccata*, Fletcher; Adagio (*Symphonie V*), Widor; *Pièce Héroïque*, Franck.

LOUISE TEMTE, with Paul Rusterholz, baritone, Sinsinawa Mound, Sinsinawa, WI, June 16: *Prelude and Fugue in G*, BWV 541, Bach; *Fugue No. 2*, Near; I. Organ, O sacred instrument and holy, you will intone the words of the Almighty Father, II. You will sing the sacrifice of our Lord, Jesus Christ, VII. You will fill the sanctuary with holy song, XI. Toccata (*In the Glory of the Invalides*), Dupré; *Introduction and Passacaglia in d*, Reger; *Biblical Songs, Set I*, Dvořák; *Organ Variations on In dulci júbilo*, Berthier; *Toccata on Nu la oss take Gud*, Hovland.

RUTHTWEETEN, Sinsinawa Mound, Sinsinawa, WI, June 9: *Praeludium in G*, Bruhns; *O Gott, du frommer Gott*, BWV 767, Bach; *Meditation on 'I Want to Walk as a Child of the Light'*, Biery; *Gospel Prelude on 'Jesus Loves Me'*, Bolcom; *Blessed Assurance, Jesus Is Mine*, Diemer; *Apparition de l'Eglise éternelle*, Messiaen; *Cantabile, Pièce Héroïque (Trois Pièces)*, op. 78), Franck.

DON VERKUILEN, First English Lutheran Church, Appleton, WI, June 16, 2010: *Prelude and Fugue in D*, BWV 532, Bach; Chorale (*Symphony Romance*), Widor; "As if the Whole Creation Cried" (*Triptych*), Paulus.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, May 4: *Te Deum Laudamus, Patrem Immensae Majestatis, Tu Patris, Tu Devicto, Judex Crederis (Verses from the Te Deum)*, D'Attaignant; *Unter der Linden Gruene*, Sweelinck; *Komm, heiliger Geist, Herre Gott*, BWV 652, *Kyrie, Gott heiliger Geist*, BWV 671, Bach; *Au Cenacle (Esquisses Liturgiques)*, Benoit; *Triptyque (In Festo Trinitatis)*, Tournemire.

PAUL WOODRING, with David Hatt, organ, Ross Sears, percussion, and David Farr, narrator, Cohan Performing Arts Center, San Luis Obispo, CA, May 16: *Concert Variations on The Star-Spangled Banner*, op. 23, Buck; *Fugue in g*, BWV 578, Bach; *Danse Macabre*, Saint-Saëns, arr. Woodring; *Irish Tune from County Derry*, Grainger, arr. Woodring; *Handel in the Strand*, Grainger, arr. Stockmeier; *Sonata #4 in d*, Guilman; *Stantipes*, Woodring; *The Story of Babar, the Little Elephant*, Poulenc, arr. Woodring.

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The Organ Historical Society has released Historic Organs of Indiana, 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851–2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgemaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoplists is included. OHS-07 4-CD set is priced at \$34.95 (OHS members, \$31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: www.ohscatalog.org.

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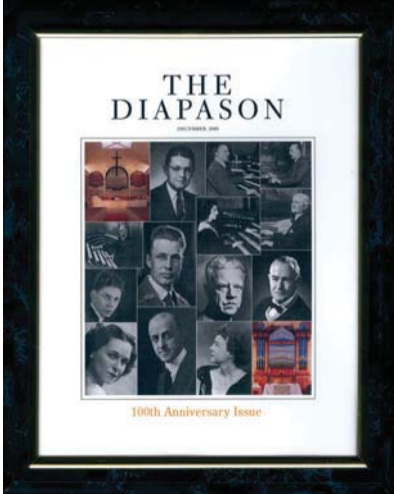
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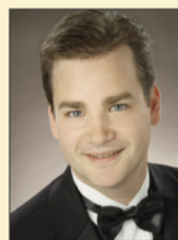
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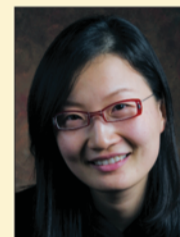
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