

# THE DIAPASON

DECEMBER, 2011



First Church Congregational  
Fairfield, Connecticut  
Cover feature on pages 26–28

# Christopher Houlihan



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# THE DIAPASON

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## Editor's Notebook

### In this issue

Among the offerings in this issue of THE DIAPASON is Calvert Johnson's report on the Holy Land Mission Tour that the Chancel Choir of the First Presbyterian Church of Marietta, Georgia took last June. In addition to the usual services and concerts that the choir performed, Johnson notes the connections with local people in the Middle East. Jay Zoller recounts his experiences with the pipe organ culture in South Korea, and gives a brief history of the country and the organs there. Marijim Thoene and Alan Knight report on the 51st conference on organ music at the University of Michigan, which took place in October, focusing on the music of Liszt, Alain, Messiaen, Hovhannes, and others.

John Bishop devotes his column "In the wind . . ." to a journey through the many images that he has recorded in his work and travels as an "organ-guy," images that now grace his computer screen. Gavin Black continues his discussion of continuo, offering specifics on how to read and understand continuo parts. All this is in addition to our regular departments of news, reviews, new organs, international calendar, organ recital programs, and extensive classified advertising.

### Editor & Publisher

JEROME BUTERA  
jbutera@sgcmail.com  
847/391-1045

### Associate Editor

JOYCE ROBINSON  
jrobinson@sgcmail.com  
847/391-1044

### Contributing Editors

LARRY PALMER  
Harpsichord

JAMES McCRAJ  
Choral Music

BRIAN SWAGER  
Carillon

JOHN BISHOP  
In the wind . . .

GAVIN BLACK  
On Teaching

### Reviewers

John M. Bullard  
John L. Speller  
Gale Kramer  
Robert August  
John Collins  
Leon Nelson

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## Letters to the Editor

### Restoration, Rebuilding, Reconstruction, Replication

Some thoughts on "R" words, their use and misuse. I truly think that *Restoration* is one of the most misused words in our dictionary, and it is all too frequently used in place of more accurate words when it comes to organs. Restoration simply means taking something (in our case, an organ—but it could just as well be a house, a car, or a piece of furniture) that may be in bad shape but still essentially intact and original, and putting it back into good functional condition without altering it beyond necessary repairs, which might include the replication of a few minor missing or badly damaged parts, but no actual changes. It does, of course, imply that the object in question has not suffered any previous radical alterations, additions, subtractions, improvements or whatever that will distance it from its original state and concept.

There are other "R" words that can and should be used to more accurately describe various approaches to an object, particularly an organ. The commonest is *Rebuilding*, which indeed implies changes, enlargement, and other alterations, both tonally and mechanically. Some parts of the original will remain after a rebuild, and if advisable, added and altered parts can be later removed and some attempt made to put an organ back in something resembling its original state, but this is *Reconstruction*, not *Restoration*. Finally, there is *Replication*, which is simply the copying, as closely as possible, of another existing object. The splendid new organ in Rochester, mentioned in Mr. Carter's letter (THE DIAPASON, October 2011, page 3), is an excellent example of this. Since every inch of it is entirely new, it can hardly be called a Restoration—although a hundred years from now it may be ready for Restoration, provided it was not radically altered by Rebuilding in the meantime.

Among some of the veteran Boston organ technicians, I have heard the expression, "Three rebuilds equals a fire." This doesn't mean that the thrice-rebuilt organ will disappear in a cloud of smoke, but rather that its original concept and character has, rebuild by rebuild, been irrevocably lost, usually both tonally and mechanically, and often visually as well. It may still be a good organ, but it is not the organ that its original builder put the finishing touches on many years before. Unfortunately the organ in St. Thomas Church Fifth Avenue has been through more than three rebuilds, some quite substantial. It still has a lot of original pipes, but even some of these have been revoiced. Other ranks of pipes have been added and/or substituted. It doesn't even have its original windchests, and only the console shell can be called original. Philip Steinhaus did the honest and respectful thing by removing Harrison's "signature" plate from it in the 1960s. And that was even before some subsequent alterations. A Reconstruction, with many new or replicated parts, and removal of additions, might be attempted, but that is not the same as a Restoration, for the simple reason that there are too few restorable parts left. And there would always be some question as to how closely the result would resemble the instrument that G. Donald Harrison was putting his own unique finishing touches on at the time of his unexpected passing from heart failure in the summer of 1956—more than half a century ago.

Wouldn't it be more practical, and rewarding, to concentrate our attention on the preservation of remaining tonally unaltered and eminently restorable examples of Harrison's work—such as the large 1950 3-manual in St. Paul's Cathedral in Boston—before they too go up in virtual, if not actual, smoke?

Barbara Owen  
Newburyport, Massachusetts

### St. Thomas Fifth Avenue

Having read, with interest the correspondence on the subject of a new organ for St. Thomas's, one would like to comment. The instrument that was left by Harrison, and has since been meddled with repeatedly, requires restoration to the Harrison days. This is probably the acme of American organbuilding.

Whatever other instruments may be required by the current "titular", if need be, can be added, above, behind, around, or within. St. Thomas is the parish I use when in New York, visiting with friends. The thought of losing (what's left of) the Harrison instrument is painful. The thought of a restoration is joy!

A. Orin Rosengren, M.D.  
Westmount, Quebec, Canada

Will Carter (Letters: September, October 2011) rightly laments the loss of G. Donald Harrison's final statement—the 1956 Aeolian-Skinner rebuild at St. Thomas New York. I too wish Mr. Harrison's version of the instrument had come down to us unchanged. Those who knew it personally (conversations with Fred Swann and Ed Wallace come to mind) recall being in the presence of something extraordinary.

Several of Mr. Carter's assertions, however, don't have legs. First, surely William Self was responsible for key elements of the St. Thomas scheme, much as one would credit Virgil Fox or Norman Coke-Jephcott at Riverside Church or the Cathedral of St. John the Divine. Mr. Harrison's penchant for orthodoxy was doubtless closer to Self's, but several key design features are hard to imagine Harrison himself proposing.

Second, it is certainly provocative to compare the Craighead-Saunders organ at Christ Church Rochester—a \$2.8 million recreation of a 28-stop 1776 Casparini organ in Vilnius, Lithuania—to the notion of recreating a 1956 rebuild of an already much-altered organ from 1913, itself now radically changed. Even I, ardent fan of Skinner and Aeolian-Skinner, couldn't endorse such a plan. First of all, many 1950s Aeolian-Skinner rebuilds did not equal the mechanical finish of their brand-new instruments. Factory components and pipework were still executed at a high level, but when it came time to marry new and old on site, corners were too often cut. Of this syndrome, St. Thomas was an acute example. When the contract was signed in 1955, all involved were keen for the rebuilt organ to be unveiled at the AGO national convention in June 1956. The postwar economy was booming, but Aeolian-Skinner's finances were hardly profitable, and the company was often behind. Since the end of World War II, clients had been waiting as long as three and a half years between contract-signing and delivery; for St. Thomas, Mr. Harrison was promising less than eighteen months.

A decade later, the former Aeolian-Skinner voicer Gilbert Adams sweepingly re-fashioned the organ tonally and mechanically, concluding his efforts in 1969. All but two of the Skinner and Aeolian-Skinner pitman windchests were replaced with new slider ones. Those pipes that weren't replaced outright were altered, in most instances radically. Thus, as Harold Stover reminded us in October, any Skinner or Aeolian-Skinner flavor is long since gone. Certainly G. Donald Harrison would not recognize an instrument in which not a single flue or reed chorus remains as left in 1956. (To hear the original Swell reed chorus, head north to Riverside Church and listen to the Chancel Great; the original Swell Quintaton is slightly further north at Boston's Church of the Advent.) In Vilnius, at least there was something to copy. At St. Thomas, whatever is left?

Even these points ignore an obvious peril. St. Thomas's was so unusual an instrument in the Harrison canon that its re-creation would require an impossible thing for success: the sensibility of G. Donald Harrison himself sitting at

the console sculpting the final musical result. Art is not fashioned in the shadow of conjecture.

Third, the "controversy" Mr. Carter cites regarding the organ's proposed replacement in the late 1970s was not a controversy at all, but an emergency. As St. Thomas fully acknowledges, the Adams organ suffered chronic unreliability following 1969. By 1978, little choice remained other than more rebuilding or outright replacement. Unwilling to swallow the latter possibility for what was, in effect, a nine-year-old instrument, the church chose instead a package of upgrades: replacing some of the most troublesome mechanisms, providing new Swell chorus reeds, and adding a vintage Clarinet. The church's trusted and able curator, Lawrence Trupiano, completed this work in 1982. But neither he nor the church understood this to be a full-scale rebuild, and since then Mr. Trupiano has valiantly kept the organ at an acceptable state of function and tune through weekly effort unthinkable almost anywhere else.

I suspect what people may miss most is a cultural connection. Adams's was certainly a daring scheme in 1969, particularly in its unapologetic dedication to romantic repertoire at a time when regard for such literature was at a low point. But

this 161-rank organ has proven too highly stylized to its core purpose. A single, ineffective swell enclosure and an array of mutational but not orchestral color hardly makes a proper vehicle for the chorally centered program at St. Thomas. Full organ is unquestionably thrilling; in certain literature the organ shines. But the seven or eight combinations used over and over in accompaniment present not an embarrassment of riches but a poverty of resources to support what is arguably the premier North American choir of men and boys. Over-driven, top-heavy choruses set against a rumbling, inarticulate bass offer no sophisticated support for congregational singing.

And yet, for three decades Dr. Gerre Hancock played the hand this organ dealt him, tossing around its tutti as the climactic linchpin in brilliant improvisations, all while his assistants wrestled to provide tolerable accompaniment to Stanford and Howells. Of such stuff are legends made, as memories of those Sundays form a real part of American church music legacy. Therein lies the challenge for the new builders: to fashion a flexible, elegant and yet more riveting instrument that, in the end, still leaves no hair unraised.

Jonathan Ambrosino  
The writer is organ consultant to  
St. Thomas Church.

## Here & There

**St. John's Church Lafayette Square**, Washington, D.C., continues its music series: December 1, Madrigal Singers from St. Albans and National Cathedral Schools; January 5, Julie Vidrick Evans; February 2, Michael Lodico; March 2, Irvin Peterson, saxophone; April 6, soloists from St. John's Choir; May 4, Mary Bowden, trumpet; June 1, J. Reilly Lewis. For information: 202/347-8766; <www.stjohns-dc.org>.

**The VocalEssence Chorus & Ensemble Singers** perform their annual Welcome Christmas concerts with a spe-

cial focus on French Christmas carols. There will be five performances of Welcome Christmas at various area churches in the first two weeks of December.

Every year since 1998, VocalEssence and American Composers Forum have co-sponsored a contest for composers to write new Christmas carols. This year's contest called for new carols for men's voices accompanied by English horn. The winning carols, by James Kallembach (Chicago, IL) and Robert Sieving (St. Paul, MN), will be premiered at Welcome Christmas. For information: <www.vocalescence.org>.



CIOC finalists: Christian Lane, Jens Korndörfer, Balthasar Baumgartner, and Jean-Willy Kunz

**The Canadian International Organ Competition (CIOC)** took place in October. During the finals, each of the five finalists played a 60-minute recital; repertoire was left to their discretion, with the exception of the compulsory piece by Franz Liszt, *Variations on Weinen, Klagen, Sorgen, Zagen*.

The competitors vied for a total of \$72,000 in prizes. First prize of \$30,000 was awarded by an international jury of nine organ experts to American **Christian Lane**, who also enjoys a three-year management contract with Karen McFarlane Artists, a CD recording with ATMA Classique, and career management and coaching from the CIOC.

The second prize of \$15,000 went to German competitor **Jens Korndörfer**, who, in the final round, also won the \$2,000 Liszt prize. Third prize (\$10,000) was awarded to two finalists: **Balthasar Baumgartner** from Germany and **Jean-Willy Kunz** from France. The jury awarded the \$2,000 Royal Canadian College of Organists (RCCO) prize to American finalist **Jared Ostermann** for the best interpretation of a Canadian



Christian Lane

composition. The audience voted for Jean-Willy Kunz for the \$4,000 Richard Bradshaw audience prize. In addition to the official awards ceremony, the closing event featured recitals by the top four prizewinners. For information: <www.ciocm.org>.

**St. Thomas Church Fifth Avenue**, New York City, continues its organ recital series on Sundays at 5:15 pm: December 4, John Cantrell; 12/11, Joseph Ripka. For information: <www.saintthomaschurch.org>.

The Saint Andrew Music Society of **Madison Avenue Presbyterian Church**, New York City, continues its music series: December 4, My Lord Chamberlain's Consort; 12/14, Carol Sing, Saint Andrew Chorale and MAPC's Children's Choirs. January 8, cello and piano; 1/22, mezzo-soprano and piano; 1/29, clarinet and piano. For information: 212/288-8920; <www.mapc.com/music/sams>.

**First United Methodist Church**, Ocala, Florida, presents its 2011-12 music series: December 4, Central Florida Master Chorale; January 8, David Hart; February 19, FUMC praise band; April 29, Central Florida Master Chorale; May 6, Marion Civic Chorale. For information: 352/622-3244; <www.fumcocala.org>.

**Old Salem Visitor Center**, Winston-Salem, North Carolina, continues the recital series on its Tannenberg organ: December 7, Henry Lebedinsky; 12/14, John Coble; 12/21, Susan Foster; 12/28, Michael Rowland. For information: <scarpenter@oldsalem.org>; <www.oldsalem.org>.

**St. Luke in the Fields**, New York City, continues its music events: December 8, Christmas in Iberia, music by Tomás Luis de Victoria, Francisco Guerrero, Cristóbal de Morales, and Juan Bautista Comes; January 19, David Shuler plays music of Bach, Bruhns, Buxtehude, and Marchand; March 8, Monteverdi, Vespers music from the 1640 *Selva morale* collection; April 26, Antoine Brumel's 12-voice *Missa Ecce terrae motus* and motets by Brumel and Josquin. For information: 212/414-9419; <stlukeinthefields.org>.

**St. John's Cathedral**, Denver, continues its music events: December 9, Kantorei, A Rose in Winter; 12/10 and 12/11, Handel, *Messiah* (Part 1); 12/16, St. Martin's Chamber Choir; 12/17, Nine Lessons & Carols; January 20, Joseph Galema; 1/27, Lyn Loewi. For information: <www.sjccathedral.org>.

**St. Lorenz Lutheran Church**, Frankenmuth, Michigan, continues its music series: December 10 and 11, 61st annual Christmas concert; February 26, St. Lorenz Wind Ensemble; March 3, Valparaiso University Choir; May 17, Ascension Day Vespers. For information: 989/652-6141; <www.stlorenz.org>.

**First Church of Christ**, Wethersfield, Connecticut, continues its music series: December 11, Christmas concert; January 29, Super Bell XX handbell concert, featuring the five handbell choirs of First Church under the direction of David Spicer, Marti Bernardi, and Linda Henderson; February 26, a concert of spirituals; March 25, David Spicer; April 6, Duruflé, *Requiem*; June 10, Albert Schweitzer Organ Festival winners' concert, featuring Mary Pan and Christopher Ganza. For information: 860/529-1575 x209; <www.firstchurch.org>.

**Bryn Mawr Presbyterian Church**, Bryn Mawr, Pennsylvania, presents its 2011-12 music series: December 11, "Christmas Light" featuring the BMPC Senior Choir with the Chamber Orchestra of Philadelphia; February 12, young artists concert; 2/26, celebrating Black History Month; March 17, David Higgs; April 22, Paul Winter's *Missa Gaia*; May 6, Keenan Boswell; For information: 610/525-2821; <www.bmpcfnearts.org>.

**The Church of St. Ignatius Loyola**, New York City, continues its "Sacred Music in a Sacred Space" concert series: December 11 and 18: Christmas concerts; January 22, Christopher Houlihan; March 4, Nancianne Parrella, with violin, harp, and cello; April 22, K. Scott Warren; June 6, Kent Tritle. For information: 212/288-2520; <www.smssconcerts.org>.

**Peachtree Road United Methodist Church**, Atlanta, Georgia, continues its music events: December 11, Christmas concert; 12/16 and 17, Georgia Boy Choir; 12/18, Lessons & Carols; January 21, Nicole Marane, with John Lemley, narrator, and John Lawless, percussion (Prokofiev: *Peter and the Wolf*); 1/24, Doane College Choir; February 18, Georgia Boy Choir Festival; 2/21, Nicole Marane, with Tom Hooten and Daniel Mendelow, trumpet; March 18, Scott H. Atchison and Zachary Hemenway (Passion of the Christ: the musical Stations of the Cross); March 22, Georgia State University Singers and University of Georgia Hodgson Singers; July 11, Jonathan Biggers. For information: 404/240-8212; <www.prumc.org>.

**Shadyside Presbyterian Church**, Pittsburgh, Pennsylvania, continues its 19th season of Music in a Great Space: December 11, Lessons & Carols; January 22, soprano Kelly Lynch; March 11, Mark Anderson; May 6, Choral Evensong. For information: 412/682-4300; <www.shadysidepres.org>.

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Alain concert, Indiana University

On October 24, the organ studio of **Janette Fishell**, Jacobs School of Music, Indiana University, performed a two-hour tribute concert, "Brilliant and Short: A Tribute to Jehan Alain in the centennial year of his birth." Pictured at the Seward Organ, C. B. Fisk, Opus 135 of Auer Hall on the IU campus are (left to right) are Patrick Kronner, Mason

Copeland, Elena Paradies, Yu-Hsiang Chen, Katie Christenson, Jonathan Rudy, Ryan Brunkhurst, Stephen Price, Katie Minion, Janette Fishell, Michael Gebhart, Martha Sliva, Loralee Culbert, Jennifer McNamee, Sarah Moon, Shirley Cheng, Kevin Neel, Josef Ciskanik, Matt Middleton, and Nick Bergin.



**Colin Andrews**  
*Adjunct Organ Professor*  
Indiana University



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*Organist*  
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*Organist*  
Western CT State University  
Danbury, Connecticut



**Brennan Szafron**  
*Organist/Harpsichordist*  
Spartanburg, South Carolina



**Marina Tchebourkina**  
*Organist/Musicologist*  
Paris, France



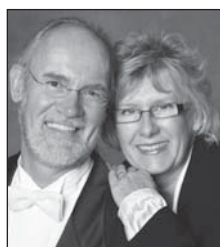
**Michael Unger**  
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Rochester, New York



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**The Los Angeles Philharmonic Association** presents holiday concerts at Walt Disney Concert Hall: December 13 and 14, Handel, *Messiah*; 12/15, Chanticleer; 12/16, David Higgs; 12/17, holiday sing-along; 12/19, the Klezematics; 12/20, John Pizzarelli and Jessica Molasky; 12/31, Pink Martini. For information: 323/850-2000; <www.laphil.com>.

**The Canterbury Choral Society** presents its 60th season under the direction of founder/conductor Charles Dodsley Walker: December 18, Charpentier, *Messe de Minuit pour Noël*, and Poulenc, *Quatre Motets pour le Temps de Noël*; March 11, Verdi, *Requiem*; May 6, works for chorus, brass, and organ by Gabrieli, Schütz, and others. Concerts take place at the Church of the Heavenly Rest, New York City. For information: 212/222-9458; <www.canterburychoral.org>.

**The Cathedral Church of St. Paul**, Detroit, Michigan, continues its music series: December 18, Lessons & Carols; January 15, Choral Evensong for Epiphanytide; February 10, God's Trombones; 2/26, Lenten Choral Evensong; March 11, Hope College Choir; 3/25, Choral Evensong; April 22, Choral Evensong for Eastertide; May 19, Spring Choral Fest; June 3, Woodward Corridor Musicians (chamber music). For information: 313/831-5000; <www.detroitcathedral.org>.

**Musica Sacra** presents its 47th concert season: December 20 and 21 (Carnegie Hall's Stern Auditorium/Perelman Stage), Handel, *Messiah*; February 23 (Carnegie Hall's Weill Recital Hall), the Bach Family Notebook; April 23 (Carnegie Hall's Weill Recital Hall), songs and romances by Brahms, Schubert, and Schumann. For information: 212/330-7684; <www.MusicaSacraNY.com>.

**Friends of the Kotschmar Organ** continue the Kotschmar centennial season: December 20, Christmas with Cornils, including Festival Brass, Parish Ringers, Choral Art Camerata, and Aaron Engebret; February 12, Kids, Kartoons & Kotschmar family concert with Rob Richards and Christina Siravo; March 20, Joan Lippincott, Bach Birthday Bash; May 6 and 8, Portland Symphony Orchestra; 5/22, Meet the King of Instruments; June 19, scholarship recipient concert; August 17-22, Kotschmar Centennial Festival—concerts, masterclasses, workshops, and tours, with Tom Trenney, Walt Strony, Dave Wickerham, Frederick Swann, John Weaver, Felix Hell, Thomas Heywood, Fred Hohman, Ray Cornils, Peter Richard Conte, and Festival Brass. For information: <www.foko.org>.



**The Canterbury Singers USA**

**The Canterbury Singers USA** (James R. Metzler, director) of Toledo, Ohio, sang for seven choral services at Ely Cathedral in England during the week of July 11-17, 2011. It was the choir's 13th choral tour to England since 1989, where they have sung for services at Westminster Abbey, St. Paul's Cathedral, Canterbury Cathedral, York Minster Cathedral,

**Washington National Cathedral** continues its recitals on Sundays at 5:15 pm: December 25, Scott Dettra and Jeremy Filsell; January 1, Stefano Bertulatti; 1/8, Jeremy Filsell; 1/15, John Cannon; 1/22, Chelsea Vaught; 1/29, Jeremy Filsell; February 5, John Lowe; 2/12, Anthony Hammond; 2/19, Federico Andreoni. For information: 202/537-5553; <www.nationalcathedral.org>.

**Church Music Association of America Houston** presents its Winter Chant Intensive at St. Mary's Seminary in Houston, Texas, January 4-6. Participants will learn or review how to read and fully navigate all aspects of traditional Gregorian notation. The course will also address correct Latin pronunciation, the sound and mystery of the eight church modes, psalm tones and their application, questions concerning the rhythm of plainsong, and more.

The course will be offered in two sections: chant for men, taught by Jeffrey Ostrowski; and chant for women, with instructor Arlene Oost-Zinner. Classes begin at 1 pm on Wednesday, January 4, and conclude with a 4 pm chanted Mass in the Ordinary Form on the Solemnity of the Epiphany, January 6. For information: <musicasacra.com/houston/>.

**St. James' Church**, New York City, continues its series: January 6, Lessons & Carols for the Feast of the Epiphany (St. James' Canterbury and Compostela Choirs sing music of Biebl and Mendelssohn); February 12, Christopher Jennings plays music by Calvin Hampton, Gerre Hancock, Clarence Dickinson, and Alec Wyton; March 4, Mendelssohn, *Elijah*; April 29, Choral Evensong; May 20, Marilyn Keiser. For information: 212/774-4204; <www.stjames.org>.

**The Guild of Carillonneurs in North America** will hold its annual Carillon Composition Competition in January; the deadline for submissions is January 15. The competition is open to composers of any age or nationality. Compositions must be four to ten minutes' duration, playable on a four-octave carillon (47 bells, C, D, E—chromatic to c4). Compositions that have already been performed or published, or that were written prior to August 1, 2009, are ineligible.

First prize is \$800, second prize \$400. Prize-winning pieces are premiered at a congress of the GCNA and published by that organization. The competition is organized by the Johan Franco Composition Fund Committee, which is also active in commissioning new music for carillon. For information: John Gouwen, attn. Composition Competition, The Culver Academies, 1300 Academy Rd., #133, Culver, IN 46511-1291; <gouwenj@culver.org>.

Durham Cathedral, Norwich Cathedral, Salisbury Cathedral, Guildford Cathedral, and St. Martin-in-the-Fields, Trafalgar Square. Michael Gartz serves as organist for the ensemble. The Canterbury Singers USA will return to England following Christmas 2012, when they will sing for choral services at Canterbury Cathedral and St. Paul's Cathedral, London.

**Bowling Green State University** (Ohio) will hold its 38th annual organ competition. The winner will receive a \$4,000 scholarship to the College of Musical Arts. Contestants will be allowed 15 minutes of playing time, and will play one work by J. S. Bach and one work written after 1750. The deadline for applications is February 3. For information: 419/372-2192; <vwolcot@bgsu.edu>

**The Church Music Association of America**, in collaboration with Nova Southeastern University, will hold a conference on Charles Tournemire's *L'Orgue Mystique* February 2-3, 2012 on the campus of Nova Southeastern University in Fort Lauderdale, and at the Church of the Epiphany in South Miami. The conference seeks to explore the aesthetic, liturgical, and compositional principles of *L'Orgue Mystique*, the implications of the work for modern compositions inspired by Gregorian chant, and the role of modern compositions and the organ in the Catholic liturgy.

The conference will include a Missa Cantata for the Feast of the Purification of the Blessed Virgin Mary (Candlemas) featuring Tournemire's office for the day from *L'Orgue Mystique*, a concert featuring selections from *L'Orgue Mystique*, as well as recital programs and papers relating to the conference theme. For information: <www.musicasacra.com/tournemire>.

**The Instituto de Órganos Históricos de Oaxaca** (IOHIO) will present its ninth organ festival February 15-20, 2012. The schedule includes recitals on six historic organs, choral concerts, lectures, visits to museums and unrestored organs in village churches, local cuisine, a trip to a major archeological site, and local color and splendid weather. Among the featured artists will be noted Brazilian organist Elisa Freixo.

Venues include Basílica de la Soledad, Oaxaca Cathedral, La Soledad, San Matías Jalatlaco and San Andrés Huayapam, the restored ex-convent of San Pablo (Oaxaca City), Sta. María Tamazulapan, Santo Domingo Yanhuitlán, Zautla, Sta. María Tlacolula and San Dionisio Ocotepec, San Jerónimo Tlacoahuaya, Santa María Tinú, Santa María Tiltepec, Pedro y San Pablo Teposcolula, Santiago Teotongo and Santiago Tejuapan. For information: <www.iohio.org>.

**The Haarlem International Organ Festival 2012** will take place July 14-28. In addition to the Improvisation Competition and Summer Academy, the 2012 festival offers a range of public recitals and activities.

The Young Talents masterclass of the Summer Academy for Organ will take place July 18-25. A maximum of eight young talents (aged 13-18) will be selected to take part in masterclasses directed by Olivier Latry and Margaret Phillips. They will be taught on the Müller organ in the Bavokerk and the Cavallé-Coll instrument in the Philharmonie concert hall. Applications must be received by February 1, 2012.

The Young Composers masterclass is an ongoing project to encourage young composers to write innovative music for the organ. A maximum of four new works, composed specifically for the Müller organ in the Bavokerk, will be selected for performance in the Haarlem Organ Festival in July 2012 and in the European Organ Academy at Leipzig in 2013. The new pieces will be discussed with the young composers in a summer academy masterclass directed by Zsigmond Szathmáry. Compositions must be received by February 1, 2012.

The 49th Haarlem International Improvisation Competition will be held July 16-20. It will take place on the Müller organ of the Bavokerk and the Cavallé-

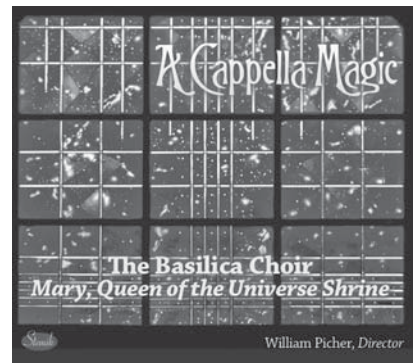
Coll organ in the Philharmonie concert hall. The winner of the competition will receive a prize of €5,000; other finalists will each receive €750, and an audience prize will be awarded. Recordings must be received by February 1, 2012. For information: <www.organtfestival.nl>.



**Chanticleer**

**Chanticleer** announces the release of a new recording featuring their most popular seasonal songs in the second installment of holiday radio broadcast performance recordings, entitled *Our Favorite Carols*. This new collection was recorded live at Stanford Memorial Church, and is available on CD and as a download at all retail locations and at <www.chanticleer.org>.

Eleven performances of *A Chanticleer Christmas* will be given in Northern California December 10-23, beginning in Oakland at the Cathedral of Christ the Light, and continuing in Petaluma, Sacramento, San Francisco, Berkeley, Carmel, and Santa Clara.



**A Cappella Magic**

A new recording entitled "A Cappella Magic," featuring the **Choir of the Basilica of the National Shrine of Mary, Queen of the Universe**, directed by William Picher, has been recently released by Stemik Music of Orlando, Florida. Featured are works by Palestrina, Hassler, Byrd, Lotti, Duruffé, and others, along with newly recorded works written especially for the Basilica Choir by Derric Johnson, Wm. Glenn Osborne, Marshall Webb, and William Picher.

The Basilica Choir is the resident professional choir-in-residence at the Basilica of the National Shrine of Mary, Queen of the Universe, which opened in 1993 in Orlando, Florida. In addition to singing regularly at liturgies on Sundays and Holy Days, the Basilica Choir performs concerts and other outreach ministries.

Director William Picher, AAGO, holds music degrees from the University of Maine, Eastman School of Music, and Catholic University of America. He has previously served at the Cathedral of the Immaculate Conception (Portland, Maine), the Cathedral of St. Jude the Apostle (St. Petersburg, Florida), and as a member of the United States Navy Band in Washington, D.C. In 2000, Dr. Picher was awarded the St. Jude Medal by Bishop Robert Lynch in recognition for his service to the Cathedral of St. Jude the Apostle and the Diocese of St. Petersburg.

*A Cappella Magic* is available online at <http://cdbaby.com/cd/maryqueenoftheuniverse> or via e-mail at <music@maryqueenoftheuniverse.org>.

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## Appointments



John Jordan

John-Paul Buzard Pipe Organ Builders announces the appointment of **John Jordan** as its regional representative for service and sales in Wisconsin. He is available to consult with clients on their extant pipe organs or their need for a new pipe organ, and will provide expert tuning and maintenance services under the Buzard Pipe Organ Builders' aegis.

John Jordan joined Buzard Pipe Organ Builders in 2005 as a service technician, following 14 years with T.R. Rensch and Company, Racine, Wisconsin. His long experience with both firms has given him exposure to a broad range of organ building and maintenance activities.

Jordan has served as music director and choir director at Trinity Lutheran Church, Milwaukee, Wisconsin, and at St. John's Lutheran Church, Buckley, Illinois. He holds a Bachelor of Arts degree in music from Concordia University, Wisconsin, Mequon, where he studied organ with John Behnke, and voice with Patricia Weis. Jordan enjoys spending time with his wife and daughter; playing trombone, tuba, and organ; and doing all the maintenance on his three classic cars. He may be contacted through Buzard Pipe Organ Builders at 800/397-3103 or e-mailed at <Buzardservice@gmail.com>.

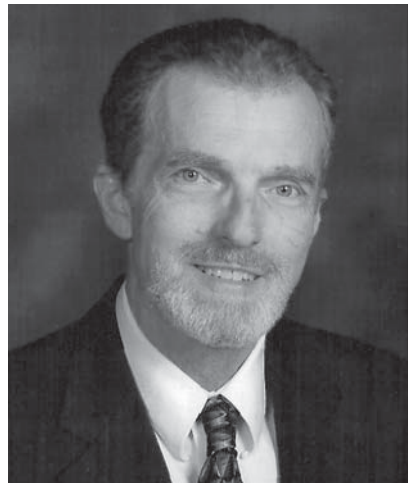


Edward Alan Moore

**Edward Alan Moore** joined the staff of East Liberty Presbyterian Church in Pittsburgh, Pennsylvania as organist and

music director on February 1, 2011. Dr. Moore moved to Pittsburgh after 10 years in Washington, D.C., where he held church positions in Washington, D.C. and McLean, Virginia, and was a member of the organ faculty at the Catholic University of America Benjamin T. Rome School of Music. He holds a DMA from the Eastman School of Music in Rochester, studying organ with Michael Farris, improvisation with Gerre Hancock and Richard Erickson, and serving as research assistant for Professor Wm. A. Little. He received a master's degree from the University of Illinois at Urbana-Champaign, and a bachelor's from Grove City College in Pennsylvania.

Moore has played concerts at Washington National Cathedral, the Basilica of the National Shrine of the Immaculate Conception, the Kennedy Center, St. Thomas Church Fifth Avenue in New York City, the Cathedral of St. Philip in Atlanta, Princeton University Chapel, the Cathedral of Our Lady of the Angels in Los Angeles, and the Interlochen Arts Academy in Interlochen, Michigan.



Terry Yount

**Terry Yount** has been appointed organist and dean of Saint Andrew's Chapel and Conservatory of Music, teaching organ, piano, and harpsichord. He earned a BM (University of Alabama), MM, DMA, and Performers' Certificate (University of Rochester's Eastman School of Music). His affiliations include Rollins College (adjunct music faculty), Belhaven University (adjunct faculty), and Ligonier Academy and Reformation Bible College (adjunct music faculty). Former organist of the Baltimore Symphony Orchestra, Dr. Yount has recently completed recordings under the Ligonier label: *God of Grace and Glory* (2008) and *Ligonier Sinfonia* (2009). A new CD entitled *Festive Dedication: The Philip Swartz Organ at Saint Andrew's* was released in November 2011. Yount has performed across the continental United States, in Canada, Europe, and Japan as solo recitalist.

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## Here & There

Robert M. Randolph, chaplain to the Institute at MIT, has commissioned **Leonardo Ciampa** (artistic director of MIT's organ concerts) to compose two organ works. The *MIT Organ Book* will contain 25 short works, based on recognizable tunes from various religious traditions, as well as some secular works of an inspirational nature. The second commission, the *Kresge Organ Symphony*, is to be a grand organ symphony to show off the 1955 Holtkamp organ in Kresge Auditorium. Ciampa will premiere the symphony in fall 2012.



James Kibbie

**James Kibbie** continues his annual holiday tradition of offering free downloads of a recording on his house organ, a 7-stop Létourneau tracker, as an "audio holiday card." This year's recording is Jiri Ropek's *Fantasy on Mozart's Theme*, based on an improvisation by Wolfgang Amadeus Mozart and dedicated "To all organists studying with Dr. James Kibbie at the University of Michigan." The recording is available in MP3 and streaming audio formats at <www.umich.edu/~jkibbie>.



Jungjin Kim

**Jungjin Kim**, a doctoral student in organ performance studying with Judith Hancock and Gerre Hancock at the Sarah and Ernest Butler School of Music at the University of Texas at Austin, was selected as one of the competitors at the first round in the 2012 National Young Artists Competition in Organ Performance. She will now go on to compete in the next rounds.

The world premiere of **Dan Locklair's** *Trumpets of Light* for trumpet and organ was performed by trumpeter Lorraine Cohen and organist Matthew Phelps on October 23 at the Reformed Church, Bronxville, New York. The concert was the dedication of the church's new David Harris organ console. Approximately

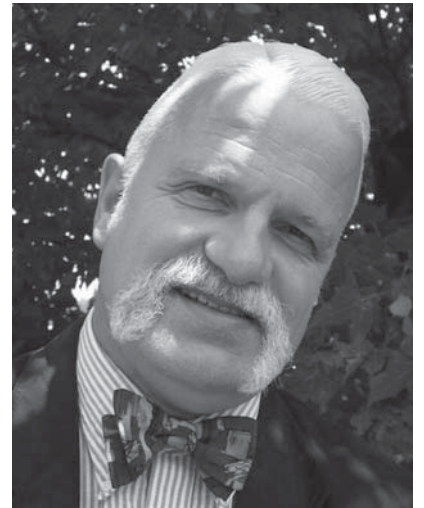


fourteen minutes in length, *Trumpets of Light* is inspired by a biblical scripture, and is published by Subito Music.



Frances Nobert

**Frances Nobert** presented a lecture-recital on September 16 for the Congress of the International Alliance for Women and Music. The event, "In Beauty We Walk: Changing Women and the New Musical Landscape," took place in Flagstaff, September 15-18. Nobert's program, "Music, She Wrote: Organ Compositions Reflecting Native American Culture and Spanish Influence," included Catherine Urner's *Two Traditional American Indian Songs*, Pamela Decker's *Tango Toccata*, and Emma Lou Diemer's *Fiesta, When We Are Living* (Spanish Melody), *Many and Great, O God, Are Thy Things* (Native American Melody), and *Aria*. The instrument was a three-manual, 1976 Austin in Ardrey Auditorium at the Northern Arizona University campus.



Wolfgang Rübsam

**Wolfgang Rübsam's** *In dulci iubilo: 10 Chorale Preludes for Advent and Christmas*, has been published by Schott Music (ED 21189, €17.99). The collection includes settings of the following chorales: *Gelobet seist Du Jesu Christ, In dulci iubilo, Macht hoch die Tür, Nun komm der Heiden Heiland, O Heiland, reiss die Himmel auf, O komm, o komm Emmanuel, Vom Himmel hoch, da komm ich her, Wie soll ich Dich empfangen, Ich steh' an deiner Krippe hier, and Es ist ein Ros entsprungen*. For information: <www.schott-music.com>.

**John L. Schaefer**, AAGO, ChM, celebrated his 35th anniversary as organist/director of music of Grace and Holy Trinity Cathedral in Kansas City, Missouri, on October 1. Schaefer, who became the Canon Musician in 1989, came to the cathedral in October 1976, having been two years at St. James Episcopal Church in Greenfield, Massachusetts, and, before that, four years at First Congregational Church in Columbus,



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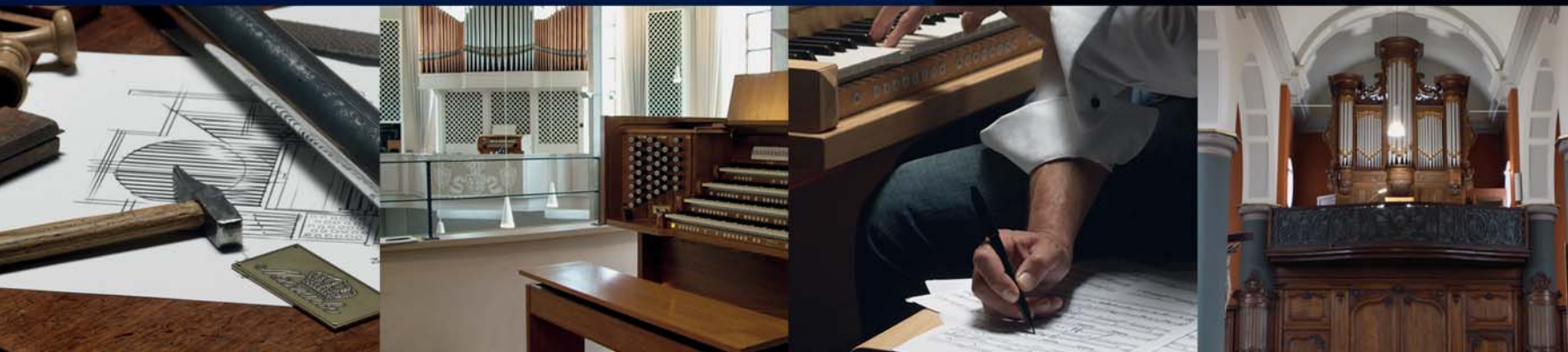


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John Schaefer

Ohio. At the cathedral, he has rebuilt the choral and bell program, has witnessed the installation of a four-manual tracker-action organ by the firm of Gabriel Kney, and has led four choir tours of Great Britain and the continent. He has also established the cathedral as a welcoming venue for many of the arts presenters in Kansas City and the region. He and his wife Leona attend uncountable numbers of concerts and theatre performances each year. He has been active in the Greater Kansas City AGO chapter as a past dean, past director of the chapter's Schola Cantorum, and as a member of the committee that will shape the 2018 national convention.



Domenico Severin

**Domenico Severin** is featured on a new recording, *César Franck Intégrale de l'oeuvre d'orgue*, on the Syrius label (SYR 141431, two CDs). Recorded on the Stahlhuth organ (1912) at the Church of St. Martin, Dudelange (Luxembourg), the program includes the *Three Chorals*, *Three Pieces*, and *Six Pieces* of Franck. For information: <<http://domenicoseverin.perso.sfr.fr/>>.

**Norma Stevlingson**, DMA, has been part of several celebrations in 2011 of the 100th anniversary of the birth of Jehan Alain (1911–1940). In February she spoke about the composer at the University of Kansas; in March she was invited to speak at the International Jehan Alain Colloques in Saint-Germain-en-Laye, France, the composer's birth city. That celebration, which included among other things speakers, concerts, an exhibition of Alain memorabilia, and

round-table discussions, was organized by Aurélie Decourt, president of Les Amis du Vieux St. Germain. Dr. Decourt (*Doctorat en musicologie* from the Sorbonne) is the late composer's niece and the daughter of Marie-Claire Alain. She has written several books about the Alain family musicians.

Dr. Stevlingson was a student of Marie-Claire Alain for two years. Remaining her close friend, she worked with Mme. Alain on the book, *Notes Critiques sur la Musique de Jehan Alain*, which Stevlingson translated into English (Leduc, 2003). Stevlingson also spoke at the American Jehan Alain Festival at Wichita State University in Kansas in September, and presented a workshop and masterclass on the composer for the Sioux City, South Dakota AGO chapter in October. She is in the process of translating Dr. Decourt's definitive biography of the composer.

## Nunc Dimittis

**Joseph Chaplin**, 91, died August 8 at his home in Newbury, New Hampshire. Born August 2, 1920, in Philadelphia, he began singing in choirs at age ten. He earned degrees in history and political science at Ursinus College, and became a research assistant in mathematics at the Moore School of Engineering, University of Pennsylvania. During World War II, he worked on the Differential Analyzer, and after the war helped develop early computers.

In 1953, Chaplin was appointed organist-choirmaster at the Unitarian Church of Germantown in Philadelphia, where he conducted Bach's *Christmas Oratorio* nine times, and twice performed Britten's *Noye's Fludde*. By 1964, Chaplin was building organs and established the Chaplin Organ Company. He built 15 instruments and rebuilt 15 others. After retirement, he moved to Newbury, and served as organist-choirmaster at St. Paul's Episcopal Church in Concord, New Hampshire.

**George M. Hall, Jr.** died July 15 at age 86 at his home in Greenwich Village, New York. He studied organ with Howard Kelsey, Russell Hancock Miles, Carl Weinrich, William McKie, and Paul Pettinga, and choral conducting with McKie at Westminster Abbey, London, and at the Royal School of Church Music. Hall served as organist and choirmaster at the Church of the Holy Apostles and Holy Name Church, both in New York City, and at Trinity Lutheran Church, Staten Island. He played recitals in the Netherlands, Spain, England, and the United States, and taught organ and choral conducting at the Manhattan School of Music and Wagner College.

**Nancy Leask Phillips**, 94, died August 11 in Mystic, Connecticut. Born in Brooklyn, New York, and raised in Glenbrook, Connecticut, she earned bachelor's and master's degrees from Smith College. She taught music in Connecticut schools before moving to Arlington,

Virginia, where she was active as an organist and choir director, and in 1972, played a recital at the Kennedy Center. Phillips moved to Ledyard, Connecticut, in 1973, and later to Mystic, where she served as organist and choir director at Mystic Congregational Church. She was also active as a harpist. A number of her compositions for organ and harp were published and performed.

**Sharon L. Stein** died August 28 at age 68. Born November 27, 1942, in Quincy, Massachusetts, she attended Gettysburg College and Tufts University, and completed a bachelor's degree at SUNY-Albany. She later earned a master's degree in healthcare administration. She began as a church organist while still a teenager, and more recently served as organist for churches in Rensselaerville, Unionville, Delmar, and Mechanicville. At the time of her death, she was organist at St. John the Evangelist and St. Joseph's Roman Catholic Church in Rensselaer, New York.

## Here & There

**Banks Music Publications**, York, England, announces new organ music releases. By Andrew Carter: *Fanfare & Processional* (14056, £3.50), *Passacaglia* (14061, £5.00), and *Three Pieces for Three Stops* (14057, £3.50); by Robert Cockroft: *Soliloquy* (14063, £2.50); and by Thomas Hewitt Jones: *Intrada* (14065, £3.50). For information: <[www.banksmusicpublications.co.uk](http://www.banksmusicpublications.co.uk)>.

**Bärenreiter** announces new organ music releases. *Organ Plus One* is an eight-volume series presenting freely composed and hymn-based compositions for organ and solo instrument. The editions include solo parts in C, B-flat, E-flat, and F, thus playable by a variety of instruments. The range of the solo parts is in the middle register. Available volumes are for Advent/Christmas (BA 8501, €17.95), Passion/Easter (BA 8503, €17.95), and Divine Service (BA 8506, €17.95). *Organ Music for Communion*, edited by Martin Weyer (BA 9265, €24.95), contains easy to medium-level works for use at commu-

nion, by Bach, Hasse, Marpurge, Telemann, Rinck, Merkel, Rheinberger, and others. *Organ Music for the End of the Church Year*, edited by Andreas Rockstroh (BA 9266, €25.95), includes many 19th-century works, such as preludes by Schumann, Nagler, Weyhmann, and others. For information: <[www.baerenreiter.com](http://www.baerenreiter.com)>.

**Michael's Music Service** announces new sheet music restorations. *An Eton Memorial March*, by C. H. Lloyd (1849–1919), the predecessor and teacher of the Gloucester Cathedral organist Herbert Brewer, was originally for large choir and orchestra, and was transcribed by Brewer to honor his teacher. *At Twilight*, by Charles Stebbins (1874–1958), is program music, and was popular enough to be sold as an organ roll by Estey. In *A Purcell Suite*, Herbert Fricker collected some of the well-known Purcell tunes from various sources; the suite includes the theme used in Britten's "The Young Person's Guide to the Orchestra." *Auld Lang Syne Paraphrase for the Organ* is by Herve Wilkins (1848–1913), who had played at the Philadelphia Exposition in 1876 and became a founder of the American Guild of Organists in 1896. His concert paraphrase of the New Year's Eve favorite was a grand way to close out 1890. For information: <<http://michaelsmusicsservice.com/>>.

**Oxford University Press** announces new releases of Christmas choral music. SATB settings include Bob Chilcott's *Jesus, Springing* (A2627, easy-moderate); Matthew Martin's *Novo profusi gaudio* (A2629, moderately difficult); Francis Pott's *As Joseph was a-walking* (A2600, easy-moderate); Alan Smith's *In the Beginning* (A2601, easy); Bob Chilcott's set of eight carols, *On Christmas Night* (A2632, easy-moderate); and Mack Wilberg's arrangement of *In the bleak mid-winter* (A2602, easy). John Rutter's *The Colours of Christmas* is available in both SA and SATB versions (A2630, A2631, easy), and Edmund Jolliffe's *On this day* is scored for SSA (A2628, easy). Also available is *Carols for Choirs 5*, 50 carols for SATB, celebrating 50 years of the Carols for Choirs series (B0344). For information: <[www.oup.com/uk/music](http://www.oup.com/uk/music)>.



Rockford AGO members at Fabry, Inc.

On March 26, over 60 members and guests of the Rockford AGO chapter visited the shop of **Fabry, Inc.** in Antioch, Illinois. They were treated to gourmet hors d'oeuvre, liquid refreshment, and the opportunity to visit the facility. After introductions, guests were encouraged to take part in a demonstration and question-and-answer period about the pipe organ, involving members of the Fabry company: David J. Fabry, David G. Fabry, and Philip A. Spessart. One of the more interesting items was a flue pipe

that had been sliced down the middle to show how pipes made their sounds. After two very quick hours, the guests left with a goodie bag, including a personalized paperweight and snacks. Upon returning to First Lutheran Church in Rockford, guests were further treated to a catered dinner with a short concert featuring the newly built four-manual console and rebuilt two-manual console, with minister of music Gregory Gyllsdorff, assisted by Jae Yi and Phil Spessart. For information: <[www.fabryinc.com](http://www.fabryinc.com)>.

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**Buzard façade drawing for Trinity Lutheran Church, Sheboygan, Wisconsin**

**John-Paul Buzard Pipe Organ Builders** announces the commissioning of an organ for Trinity Lutheran Church, Sheboygan, Wisconsin. The instrument of 41 stops, 53 ranks, across three manuals and pedal, will be the 41st pipe organ from the builder's workshop in Champaign, Illinois. Scheduled for delivery and completion during fall 2012, the new organ will coincide with Trinity Church's 160th anniversary. Brian Heinlein is the parish's director of music, teaches in the church's school, and conducts six choirs.

The organ will incorporate black walnut organ casework from the church's extant 1920s instrument, modified to feature façades of speaking polished tin Principal pipes. The organ will utilize electrically operated slider and pallet windchests, a steady winding system, and Peterson solid-state switching equipment. For information: 800/397-3103; <www.Buzardorgans.com>.

In July 2011, after eight years in the old Summit Thread building in the town center of East Hampton, Connecticut, **J.H. & C.S. Odell** moved its shop to a newer, more suitable facility seven miles away in nearby East Haddam, Connecticut. The new shop is located in a small industrial park in the village of Moodus, directly opposite the post office on Falls Road. This new facility, built originally in 1955 as a movie theater, has a much larger working area than the previous shop and much greater capacity for storage. With this new facility, the firm has gained much-needed ceiling clearance for erecting. The new building also features a wider floor plan, which allows for a better layout for the mill, cabinet shop, pipe shop, finishing room, and erecting area. Pictures and further information can be found on the company website at <odellorgans.com>.



**Allen five-manual console**

**Allen Organ Company** has installed a custom five-manual Quantum™ pipe and digital combination organ at the Friendswood United Methodist Church, Friendswood, Texas. The two-tone cherry finish on walnut console controls 149 speaking stops over seven divisions. Much of the pipework is from a smaller M. P. Möller instrument that the church acquired. The console features tracker touch, Ivora naturals and rosewood sharps, rosewood pedal sharps, and maple overlays on tab stops, along with the Vista Sound-module that further enhances the organ's capabilities. The audio components are

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## On Teaching

by Gavin Black



### Continuo, Part 2

This month I am following up on the discussion of continuo playing, offering more specifics about how to read and understand continuo parts. I will wait until next month to describe my approach to the teaching of actual continuo playing at the keyboard to students who are not yet experienced in it. A combination of the

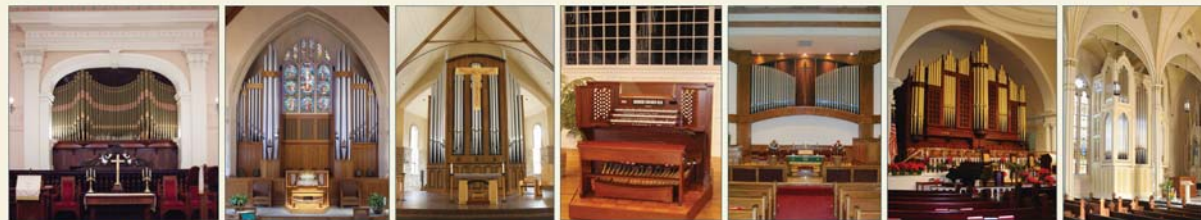
approach outlined here to understanding the notation, and the approach that I will outline next month to drilling the playing can enable a keyboard player to begin to feel comfortable playing continuo on an improvised basis after something that could be described as "several hours" of study. Of course no one is fully accomplished at it after that little work, but many students are ready to apply what they have been working on to real music in that sort of time scale.

A continuo part is, as discussed last month, a bass line that is meant both to be played, in itself, and to be supplemented by other notes. A combination of the ordinary musical notes of that bass line and the numbers and other symbols written above or below that line (the "figures" in "figured bass") guides the player in choosing what notes to add to the written line. (It makes no difference whatsoever whether the figures are written above or below the notes. Below is much more common, and I will use that style in my examples and assume it in this discussion. But everything that I say here applies equally to a continuo part in which the figures happen to be written or printed above the notes.) The first step in learning how to play a continuo line is to learn what that combination of notes and figures means. Continuo or figured bass notation is essentially simple, but it is open to various misunderstandings, and is, like so much in music, capable of

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seeming more complicated or mysterious than it actually is.

The musical notes of a continuo line are, of course, normal musical notes and, being in the tradition of tonal music, have a key signature. The figures written below any note point to the pitches—or really the pitch classes—that you find by counting up from the written note by the number of steps indicated by the figures, counting the printed note as “1”, *staying within the key signature*. Here are some examples:

1) If there is a key signature of no sharps and no flats (that is, what we sometimes call “no key signature”), the printed note is C, and the figure is “4”, then the additional pitch being indicated is F-natural.

2) If there is a key signature of one sharp, the printed note is C, and the figure is “4”, then the additional pitch being indicated is F-sharp.

3) If there is a key signature of three flats, the printed note is C, and the figures are “6” and “3”, then the additional pitches being indicated are E-flat and A-flat.

4) If there is a key signature of one flat, the printed note is B-flat, and the figure is “4”, then the additional pitch being indicated is E-natural.

5) If there is a key signature of two flats, the printed note is B-flat, and the figures are “4” and “5”, then the additional pitches being indicated are E-flat and F-natural.

This way of describing what is going on with the figures is accurate and straightforward. Students sometimes ask, however, why we don't describe the same thing using the terminology of intervals: that is, by saying that the figures point to the notes that are *that interval* above the printed note—again within the key signature. This would also be a valid way of describing what is going on. However, it is not necessary that the interval be one that we often or normally deal with as an harmonic interval, and sometimes describing it that way is just confusing or inefficient. For example, in 4) above, the harmonic interval is a tritone, or an augmented fourth. There is certainly nothing wrong with noticing this, or with describing it that way. But in practice, experience shows that it is more direct and in the end both easier and quicker—even if it is counterintuitive to some students at the beginning—just to notice that it is four steps above the printed note. (To put it more accurately, most players use some combination of these two ways of thinking about it—“this note is four notes up from the bass” and “this note is a fourth above the bass”—but it is useful at the beginning at least to emphasize the former way of describing it. It is important not to be misled, in incorporating the concept of intervals, by a sense of what an interval *should* be, when that is different from what the interval is. For example, in a piece in A Major, a G# with the figure “5” under it will give rise to a diminished fifth. Some students who are looking at continuo through the lens of harmonic intervals will be at least fleetingly tempted to raise the D to a D#, since the figure

### Example 1



### Example 2



### Example 3



### Example 4



“5” looks, at first glance, like it should refer to a perfect fifth.)

Along with numbers, the figuring of continuo lines will sometimes include accidentals. These are used to take the realization of the continuo part out of the constellation of notes that are in the key signature. Here are some examples:

1) If there is “no key signature”, the printed note is C, and the figure is “4#”, then the additional pitch being indicated is F-sharp.

2) If there is a key signature of two flats, the printed note is B-flat, and the figure is “4#”, then the additional pitch being indicated is E-natural.

3) If there is a key signature of two flats, the printed note is C, and the figures are “3”, “5”, and “7#”, then the additional pitches being indicated are E-flat, G-natural, and B-natural.

4) If there is a key signature of three sharps, the printed note is E-flat (achieved with an accidental, of course) and the figures are “2”, “4#”, and “6b”, then the additional pitches being indicated are F-sharp, A-sharp, and C-natural.

5) If there is a key signature of two sharps, the printed note is F-sharp, and the figures are “3#” and “5”, then the additional pitches being indicated are A-sharp and C-sharp.

In 3) and 4) above, the pitches indicated, taken together, do not add up to a normal, or common, chord. *This does not matter*. Of course, in most Baroque chamber or vocal music, the prevailing harmonies are—most of the time—quite normal and recognizable. However, the

### Example 5



notation of continuo parts works completely independently of any assumptions about what harmonies do or don't make sense. Looking at it this way saves a lot of time and worry. A note in a continuo line that looked like Example 1 would indeed be inviting you to play *all* of the natural pitches. It wouldn't matter that this, in some way, doesn't make sense. I have never quite seen anything this extreme in the repertoire, but there are examples of figuring that are almost this unexpected, the chordal nature of which is hard to figure out quickly. What chord, for example, is indicated by the flat 9 and the natural 3 in this Bach cantata bass line? (Example 2)

This might take some sophistication or even inattentiveness in harmonic analysis to figure out. (It is probably *part* of a diminished seventh chord combined with the dominant note of the tonic towards which that dominant seventh chord wants to resolve.) However, for the purpose of continuo playing, there is no need to answer the question, and the time taken to figure it out would be wasted as far as playing the continuo part was concerned. The notation is telling you that the notes available to play along with the G on the third beat of the measure are B-natural and A-flat. That is what you need to know.

I mentioned above that we are really talking not about pitches, but about pitch classes. Thus Example 3 is directing us towards E's and G's, not towards any specific E or G, in particular not towards the ones that are closest to the printed note. In the following example, the printed notes and their numbers are directing us towards any of the pitches where I have placed x's. (Example 4)

It is important to remember that nothing about the notation tells us which of all the possible notes (x notes in the above example) actually to play. The decision to play any, some, most, or all of the possible notes at any give moment in a continuo accompaniment is made on the basis of a host of interpretive considerations, including texture, volume, accent, and more. Right now we are concerned just with the reading of the notation. Reading the notation fluently, and then learning to play from it equally fluently, are the prerequisites to making those interpretive decisions.

One good way to work on becoming fluent and comfortable at reading the notation—that is, just looking at it and knowing what it means—is to take a series of random bass notes and random figures and talk out in your head what those notes and figures are telling you. Here's a place to start (Example 5).

The idea is to look at the first note and say “F”, the second note and say “A, C, and E”, the third note and say “F and C”, and so on. It is best to do this as quickly as possible without getting any of them wrong, and not to worry about what chords are made by the notes. Anyone can write out an infinite number of exercises like this. (If you write it out quickly enough, you can then do it as an exercise yourself, because you won't have concocted them deliberately enough to have figured out the answers.) The next step is to do the same thing with various different key signatures. The point

is very simply to train the mind to know instinctively what any combination of a note and some figures means. Since we already know what the notes themselves mean, this really amounts to becoming adept at quickly counting up from the note by the amount indicated by each figure. Most students will need to do only a small or medium amount of this, but it should be done until it seems trivially easy. This approach to drilling the notation ties in directly to the way of drilling the act of playing from that notation, which will be the subject of next month's column.

Continuo notation in real life—as it was used every day in the Baroque period—involved a very large amount of abbreviation. That is, in order to save time and ink, certain conventions grew up about what figures could be left out or assumed. It is important for a student learning continuo notation not to worry about this phenomenon at first. However, once anyone has a clear and comfortable understanding of what the notation system means, the following things should be thrown into the equation:

1) Since the ordinary triad above the bass note is the most common note picture, the figuring for that note picture—8,5,3—was usually simply omitted. Therefore, when a note has no figures associated with it, it is assumed to be “8,5,3”.

2) Since most harmonies include the third, the figure “3” is often omitted and can usually be assumed. It is only incorrect to assume “3” if “4” or “2” is present. Thus, the figure “6”, for example, usually means “6,3”.

3) As a natural extension of 2), an accidental by itself means “3” plus that accidental.

4) It is usually acceptable to double the bass note itself unless the figure “6” is present. Thus the figure “8” is rarely used, and it is clear when it can be assumed.

5) If a note in the bass line is meant to be considered a passing tone and should not have any realization associated with it, or if the prevailing harmony from the previous note is meant to continue, it is “officially” supposed to have a dash written under it. This is often omitted, leaving the identification of such a passing tone to the judgment of the player.

Here is a fragment of a Handel Flute Sonata, first with figuring from the composer's own time, then with a version of complete figuring (Examples 6 and 7). Anyone who has learned to understand the bass line and figuring from the second of these examples will, in the normal course of working on the actual playing of continuo parts, come to feel comfortable playing from the first. The two are identical in what they suggest or imply or require in performance.

In teaching the actual playing of continuo at the keyboard—the next step once the notation is basically understood—I do not ask students to write anything out, not even as a sort of transitional stage. A written part is antithetical to the art of continuo playing, even if it is an unimpeachably *good* realization. The whole point of continuo is flexibility, including last-minute flexibility. And the good news is that efficient learning of the art of continuo playing actually

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**Example 6**

*Larghetto.*



**Example 7**

*Larghetto.*



takes place best at the keyboard and at the keyboard alone. Also, oddly enough, it is possible to practice the art of continuo playing just as effectively whether you are reading the notation correctly or wrongly, and whether or not you fully understand the conventions about abbreviation. Therefore, once a student has

a basic understanding of the notation, it is time to go on to playing, and we will do so next month. ■

*Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at <gavinblack@mail.com>.*

**In the wind . . .**

by John Bishop



**Personal settings**

Not long ago Wendy set the wallpaper-screensaver option on her PC so it would scroll randomly through her files of photos. Her machine often sits on the desk in her home office, which is next to our bedroom, so as it lazes through her photos I can see a travelogue of the vacations we've taken, family holidays, special parties we've hosted. Because our daughter Meg lives in Greece, we've been there several times, Wendy many more times than I, so there are lots of photos from islands in the Aegean and Ionian Seas and ancient archeological sites. It's fun to see them casually as I dress, pack and unpack suitcases, and move around the house.

Not to be left behind, I went to System Preferences/Desktop, then screensaver/iPhoto/Photos. I clicked "change picture (every minute)," "random order," and "translucent menu bar" so I could keep working. Perfect. Worked like a charm. There's a beautiful photo of our friend Michael by the shipwreck at the south end of Monhegan Island in Maine, there's one of the Maxim Gorki Theater in Berlin, but oops, there's one of the engraved data plate on the old Century motor of a huge organ blower. How romantic.

And there's one of the interior of an expression box that I don't recognize. I'm pretty sure it's a Swell box (not Choir or Positiv) because there are a couple strings, Trumpets at sixteen, eight, and four, an Oboe, and Vox Humana.

I take hundreds of photos in the usual routine of my work, and my hard-drive says there are around 24,000 in files. Lots of them show beautiful places, lovely buildings, and spectacular organ cases, but most are intended to show details about the dozens of organs I visit every year. It's not very good casual amuse-

ment, but it might be fun to spend a couple hours writing about what I see as random photos appear.

Here's a photo of members of the Organ Clearing House staff loading a dumpster in front of a church on Central Park West in New York City. We're a few blocks from the Dakota, the snazzy residential building where John Lennon lived, in front of which he was murdered, and where Yoko Ono still lives. Just across the street, immediately inside Central Park, is Strawberry Fields, the memorial to Lennon dedicated by Mayor Koch in 1985. It's pouring rain, and some scrap-metal scavengers have shown up asking if they can take stuff from the dumpster. Sure, why not—so they load a couple dilapidated vans with galvanized windlines. There's something poignant about discarding pipe organ parts. We don't take it lightly, but there are some times when it's best to give the heave-ho to material of poor quality that we feel doesn't merit the effort of renovation.

George Taylor and Barbara Owen share a laugh in front of the organ built by David Tannenberg in 1800, restored by Taylor & Boody, and installed in a new recital hall at the Museum of Early Southern Decorative Arts in Old Salem, North Carolina. Paula Locklair, director of the museum, is sharing the joke. This was taken during the dedication symposium several years ago. Peter Sykes played the dedicatory recital, which included the premiere of the commissioned work, *Salem Sonata*, by Paula's husband Dan Locklair, composer-in-residence at neighboring Wake Forest University. This was a showcase restoration and I discussed it in detail at a recent conference in Montreal, where several colleagues and I were talking about the conundrums of restoration.

There's a hair-raising catwalk across the top of the Newberry Memorial Organ in Woolsey Hall at Yale University. You walk across just behind the façade pipes, occasionally bridging deep abysses and looking through the gaps between the pipes down into the vast auditorium. It's one of hundreds of special views the organ-guys get that are difficult to describe and not for the faint of heart. It's a little like the suspension bridges made of rope found in the Himalayas, strong enough to support a yak. There are thousands of wooden seats in Woolsey Hall, and this photo shows that quite a few have been replaced or refinished.

Lobster boats moored in Muscongus Bay off Medomak, Maine are bobbing in floating sea-ice. When we think of a difficult day at work in the organ chamber,

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we forget the challenging conditions in which other people work. As much as I love boats, I'd rather do just about anything in a pipe organ than spend a day hauling lobster pots on a rough wintry sea. It takes the myth out of the price of lobster. Please pass the butter.

During a recent trip to Bermuda, my colleague Amory Atkins and I completed the tonal finishing of a new pipe organ in an African Methodist Episcopal church in Hamilton. One afternoon after work we walked along Front Street, passing a huge cruise ship from the Holland America Line. The ship's passengers were crowding all the stores, doing their best to part with their money during the time allotted. But lucky for the shops, we were to find out that we'd all have an extra day. Tropical Storm Maria came blasting through and the ports and airports were closed. I had to explain to Wendy that we needed to spend an additional unscheduled day on that little island.

In Boston, we live in a building that originally served as a warehouse for the Boston Naval Shipyard in the neighborhood known as the Charlestown Navy Yard. Our neighbor is the USS Constitution, the oldest commissioned warship in the United States Navy. Keeping with naval tradition, the ship fires a gun at sunrise and sunset. Since it's a residential neighborhood, here and here alone, the Navy observes a modified sunrise that occurs conveniently at eight a.m. A couple years ago, a family moved into a neighboring condo and was dismayed by the disturbance. They tried to start a neighborhood movement to get the Navy to stop firing the guns. The Navy didn't budge. One of the historic buildings in the neighborhood is a ropewalk built in 1837, which supplied rope for the U.S. Navy until the shipyard closed in 1975. It's more than 1,100 feet long inside. You can find videos on YouTube that show how rope was made in ropewalks—there's one still operating in the U.K.

This summer we dismantled a tiny two-manual organ built in 1986 by Casavant for St. Peter's Episcopal Church in Osterville, Massachusetts. This is on Cape Cod, about an hour-and-a-half from Boston—a beautiful and upscale vacation community where the high season is in the summer. Karen Crosby is the church's energetic and effective music director, who took the choir on tour to England last year, and who brings such beautiful music to that little parish. The congregation has undertaken a significant rehabilitation of their building, which was originally built as a summer mission, and we have removed the organ to storage for safekeeping. Doesn't look as though it will be back for Christmas because the building project is a little behind schedule.

Now there's a big organ. There are two 32-foot ranks mounted horizontally



John Bishop with Wanamaker Organ 32-foot ranks

along the back wall of the String Division in the Wanamaker Organ in Philadelphia: Contra Diaphone and Contra Gamba, both with 24-inch scale. Good heavens, that's a big expression chamber! And there's John Bishop standing casually in front of them wearing a terrible necktie and the ID badge of the AGO national convention. When I was a kid and didn't know any better, I had the impression that the Wanamaker Organ was a freak show that existed only to be huge. When I was growing up in Boston, the tracker revival was in high gear, and new organs by Flentrop, Fisk, Andover, Noack, and Bozeman were everywhere. Why would anyone need more than 20 ranks to get their point across? More than 400 ranks, how decadent. *Oh remember not the sins and offenses of my youth, but according to Thy mercy look Thou on me, O Lord!*

Our friend and Wendy's client Kenn Kaufmann is a brilliant naturalist with an unusual life story. He left home as a young teenager, with his parents' blessing, setting out on a *Big Year*—crisscrossing the country in an attempt to set a record for sighting the most species of birds in twelve months. His memoir, *Kingbird Highway: The Story of a Natural Obsession That Got a Little Out of Hand* (Houghton-Mifflin, 1997, now available in paperback), is a lovely piece of writing describing this adventure, tracing the history of his teen-age romances, and his realization that it was more important to learn about the habits and lifestyles of the birds rather than accumulating the most sightings. He has since launched a series of outstanding field guides. He serves regularly as an instructor at an Audubon Camp on an island near our house in Maine, and most years he and his wife Kim spend a few days with us coming or going. Here's Kenn photographing moths on our back porch. If you leave outdoor lights on all night you'll attract dozens of species of moths, from little pink guys that look like

bubble-gum stuck to the clapboards to the huge and dramatic Luna moths that hang out most of the day. Kenn and Kim have shown us that our neighborhood is exceptionally rich in biodiversity, adding greatly to our appreciation of the world around us. There is more to life than pipe organs!

One of the privileges of working in church buildings is to be surrounded by beautiful and inspiring architectural features. But I've serviced this little Hook & Hastings organ for 25 years, tuning twice a year as well as a couple of minor overhaul projects, and I can't escape the notion that the light fixtures in the nave look like milking-machines.

In the old days when inspecting an organ in preparation for proposing a renovation, or for offering an organ for sale, I sat on the organ bench and laboriously wrote down the specifications, trying hard to get the spellings and accents right, and accounting for all the console controls. After the introduction of digital cameras, I realized I could get all that with a few photos. There are hundreds of photos in my machine of stop jams, key-slips, pedalboards and toestuds, and coupler rails. It would be quite a quiz to see how many I could identify by sight alone. I didn't recognize the last two I saw. I assume they're neatly stored in folders that identify the organ. I hope so.

That was a large organ—an entire truckload of reservoirs and wind regulators. Funny how a small instrument can get all its wind from a single wedge-bellows. There must be 75 regulators in this truck. Last week we took out an old organ that had been powered by a five-horsepower Spencer Orgoblo. It took six guys to get it down the front steps of the church and into our truck. At the same time, we were helping the organbuilder get the components of the new organ into the gallery. Our guy Dean carried the blower for the new organ up the stairs on his shoulder.

Stephen and Lena Tharp work at the console of the Austin organ in Merrill Auditorium of City Hall in Portland, Maine. Stephen played a terrific recital there last summer and we grabbed a few days for a quiet visit before they returned to New York. This is the Kotschmar Organ, named for Hermann Kotschmar, a prominent musician in Portland who was sponsored by the father of publishing magnate Cyrus H.K. Curtis. (The H.K. stands for Hermann Kotschmar—old man Curtis named his son for the admired musician!) After City Hall was destroyed in a spectacular fire that started by negligence in a fireworks factory and burned more than half the city, Cyrus Curtis offered to donate a concert organ to the City of Portland for installation in the new auditorium. 2012 brings the centennial of this venerable organ, and the Friends of the Kotschmar Organ (a local not-for-profit corporation that supports and operates the organ) is announcing the centennial renovation of the organ. The Portland City Council has voted to extend a bond issue to provide more than a million dollars toward this project. During a choral concert in the auditorium on November 6, city officials and officers of FOKO announced the capital campaign that will fund the thorough renovation of the organ, effect repairs to the hall, endow the positions of Municipal Organist and Organ Curator, and support continuing exciting educational programs that FOKO offers to the community. How's that for a city with 64,000 residents?

And there I am on the day of our wedding, wearing a snazzy white linen jacket and pink necktie—much better than the flowery job I was wearing in Philadelphia. Wendy and I were married at St. Andrew's Episcopal Church in New-castle, Maine in August of 2005—what a lucky day for me. St. Andrew's is the first church building designed by Henry Vaughan. He was in his twenties, and the local legend has it that he painted the ceiling frescos himself. His last church building was the National Cathedral in Washington, D.C.—some ascendancy. The church has a neat little organ by George Hutchings, and dear friends Stuart Forster and Michael Murray shared the bench for the wedding. This was just on the heels of the landmark decision by the Massachusetts Supreme Judicial Court and then Chief Justice Margaret Marshall allowing same-sex marriages, and Stuart and Michael were married two months later in a grand affair at the Methuen Memorial Music Hall. Organist Robert Lehman and the choir of Christ Church, New Haven, Connecticut (another Henry Vaughan building!) provided the music.

Early this past summer the Organ Clearing House rescued a marvelous organ by Ernest Skinner, built in 1911 for Williams College in Williamstown, Massachusetts. The organ had fallen into disrepair in the 1960s, and as organs like this were rapidly falling out of favor at that time, there was no effort made to repair it. It has 66 ranks, a four-manual bat-wing console, and it includes some of the landmark voices found only in such instruments, like a behemoth of a 32-foot Double Open Wood Diapason, and a high-pressure Tuba at sixteen, eight, and four—the sixteen-foot octave has wood resonators. The college intended to demolish the organ, but people in the music department spoke up, and Nelson Barden and I went to visit. At our suggestion, Williams College provided much of the funding to salvage the organ. This photo shows the *Danger Asbestos* enclosures in the auditorium, as contractors were deep in the complicated renovation of the building while we were dismantling the organ. It was a ballet among football players, all of us jockeying for space, complying with OSHA regulations, and astonishing the contractors with the bulk of the instrument as it emerged from the organ chamber.

Here's Martin Pasi, organbuilder near Seattle, Washington, wearing a blue workshop apron and a huge smile. I was working in that area transporting material from Tacoma to storage on Orcas Island in the San Juan Islands, almost as tough a duty as this summer's job in Bermuda, and I took time to participate in a Pipe Organ Encounter. This was a great group of teenagers, teachers, and enthusiasts visiting Martin's shop to see an instrument under construction (if I remember right, it was the humdinger he built for the Roman Catholic Cathedral in Omaha) and a demonstration of organ-pipe-making. Martin is a wonderful pipe-maker, and he dazzled the group by how quickly and beautifully the two-foot-long pipes were formed in his hands. It was like watching him pull rabbits out of a hat.

Goodness, this could go on all night. I'm past the preferred number of words and I still have tens of thousands of photos to look through. As these photos flit past on my desktop, I reflect that this is a rich and exciting adventure. Thanks to all my family, friends, and colleagues who have been part of it. ■

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## Music for voices and organ

by James McCray

### Men's chorus church music

Since singing is so good a thing, I wish that all men would learn to sing.  
—William Byrd, 1588

In more than 30 years of writing this column, I have focused on music for men's choir only a few times. Why? First of all, very few church choirs actually perform TTBB settings, and second, there are a limited number of publishers who contribute significantly to this genre. For example, my most recent batch of music sent from publishers for review contained about 100 new works; only four were for men's chorus.

Most people think that in the past, only men sang in church or temple choirs. The Bible has been a source for tracing history. For example, consider the prophet Ezekiel's description of a religious service where he indicates the temple had about 2,000 singers, which included women in David's temple and young boys in Herod's temple. Furthermore, in II Chronicles 5:12-13 a musical performance was described as follows:

Also, the Levites who were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them a hundred and twenty priests sounding with trumpets. It came even to pass as the trumpeters and singers were as one to make one sound to hear in praising and thanking the Lord.

(Performing in white linen is the predecessor of today's wearing choir robes in church.)

The use of music in the worship service transferred from the Jewish temple to the Christian church, although instrumental music was banned. This continued as late as the 13th century, when St. Thomas Aquinas defended the prohibition against instrumental music in his *Summa theologica*, Question 91, Art. II:

Instrumental music as well as singing is mentioned in the Old Testament, but the Church has accepted only singing on account of its ethical value.

Happily, today most churches allow vocal and instrumental music. The standard style for traditional churches, however, is a mixed choir, accompanied by keyboard, and often with a small number of singers, especially male. Instruments other than keyboard are used on special occasions, but not as a weekly routine. While some churches do have paid section leaders, the typical church choir is a volunteer ensemble of dedicated souls who rehearse an hour in mid-week and sing in the Sunday service. Many churches have developed the 'praise band', which is a vocal-instrumental group that often performs as part of a Saturday service or for special occasions. The goals of the traditional choir and the praise choir are usually the same: to enhance worship; however, the paths to those goals are dramatically different.

Even though many churches today may be suffering a lack of male singers in their volunteer choirs, there are special groups who have a solid reputation and following; the Lutheran Men of Song, for example, have various ensembles throughout America, and they perform in church services and concerts.

To those churches where solid numbers of male singers have produced a men's choir for weekly or occasional performances, I offer my heartiest admiration. You are a small, but stalwart group, and I salute you by providing these reviews of music for TTBB choir!

**Oh, Sing Jubilee to the Lord, Brad Holmes.** TTBB unaccompanied, MorningStar Music Publishers, MSM-50-2611, \$1.50 (M+).

Written for the Luther College Norsemen, this setting is on two staves and follows traditional harmonic styles. The

music has a sturdy quality, which starts relatively softly, then builds to a bold, loud, majestic ending—in the spirit of a virile men's chorus!

**Let All Creation Bless the Lord, Paul Loesel.** TTBB and keyboard, MorningStar Music Publishers, MSM-50-2524, \$1.85 (M).

There are two verses, with the first in unison and the second in two parts. These consecutive verses are followed by a contrasting four-part section based on new material, which has some unaccompanied phrases. The keyboard part is a flowing background of busy eighth notes. There is a folk-like quality to the music.

**We Are Singing, for the Lord Is Our Light, arr. Hal Hopson.** TTBB and keyboard, Hope Publishing Co., C 5612, \$1.95 (M-).

Hopson's arrangement of this traditional Zulu song, which is based on Psalm 27, has a bouncy rhythmic accompaniment. The setting is almost identical to his popular SATB version. There are four solo verses, and the refrain is on the back cover for bulletin duplication so that the congregation can join in this exuberant setting.

**Then Sings My Soul, arr. Mary McDonald.** TTBB and piano, Hope Publishing Co., C 5724, \$2.10 (M+).

This is an arrangement of *How Great*

*Thou Art*, which is one of the most popular texts; but the familiar melody is not used and this is original music. The keyboard is filled with left-hand arpeggios and lush harmonies. The emotional spirit of the favorite hymn is retained as it builds to a dramatic ending. Highly recommended.

**Lord, I Stretch My Hands to You, Jay Althouse.** TTBB and piano, Hope Publishing Co., C 5704, \$1.90 (E).

Much of the accompaniment is pulsating chords, providing the background for a tuneful unison melody in the first verse. The amount of four-part choral writing is limited. With narrow vocal ranges and diatonic lines, this easy anthem will be useful for most small choirs. It is also available in settings for women and mixed choirs.

**Tu Solus, Qui Facis Mirabilia, Josquin des Prez (1442-1521).** TTBB unaccompanied, Paraclete Press, PPM 01045, \$2.80 (M+).

Edited by Jameson Marvin, this scholarly publication contains considerable background on the composer, the music, and performance suggestions. The opening of the long text is "Thou alone, who dost wonders"—only Latin is given for performance. The difficulty is to sustain the tone/pitch during the long whole-note passages where the four-part chords have several fermatas along the way. This

challenging work will require an experienced men's choir.

**The Name of Jesus, Craig Courtney.** TTBB, hand drum and hand clappers, Beckenhorst Press, Inc., BP 1915, \$1.95 (M+).

The tenor tessitura is moderately high in this setting, which lacks keyboard accompaniment. There is a folk-song quality to the melody, which is set to the text of *All hail the pow'r of Jesus' name!* There are two equal groups of hand clappers from the choir; they have diverse but not difficult rhythms. The hand drum plays much of the time and its music is on the back cover. This is interesting music that will require secure singers.

**Two Blessings, Douglas Coombes.** TTBB and keyboard, Lindsay Music, no number given, \$1.95 (M-).

There are two separate anthems: *Deep Peace: A Celtic Blessing*, and *Day by Day*. Both have flowing keyboard accompaniments and a tranquil nature, with relatively simple choral music. In this British publication it is noted that "permission for performance must be granted by the Performing Rights Society Ltd."

**If My People, Brandon Waddles.** TTBB unaccompanied, GIA Publications, G-7548, \$1.70 (M+).

This is from GIA's African American Church Music series; the text is based

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on Chronicles II. The bass II part has some low notes that will require true basses. The chordal music has some mild dissonances (the opening chord is a ninth chord).

**Joshua Fit de Battle of Jericho, arr. Howard Helvey. TTBB and piano four-hands, Beckenhorst Press, BP 1875, \$2.25 (M+).**

The accompaniment adds to the driving spirit of the popular melody with its crisp rhythms that often go back-and-forth between the two pianists. The keyboard accompaniment will require two advanced performers and their music is the dominant feature of the setting. Choral parts are often in unison, with a limited amount of true four-part writing; in general the choral music is less challenging than that for the pianists. This is a "wow" setting that will be a favorite of everyone, and probably will be requested each year.

## Book Reviews

**The Great Organ at Methuen: From Its Celebrated Arrival in Nineteenth-Century Boston to the Present, by Barbara Owen. Richmond, VA: OHS Press, 2011, ISBN 978-0-913499-40-5, 397 + xiii pages, hardbound, \$39.95; <www.ohscatalog.org>.**

A more beautiful book on the organ can hardly be imagined than this presentation volume. It is a singular tribute to the master book-producer's art, measuring 10¼ inches in height and seven inches in width, and weighing a little over two pounds, slightly larger and heavier than most books, but gorgeously attractive on anyone's coffee table. It was designed by graphic artist Leonard (Len) Levasseur, who supplied professional photographs and typeset the book using 18th-century Caslon typefaces made popular by Benjamin Franklin.

The author of the book is well known to all organists as research scholar, authoritative historian, gifted musician, and brilliant writer. In this book she is inspired. Always lucid, she excels in narrative description. (The subtitle could be sharpened a bit to read "1863" to "2009.") Barbara Owen organized the book in two equal parts, the first dealing with the city of Boston, the second with the manufacturing town of Methuen, 30 miles to the north, bordering New Hampshire on the Spicket River.

Why is this organ of interest? In 1863, in the middle of the Civil War, this large concert organ of 89 stops, imported from Ludwigsburg, Germany, was opened in Boston's relatively new Music Hall, seating more than 3,000 people. Built by E. F. Walcker, the organ was the first of its kind in America, regarded visually and musically as a sensation. It put a stamp of approval on paid-admission secular organ recitals, and gave impetus to a spate of American-built concert hall organs. It inspired American composers, recently returned from conservatory study abroad, to write large-

scaled secular organ compositions. Its magnificent hand-carved walnut case, designed and executed in New York by Stuttgart native Gustav Herter and his half-brother Christian, clearly influenced Joseph Ridges' wooden case for the Mormon Tabernacle Organ in Salt Lake City, Utah.

Barbara Owen tells the story of this "catalytic" instrument engagingly, laying out its checkered history, intriguingly describing the varied and colorful cast of characters who conceived and financed it, built and rebuilt it, played it, made recordings on it, wrote about it, maintained it, rescued it from time to time, and strove then and now to ensure that its voice continues to be heard. The story unfolds in fifteen chapters: Part I—1. "Boston Gets a Music Hall," 2. "The Genesis of an Organ," 3. "The Grand Opening," 4. "First Impressions," 5. "The First Year," 6. "Into the Gilded Age," 7. "Change and Decay," 8. "Twilight and Darkness." Part II—9. "The Searles era," 10. "The Skinner Interval," 11. "The Harrison Transformation," 12. "The Organ Institute Years," 13. "Beginning a Second Century," 14. "Into the Twenty-First Century," and 15. "Coda," summarizing the whole story and its significance. The organ originally cost \$60,000, was sold to William Grover in 1884 for \$5,000, and was finally auctioned off in 1897 to Edward F. Searles for a mere \$1,500. Much of that time it was in unheated storage. Today it is beautifully restored and functioning.

A helpful appendix contains illustrated stoplists of the "Great Organ" from 1863, 1909, 1946, 1947, and 2009, respectively, followed by an analysis of the music played on it. A collection of nine half-tone plates by W. King Covell, with some "Images" by Kevin Gilchrist, shows specimens of original pipework still in use, plus some discarded pipes. But the crowning glory of this book is the rich "Photo Gallery" of twelve superbly reproduced, full-color plates made by Len Levasseur (pp. 373–384). These show the present Methuen Memorial Music Hall, the Great Organ of 1863 as seen in the original Boston Music Hall for which it was built, pictures of various aspects of the magnificent hand-carved walnut casework, the four-manual console of 1909 (James Treat) with its terraced stop jambs, detailed faces painted on the gilded mouths of proof-tin display pipes, the original recessed console of 1863 with ornate music rack and flat pedalboard (30 keys), carved statuary (Bach, Beethoven), fine shots of the rococo interior of the Methuen Music Hall today, and much more.

Tonally, the original Great Organ was described as having a "reedy" sound, suggesting a "huge harmonium." Later revisions removed Tierces from the Mixtures and gave its plenum ensembles a recognizable Aeolian-Skinner sound conspicuous today. Owen describes it as "a unique amalgam of the Romantic era sounds of its original builder, Walcker, with the mid-twentieth-century 'American classic' concepts of G. Donald Harrison," adding, "Yet it has a voice like that of no other organ." Its legacy after 1863

was the introduction of the Doppelflöte, Vox Humana, Quintadena, free reeds, and more assertive Gambas into American stoplists.

An exhaustive bibliography thoughtfully includes a section of organ dis-cography going back to the old days of LP records, listing performances by E. Power Biggs, Ernest White, Catharine Crozier, and others; compact discs by Simon Preston down to young Felix Hell (Mendelssohn's works); and DVDs by Diane Bish and Carol Williams. Thus, the reader of this book can hear that modernized "voice like that of no other," which so greatly influenced American organbuilding. The bibliography itself is thoroughly comprehensive, embracing dissertations, books, articles in learned journals, and archival materials. It would seem that nothing ever produced about the Great Organ at Methuen escaped Barbara Owen's sharp eyes.

Despite numerous recent publications about this famous instrument, this book is clearly the definitive treatment of the subject. It should be placed in the hands of young organ students and all devotees of the organ. It is an ideal gift.

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

## New Recordings

**Salmow Kernewek: Contemporary Choral Music from Cornwall. St. Mary's Singers of Truro Cathedral directed by Christopher Gray; Tom Little, organ. Regent Records REGDCD291; <www.regentrecords.com>.**

*Love's Agonie: Three Medieval Lyrics*—1. *Blow, Northern Wind*, 2. *Jesu Christ, myn Leman Swete*, 3. *The Penitent Hopes in Mary*, Russell Pascoe; *Love's Redeeming Work Is Done*, Paul Drayton; *Dance in a Desolate Place*, Paul Drayton (organ solo); *Put by the Sun*, Jonathan Carne; *The New College Service: Magnificat and Nunc Dimittis*, Paul Drayton; *Lux Mundi*, Paul Corneau; *Organ*, Graham Fitkin (organ solo); *Ending*, Graham Fitkin; *Salmow Kernewek*—1. *Out of the Depths*, 2. *I Will Lift up Mine Eyes*, 3. *Praise the Lord, O My Soul*, Russell Pascoe.

The compact disc takes its name from the last three tracks, *Salmow Kernewek (Cornish Psalms)*. I have to say I was a little disappointed that none of them turned out to be in Cornish, notwithstanding that, for example, Russell Pascoe, one of the featured composers, has written a setting *Pader an Arluth* (The Lord's Prayer) in Cornish.

The St. Mary's Singers is a semi-professional group formed primarily to sing the services at the Cathedral Church of St. Mary in Truro, Cornwall, whenever the Cathedral Choir is on vacation, as well as singing a Bach Passion annually on Palm Sunday. This compact disc consists of recent compositions by composers who have associations with Cornwall, the most southwesterly county of England, famous for its rugged, rocky cliffs and golden beaches, as well as for its distinctive culture and language. Apart from the Jonathan Carne *New College Service* and the Graham Fitkin *Ending*, all of the music on this compact disc is recorded here for the first time.

Six of the fourteen tracks on the compact disc are devoted to the music of Russell Pascoe, who was born in Helston, Cornwall, and studied composition under Derek Bourgeois at Bristol University. In the *Three Medieval Lyrics* the exuberant *Blow, Northern Wind* is followed by two more introspective movements. The last three tracks are devoted to Pascoe's *Salmow Kernewek* (Cornish Psalms), again in distinct moods. The first, *Out of the Depths*, sets a mood of gloom and darkness, broken into at the end by some sudden chords on the organ. The more hopeful mood of *I Will Lift up Mine Eyes* stands in contrast to this, leading in turn to a fulfillment of hope in the joyous third psalm, *Praise the Lord, O My Soul*. The second movement, *I Will Lift up Mine Eyes*, is an extremely fine

composition—I think my favorite piece on the recording—and indeed all of Russell Pascoe's music on this compact disc is elegant and well crafted.

The next composer featured on this recording is Paul Drayton (b. 1944), an Oxford-trained musician who has made Cornwall his adopted home. The first piece, based on Wesley's text, *Love's Redeeming Work Is Done*, was commissioned by Grace & Holy Trinity Cathedral in Kansas City, Missouri. It is an interesting piece that, though contemporary in feeling, manages also to betray its Anglican roots in the tradition of Stanford and Parry. Next it is the turn of Christopher Gray to climb onto the bench of the Willis organ with an organ solo, *Dance in a Desolate Place*. This is based on a text from the Hebrew Bible, "Their houses shall be full of doleful creatures: and owls shall dwell there, and satyrs shall dance there" (Is. 13:21), and represents the ambivalent feeling of the biblical text by combining a feeling of desolation with considerable animation. The other work by Paul Drayton on this CD is his *New College Service: Magnificat and Nunc Dimittis*, written in 1968 for the Choir of New College, Oxford, where he was formerly director of music at the Choir School. It is a warm and pleasant setting that deliberately sets out to provide a continuity of thematic material throughout both canticles.

The next featured composer is Jonathan Carne, who was born in Newquay, Cornwall, and trained at the Royal College of Music. His son, John, is one of the tenors on this recording. His best-known work is *Lannata Carol*, but on this recording he is represented by a more recent composition, *Put by the Sun*, drawing its text from a poem, *The Pilgrim*, by Robert Nichols. Carne has a particular interest in the music of Peter Warlock (1894–1930), which is apparent in his warm, highly textured, compositional style.

Paul Comeau is a Cambridge-trained musician who has made Cornwall his adopted home. Most of his music, including a setting of the Evening Canticles, has been composed to be sung in Truro Cathedral. He is represented on this recording by a newly composed Christmas carol, *Lux Mundi*, using a text by "Father Andrew," alias Henry Ernest Hardy (1869–1946). The carol has an ethereal character, expressive of the coming of light into the world. Comeau's use of the sopranos is particularly effective.

The last featured composer is Graham Fitkin, who is represented on this compact disc by two compositions. Fitkin does not appear to have any particular association with Cornwall apart from writing the organ piece that is recorded here for the first time, and is indeed best known for his use of electronic instruments and digital media alongside more traditional musical resources. The first of his compositions is an organ composition, appropriately named *Organ*, and played on the Willis organ by Tom Little, who is the accompanist for the rest of the recording. It is quite an exciting piece, with a most unusual and rather sudden ending. This is followed by a secular choral composition, based on a text by the second-century Roman Emperor, Marcus Aurelius. The warm, gentle style stands somewhat in contrast to the rather pessimistic feeling of the text.

I gather that this is one of a number of recordings of these and other composers associated with Cornwall that have been produced under various labels at Truro Cathedral. It is good to see that the Celtic musical heritage of Cornwall is being encouraged in this way. I found listening to this compact disc a most enjoyable experience.

**The Two Organs of Tewkesbury Abbey. Adrian Partington, organ. Priory Records compact disc, PRCD 5040, <www.priory.org.uk>.**

Played on the Milton Organ: *Sonata in C-sharp Minor*, op. 5, Basil Harwood. Played on the Grove Organ: *Trois Préludes et fugues*, op. 99, Saint-Saëns; *Trois Préludes et fugues*, Op. 109, Saint-Saëns.

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Oliver Cromwell removed the 1631 Dallam organ from Magdalen College, Oxford, and re-erected it in Hampton Court, where among other things it was played by the poet John Milton, as a result of which it has ever afterward been known as "The Milton Organ." It was returned to Magdalen College upon the Restoration of the Monarchy in 1660, and eventually sold to Tewkesbury Abbey in 1737. Father Willis rebuilt the instrument in 1848, and J. W. Walker & Sons in 1948, by which time it had five manuals and pedals, and consisted of a somewhat miscellaneous assemblage of pipework dating over several hundred years. In 1997 Kenneth Jones and Associates built a new four-manual tracker organ, making use of the old case. This recording, however, was made on the old Willis/Walker organ in 1991. The recording will therefore be of especial archival interest to those who would like to know what the old organ sounded like. In my opinion, judging from the recording, it seems to have been a very fine instrument that sounded predominantly like a Willis.

The other organ featured on this compact disc is known as "The Grove Organ." The newly formed firm of Michell & Thynne built it as a "Model Organ" to exhibit at the Inventions Exhibition in Kensington in 1885. It also made an appearance at an exhibition in Liverpool a year later, where it was much admired by W. T. Best, and it was then sold to the Rev. C. W. Grove, who presented it to Tewkesbury Abbey in 1887 in honor of Queen Victoria's Golden Jubilee. Hence the name, "The Grove Organ." It was a truly remarkable organ in its day, both for its innovative voicing, including a capped harmonic Zaubrerflöte (called *Zaukrflöte* in the notes!), some of the earliest orchestral-style strings ever made, and for the versatility of its tonal design within a relatively small four-manual scheme. After long years of neglect, John Budgen of Bishop & Sons gave the organ a very conservative restoration in 1980–81. The only tonal change was the substitution of the old 32-foot Double Open Wood from Christ Church Cathedral, Oxford, for the lowest notes of the old resultant "Harmonic Bass" of the original 1885 instrument. Following on many years of silence, the magnificence of the restored organ stunned everyone.

The first three tracks are devoted to the three movements of Basil Harwood's *Sonata in C-sharp Minor*, a work that has happily been undergoing something of a revival of late, played on the Milton Organ. The first movement, an *Allegro appassionato*, is one of contrasts between relatively soft passages played on the diapasons, and massive chords that on this instrument produce a sound not unlike that of the Willis III at Liverpool Cathedral, which is perhaps the sound that Walker's were trying to emulate on a smaller scale in their 1948 rebuild. The second, *Andante*, movement gives Adrian Partington an opportunity to show off the lovely strings, of which those on the Echo division are somewhat misrepresented in the leaflet accompanying the recording as *Doice* and *Linda Maris TC!* Among the flutes, the Swell organ was also probably unique in boasting a *Flute Cheminhs* [sic]. After a bridge passage the third movement, a *Maestoso con moto*, consists of a very well-crafted fugue that builds up into a massive crescendo, again demonstrating the majesty and brilliance of the full organ, before the piece concludes with a passage based on a chorale-like motif.

The rest of the recording is devoted to Camille Saint-Saëns' two sets of preludes and fugues for organ, op. 99 and op. 109, played on the Grove Organ. With a couple of exceptions, these once popular works are little played today. They come off extremely well on the Grove Organ and give us an opportunity to experience the instruments' many varied moods. Like the Milton Organ, it combines brilliance with majesty, and is all the more remarkable for achieving such an effect within the compass of a relatively small 4-manual instrument of 35 stops. This is particularly apparent in the third prelude and fugue, in E-flat, and the sixth,

in C major, where we also hear the magnificent Pedal Bombarde, which is much more impressive than the rather anemic 16-foot Pedal Trumpet on the Milton Organ. The second prelude, in B minor, and the fourth, in D minor, give us opportunities to hear Michell & Thynne's famous strings, without the influence of which the strings of Robert Hope-Jones, Arthur Harrison, and Ernest M. Skinner might never have come about. No wonder G. Donald Harrison once spent two days studying the voicing of Carlton Michell's instrument at St. Luke's, Germantown! The fifth prelude, in G major, enables us to hear some of the organ's remarkable flutes, including the 8-foot Claribel and 4-foot Flute Octaviante on the Great.

I commend this recording to the reader as containing some extremely fine playing on two remarkable organs. As the Willis/Walker Milton Organ no longer exists in the form heard on this compact disc, I also commend it as an archival recording of some sounds that can no longer be heard.

—John L. Speller  
St. Louis, Missouri

## New Organ Music

**Jeffrey Blersch, Variations on "Holy God, We Praise Your Name." Concordia Publishing House, 97-7049, \$9.00.**

In these variations, consisting of (I) Fanfare and Chorale, (II) Trumpet Tune, (III) Pastorale, and (IV) Toccata and Fugue, the famous Catholic tune is put through its paces at the hand of a Lutheran composer writing in the service music style whose most notable exponent was Paul Manz. I say 'put through its paces' because the melody of *Holy God, We Praise Your Name* has been forced to submit to the standard trumpet tune form and a predictable toccata over the pedals treatment. The pitches of this majestic tune move almost entirely in stepwise motion, and its conservative harmonic language sticks to three related major triads. These constraints are admirable enough in the tune, but they require some compensatory treatment in an extended composition. Here one wishes the harmonies would get out of the box occasionally and the long stepwise fugue subject would carry the music into a higher plane.

**Robin Dinda, Suite Ayla. Wayne Leupold Editions, WL600152, \$14.00.**

*Suite Ayla*, named for the composer's daughter, celebrates aspects of early childhood, but there is nothing childish or simple about this substantial forty-page work. The *Overture*, *Humoresque*, *Nocturne*, and *Touchpiece* reflect the shape of a traditional sonata. The "Ayla Melody" appears with a different background in each section. Fleeting allusions to Debussy, Chopin, Sowerby, Elgar, and Brahms show up in the slow movement. Dinda's playful, fresh, and imaginative style never fatigues, and the impulse to explore many themes is balanced by an organizing sense of form. Any of the sections, particularly the toccata (*Touchpiece*), could stand alone in performance.

**Robin Dinda, Dinosauria—A Mesozoic Menagerie for Organ and Narrator. Wayne Leupold Editions, WL-600151, \$16.25.**

*Dinosauria* (for Upper Elementary School) is part of the Wayne Leupold Organ Demonstrators series of compositions, most of which use narrators, that demonstrate the organ to various age groups. Dinda composed the music and the witty poetry in the style made famous by Ogden Nash and imitated by numerous poets since then. It consists of seven short organ excerpts designed to illustrate the flutes, principals, pedals, strings, reeds, and the full organ. One excerpt requires the narrator to speak in a rap rhythm accompanied by the organ. With allusions to the Bach *Toccata in D Minor* and the funeral march from Chopin's second piano sonata, the

music is as witty as the poetry and could be managed by an advanced high school organ student. Chris Muir created seven cartoon drawings of dinosaurs as a visual component for performance.

**Frank Ferko, Variations on a Hungarian Folk Tune. ECS Publishing, 5281, \$5.50.**

The composer wrote this four-minute theme with six variations as a teaching piece in 2006. The brief theme consists of eleven measures in 2/4 time. In the short variations, the beginning student will encounter hymn style, melody with accompaniment, and two independent manual parts with pedal. The final variation adds the challenge of tango rhythm for the left hand and pedal.

**Frank Ferko, Toccata on "Psalm 96." ECS Publishing, 6341, \$11.50.**

The composer bases the *Toccata* on two thematic ideas from his choral setting of Psalm 96 and recommends that the two settings be performed as companion pieces. This preference notwithstanding, in a tradition as old as pub-

lished music, he permits the *Toccata* to be performed alternatively as a solo piece. One hears an homage to Olivier Messiaen's *Dieu parmi nous* in the opening, marked *very fast*, and in the closing toccata. Like Gordon Young, Ferko knows how to use recognizable elements of exotic (to Americans) genres and how to render them nicely in a simplified and accessible way.

**Leslie Bassett, Music for Organ. Edition Peters, 68184, \$22.00.**

*Music for Organ* (written 2000, published 2007) is the latest of a small corpus of compositions for organ by Leslie Bassett, Distinguished University Professor Emeritus of Music at the University of Michigan. The five sections—*Flourish, Hymn, Meditation, Aria*, and *Postlude*—form a suite that in various ways gives a nod to early French style. Two of those ways are the limited use of the pedal and the deployment of a range of variations on the melody and accompaniment principle to create form.

A B-A-C-H motif harmonized in the style of Liszt's famous prelude and

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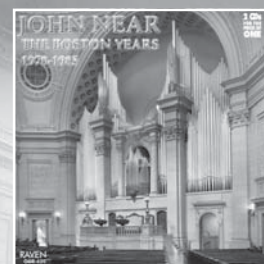
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fugue opens the *Flourish* and provides the ground for a fantasia that eventually metamorphoses those harmonies into an approximation of the hymn "O God, Our Help in Ages Past." In the *Hymn* this tune in recognizable form appears alternately in the left and right hands accompanied by a free melody.

The pedal is used sparingly throughout; indeed, the *Hymn* and *Aria* are *manualiter*. In the *Flourish* the pedal is occasionally used to highlight the B-A-C-H motif. Most of the texture of the *Postlude* is a two-voice canon, with a pedal point near the end. An organ with a small but clear plenum, a celeste, and an interesting solo stop will provide all the variety of sound required by *Music for Organ*.

—Gale Kramer  
Ann Arbor, Michigan

**Donald Rotermund, Introductions, Interludes, Codas on Traditional Hymn Tunes, Set 4. MorningStar Music Publishers, Inc., MSM-10-544, \$20; <www.MorningStarMusic.com>.**

Hymn tunes include MILWAUKEE, VOM HIMMEL HOCH, POTSDAM, DER AM KREUZ, ORIENTIS PARTIBUS, WAREHAM, WORCESTER, TRYGGARE KAN INGEN VARA, SCHMÜCKE DICH, DUNSTAN, and ST. PETER.

In the introductory notes the composer expresses his desire to keep traditional hymns fresh and engaging for both singers and organists. He explains: "Melodic, harmonic, and rhythmic motifs are used to unify the three items for each hymn." As indicated in the collection's title, the set includes a number of hymn introductions, several of which appear in multiple keys—very useful indeed. One cannot but wonder, though, if some of these settings might sometimes confuse, rather than support a congregation. In the hymn introductions the composer cleverly employs rhythmic and motivic hymn elements. However, they often don't correspond with the hymn tempi. In addition, several introductions utilize different time signatures than their corresponding hymns.

The playful introduction to WAREHAM, for example, is cleverly written, and incorporates elements of VENI CREATOR SPIRITUS. Its suggested introductory tempo of 64–68 beats per dotted quarter note, in 9/8 meter, doesn't come close to the actual hymn tempo—on neither single beats nor a larger pulse. In SCHMÜCKE DICH the composer uses similar techniques. The introduction is charming, but its 42–44 beats per dotted quarter note in a 12/8 meter doesn't reflect the hymn's actual tempo, making it nearly impossible to establish an im-

mediate steadfast tempo once the congregation joins in.

The registrations are also a slight matter of concern. The suggested registrations are very colorful and effective, but they tend to be on the quiet side, even when introducing hymns that are typically sung rather strong. Some churches have established "institutional tempi" for hymn singing. For those churches, this set of introductions may work just fine. In most cases, however, I fear that they will confuse rather than support. Some of these settings are quite substantial, and might instead serve well as hymn preludes.

**Paul Manz, God of Grace; arranged for brass quintet, timpani, and organ by Jonathan Crutchfield; parts for trumpets I and II in B-flat, horn in F, trombone, tuba, and timpani included. MorningStar Music Publishers, MSM-20-775, \$30.00; <www.morningstarmusic.com>.**

This new arrangement of Paul Manz's classic improvisation on CWM RHONDDA was premiered at the "Celebrating Grace" hymnal premiere March 7–8, 2010, in Atlanta, Georgia. The introductory material is somewhat reminiscent of Handel's *Hallelujah Chorus*, followed by a sequence, repeated several times throughout the piece. Each hymn phrase is separated by a short interlude, during which organ and brass take turns presenting short hymn-tune motifs. The organ and brass parts are easily playable, and the music maintains a spirited, concerto-like character. Since the piece is relatively short, it might serve well as an extended hymn introduction. This is an exciting arrangement that will delight any congregation.

—Robert August  
Fort Worth, Texas

**Paolo Quagliati, Ricercate et Canzone per sonare, et cantare Roma 1601, edited by Jolando Scarpa. Edition Walhall EW655, €19.50; <www.edition-walhall.de>.**

Paolo Quagliati (born Chioggia 1555, died Rome 1628) moved to Rome in 1574, where he became organist of Santa Maria Maggiore in 1601. He composed sacred and secular vocal music, and a toccata for keyboard was included in Giovanni Diruta's treatise on organ playing, *Il Transilvano*, in 1593.

This collection features 19 pieces in four voices that were originally published in 1601 in separate part-books and designated *per sonare et cantare*, one of many such publications from the late 16th to well into the 17th century. The performance options include indi-

vidual or consorted instruments as well as keyboard (the player being expected to make his own arrangements from the individual part-books) and also a vocal ensemble. Jolando Scarpa has followed the precepts for producing a keyboard intabulation of such works that were laid down by Girolamo Diruta in the second part of his treatise *Il Transilvano* of 1610, the result being some generally delightful music.

There are no titles to indicate whether a specific piece is a *canzona* or *ricercar*, and the overall style varies little from piece to piece; there are none of the written-out diminutions and *groppi* found in the *ricercars* of Merulo and Andrea Gabrieli. Some of the pieces such as nos. 1 and 19 feature longer note values in the subjects; others proceed in quarters and/or eighth notes (closer to Giovanni Gabrieli's *ricercars* and fugas than to the *ricercars* in the collection by Quagliati's Roman contemporary Corradini, whose pieces are more austere and lacking figuration). The characteristic dactylic rhythm of the *canzona* is apparent in the opening of nos. 8, 11, and 14. More unusual is the lack of any dedicative heading to each piece, traditionally included in the title of *canzone* since Maschera's intabulation of 1584.

Some of the pieces have chromatic passages in their subjects, particularly no. 19, which ascends from F to A in semitones; no. 18 includes the augmented fourth in its subject, which is smoothed out in some entries commencing on the dominant. No. 4 opens with an ascending fifth, but in bar 34 a motif based on broken triads both ascending and descending is introduced and features in every bar until the end of the piece. Repeated quarter notes in the subject, also typical of the *canzona*, feature in several pieces.

The majority of the pieces proceed in C time throughout; only nos. 9 and 11 conclude with a triple-time section. No. 2 is in 3/2 throughout, no. 8 has a short triple-time section before closing in C time, and no. 12 opens in 3/2 and closes in C time; dotted half notes add variety. Stepwise motion prevails in most of the subjects, with several based on scale passages, but in no. 17 the theme moves in a repeated fourth before the sixth note, the third of the scale, sets the key; no. 9 also exploits the fourth. None of the pieces move any faster than eighth notes, and the more severe nos. 1 and 19 predominantly in quarter notes, there being no sign of the elaborate diminutions found in Merulo's *canzone*; but the contemporary player would have been expected to add embellishments to the pieces published here.

Jolando Scarpa has done a very successful job of arranging these pieces for keyboard. The preface includes the in-

structions by Diruta, and there are two pages of facsimiles; perhaps a list of typical registrations for this type of piece as given in contemporary sources would have been helpful to caution the player against possible excesses. The edition is clearly printed, and with six systems to the page it is easy to read. It is recommended particularly for those who wish to explore this area of composition that is not as well known as the *toccatas*; only nos. 1, 8, and 19 exceed three pages.

Some adjustments will need to be made to avoid large stretches in the left hand, but these pieces generally pose few problems beyond the need for clarity when parts pass occasionally between the hands. They are enjoyable to play on organ, harpsichord, or clavichord, and deserve to be heard today. If this volume proves successful, perhaps Jolando Scarpa can find time to produce similar volumes to include further examples of this artful genre.

—John Collins  
Sussex, England

## New Handbell Music

**O Waly Waly, arr. Joshua Evanovich, for 2 or 3 octaves of handbells. GIA Publications, G-7444, \$4.50, Level 2 (E+).**

Here is a creatively written arrangement of this traditional tune, also known as "When Love Is Found" and "The Water Is Wide." The music is set in quarter-note and eighth-note patterns, and should be easily grasped by any beginning choir.

**Short and Sweet Hymns of Joy, arr. Susan Geschke, for 3–5 octaves of handbells or handchimes. Agape (Hope Publishing Company), Code 2567, \$39.95, Level 2 (E to E+).**

Eight well-known hymns, including several seasonal tunes, are arranged featuring an introduction and ending, and are designed to make the choir sound polished, with eighth notes and chromatic bell changes used sparingly; there is only one page turn per setting. The big seller is that all the music is reproducible, making this a real budget stretcher!

**Clocks, arr. Keith Richards, for 3–5 octaves of handbells, with optional rhythm. Agape (Hope Publishing Company), Code 2569, \$5.25, Level 3- (D-).**

This piece caught my eye as it is a transcription of the popular "Coldplay" song, written by Guy Berryman, John Buckland, Will Champion, and Chris Martin, and heard often on the *Today Show* and numerous other advertisements. The repetitive patterns drive this work, with easily learned syncopation against the repeated bass notes, which serve as a metronome. This is an attractive piece, especially for younger ringers. Rhythm parts (guitar, bass, and drums) are available: 2569R, \$12.50; performance/accompaniment CD: 2569C, \$26.95.

**Let All Mortal Flesh Keep Silence, arr. Susan E. Geschke for 2 octaves of handbells. Agape (Hope Publishing Company), Code 2561, \$4.50, Level 2 (E+).**

The French carol PICARDY is brought alive by expressive writing that includes several syncopated rhythmic patterns, with a legato melody on top. Hauntingly beautiful.

**Allegro, by Felix Mendelssohn, arr. Michael J. Glasgow, for 5 or 6 octaves of handbells. Choristers Guild, CGB639, \$5.50, Level 5 (D).**

If you have ringers that are up for a challenge, this piece will provide that and more. Adapted from Mendelssohn's *Songs Without Words*, op. 19, no. 3, the lilting melodic line is rich with underlying rhythms and harmonies, with that line later being taken in the bass clef with a rolling, flowing descant on the top.

—Leon Nelson  
Southminster Presbyterian Church  
Arlington Heights, Illinois

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# First Presbyterian Church, Marietta, Georgia Chancel Choir Holy Land Mission Tour

Calvert Johnson



Tour members at the Cathedral Church (Episcopal) of St. George the Martyr, Jerusalem



First Presbyterian Church Chancel Choir at the Episcopal Church of the Holy Family, Raine (Nazareth), Israel



At the Greek Orthodox Chapel, Baptism Site, Jordan



Edward Schneider with students at the Holy Land Institute for the Deaf, Salt, Jordan

**Saturday, June 18, Episcopal Church of the Redeemer, Amman, Jordan**  
**Sunday, June 19, Cathedral Church (Episcopal) of St. George the Martyr, Jerusalem**  
**Monday, June 20, Bethlehem Bible College, Bethlehem, Palestine**  
**Tuesday, June 21, St. Andrew's Church of Scotland, Jerusalem**  
**Wednesday, June 22, Episcopal Church of the Holy Family, Raine (Nazareth), Israel**

It is not unusual for a church choir to go on tour. Favorite destinations are the cathedrals of England, Italy, or France. Indeed, previous tours of the Chancel Choir of First Presbyterian Church, Marietta, Georgia, included Italy, Ireland, Scotland, and various regions of the United States, travelling approximately every three years. But according to the GuidingStar Travel Agency, owned by a Palestinian Christian family, the June 2011 Holy Land Mission Tour of this choir from northwest suburban Atlanta was the first time in nearly ten years that their agency has worked with a Christian church choir to tour in the Middle East. The choir, directed by Edward Schneider and accompanied by organist Calvert Johnson and trumpeter Yvonne Toll, sang on five occasions—two Vesper services and three concerts—at four churches and one college, located in Jordan, Israel, Palestine, and Jerusalem.

Seldom does a touring choir meet the local people, unless staying with host families. More typically, the choir arrives in a town, rehearses and performs at the local church or cathedral, and mostly stays together at hotels, restaurants, and touring local attractions. A very special feature of this choir tour was the opportunity to get acquainted with local people in Amman (Jordan), Jerusalem, Bethlehem (Palestine), and Raine (just

outside of Nazareth, Israel), including Christian and Muslim Palestinians, Jordanians, and Israelis (Jewish and Arab). Warm friendships were struck up with the clergy and congregations at the four churches and at the interdenominational Christian college in Bethlehem, encouraged by the post-performance receptions, where tasty local pastries and beverages were prepared for the choir.

The Presbyterians have a very limited presence in the Holy Land (the choir sang at the only Church of Scotland—St. Andrew's—located in west Jerusalem). On the other hand, Presbyterians and Methodists collaborate with the Anglican community, hence the performances at the three Episcopal churches: Redeemer in Amman, St. George's Cathedral in Jerusalem, and Holy Family in Raine/Nazareth. Presbyterians also support many of the institutions and schools in the Episcopal Diocese of Jerusalem, and a highlight of the tour was a visit to the Holy Land Institute for the Deaf in Salt, Jordan (no, the choir did not attempt to sing to the deaf!), a specialized school for Christian and Muslim children and youth from kindergarten through high school, led by a dedicated staff, even working one on one in the case of students who are both deaf and blind. The choir was so impressed by this school, its staff and teachers, its students, and its facilities, that they "adopted" the Holy Land Institute, and will periodically send financial support in the future.

Another highlight for this Presbyterian choir was singing at Vespers at the Cathedral in Jerusalem on Sunday evening, on a weekend coinciding with the annual meeting of international representatives of the Anglican and Lutheran churches, including the Anglican Primate of Canada and Lutheran bishops from various parts of Germany and Scandinavia. The repertoire ranged from a setting of the Magnificat (intentionally chosen to be sung at Vespers), to the Lord's Prayer in

Arabic, to African-American spirituals and shape-note folk hymns, to contemporary American anthems.

Everywhere that the choir visited, the message from local Christians was the same: pray for peace, and pray not only for the leaders of countries in the Middle East—Palestine and Israel, as well as their neighbors—but also for the leaders of the United States.

This message resounded in the remarks by Rustom Mikhjian, the associate director of the Baptism Site in Jordan. This Armenian Christian led the choir to see the archaeological evidence of third- and fourth-century Christians on the east bank of the Jordan near where it empties into the Dead Sea (Bethany Beyond Jordan, as the Bible identifies John's neighborhood). His account included reciting documentary evidence from the New Testament about John the Baptist, pilgrims' diaries, and historic chronicles. Mikhjian's passion and enthusiasm for the Baptism Site and its meaning—historic as well as spiritual—were contagious! The Jordanian government's support for developing the area as a spiritual retreat rather than a gaudy tourist attraction is evident in the quality controls mandated by HRH Prince Ghazi for each of the chapels built on this site.

The message of peace was also a high priority in Bethlehem, heard at the Church of the Nativity, at the Christian-

operated stores featuring olivewood crosses and crèches, in the introductory remarks at the concert at Bethlehem Bible College, and as the choir waited at the checkpoint to leave Bethlehem and return to Jerusalem.

It was quite an experience to visit Biblical and historic sites everywhere on the tour, including wonder-of-the-world Petra, well-preserved Roman-era Jerash, the Wadi Rum desert where the ancient Hebrew nomads sought the Promised Land, Mount Nebo where Moses saw this Promised Land to which he was denied entry, the Via Dolorosa, Golgotha, the Mount of Olives, Peter's house near the Sea of Galilee, and the Church of the Annunciation in Nazareth, to list just a few. One of the deepest emotional moments was singing *Amazing Grace* in the prison where Jesus was held before his crucifixion. Nonetheless, what made this mission tour different from all others taken by the choir was interacting with the local people, hearing about their experiences as Christians, Jews, and Muslims living today in a very difficult neighborhood that is anything but peaceful.

Full details of the tour can be found on the choir's Holy Land Mission Tour blogsite, <<http://fpcchancelchoirholylandmissiontour.blogspot.com/>>, written each day by a different member of the tour group (about ten spouses, family members, and other interested church members travelled with the 24 members of the choir). Church choirs in North America are particularly encouraged to consider a similar tour of the Holy Land—we enjoyed large, appreciative audiences in good acoustics, and repeatedly we heard how much it meant to the local people that an American choir had come to them. Frankly, the members of the tour group from Marietta, Georgia, were the ones who derived the greatest blessings from this trip: blessings not only from walking where Jesus had walked, but from meeting the local people. ■

Calvert Johnson is organist at First Presbyterian Church, Marietta, Georgia, and Charles A. Dana Professor Emeritus at Agnes Scott College. He earned the doctorate in organ performance with Karel Paukert at Northwestern University and serves as national treasurer of the American Guild of Organists.

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# An Organ Adventure in South Korea

Jay Zoller

I had never given much thought to organs or the organ culture in South Korea. My interests, along with, I suppose, those of many organists, lay in the direction of European composers. However, a recent trip to South Korea to visit family got me thinking about this subject, about which I knew nothing. The questions swirled around my head: What was the organ culture like in South Korea? Was it anything like our own? What kinds of organs were there in Korea? What did the organists play? Was there a South Korean style of organ composition? Do they play the same repertoire as we do? In this age of instant communication, I imagined that they must play Bach and Mendelssohn, just as we do, but how was I to know for sure?

Our visit was primarily centered in and around Daejeon, a city of about two million people. With my lack of knowledge of the Korean language, I would have gotten nowhere in my quest without the help of Rosalie Bowker, who is Board Chair at the Daejeon Christian International School, an organist herself, and a missionary to South Korea for over forty years. Her help in taking me to see organs, introducing me to Korean organists, and finding resources for me, was invaluable.

I make no claim that this report is complete, since my discoveries center around Daejeon. I hope that someone more knowledgeable will write about the nation as a whole.

## A brief history of Korea

Korea is the only nation in the world where Christianity first took root without priests or missionaries, but solely as a result of the written word. Bibles, which had been translated into Chinese by Jesuits, were brought back by a Korean scholar on a diplomatic trip to Beijing in 1621. Korea has had a long friendship with China, which has lasted for centuries. As a big brother to Korea, China has had a profound influence on Koreans. However, Koreans transformed those influences into their own distinctive advances in fields such as literature, art, ceramics, printing, philosophy, astronomy, medicine, and astrology. As an example, Koreans invented metal moveable type in 1230, 200 years before Gutenberg.

Geography has played an important role in Korean history. This small mountainous country sits in a strategic area surrounded by the larger and more powerful countries of China, Japan, and Russia. During its two thousand years of recorded history, Korea has suffered nine hundred invasions and five periods of foreign occupation. Its relationship with China has seen Korean kings embracing Chinese culture and receiving some protection in return for tribute to the Chinese Emperor.

When Japan was unified in the 16th century, its leader Hideyoshi Toyotomi attacked Korea as a first phase of an invasion of the Chinese mainland. This war,



The author, Jay Zoller, with Rosalie Bowker discussing South Korean organs (photo: Rachel Zoller)



Console of the Speith-Organbau organ in the Daejeon Baptist Church where Eunyoung Kim is organist (photo: Jay Zoller)

which left the country devastated, resulted in keeping relations acrimonious. Korea attempted to stay isolated until western influences in opening the country to trade during the 19th century left Korea vulnerable. In 1875 Japan forced exclusive trade with Korea and then flooded Japanese advisers and military personnel into the country.

In 1905, America and Britain felt that Japanese control over Korea would prevent Russian expansion, and so Theodore Roosevelt traded Korea's independence for U.S. control over the Philippines. The Treaty of Portsmouth, which ended the Russo-Japanese War, made Korea a Japanese protectorate. The Japanese then forced, despite protests and student uprisings, a Protectorate Treaty, which was followed in 1910 by a forced Treaty of Annexation, which made Korea a Japanese colony. The Koreans were treated brutally until the Japanese surrender after World War II.

The end of World War II brought about the arbitrary division of the country, by the West, at the 38th parallel. This

unfortunate afterthought by the major powers in the post-war period has proven to be the one blunder that has caused inordinate trouble for the North and the South as they have grappled for advantage and supremacy over each other.

A Korean guerrilla commander, Kim Il Sung, chosen by the Soviet Union to head its regime in the North, chose, with Soviet and Chinese backing, to invade the South and unite the country under communist rule. This conflict, in a fear of communist menace, drew in U.N. and U.S. troops and savage fighting. The Korean War claimed a huge number of casualties and devastated both halves of a country that had only just begun to recover from four decades of Japanese occupation. When the fighting finally stopped in July 1953, the front line was virtually at the 38th parallel, close to where it had all begun. A demilitarized zone was created, which has remained in place to this day. The North became a dictatorship under the thumb of Kim Il Sung and later his son, Kim Jong Il, and the country closed off from the rest of the world.

In the South, anti-communist dictatorships gradually gave way to democratic reform and growing trade with the world. Under President Park Chung Hee, conglomerates were formed, which made South Korea a major economic power. It is in this period of economic growth and democratic reform that our organ story begins.

## Organ culture

As one might imagine after the widespread destruction during the Korean War, organs were not a priority and as a result were slow in coming. Gradually, however, South Koreans who had an interest in music began coming to the United States and to Europe for training. Those interested in studying the organ concentrated primarily on the United States and Germany, countries

## Speith-Organbau Baptist Church, Daejeon

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- 8' Gamba
- 8' Rohrflöte
- 4' Octave
- 4' Spitzflöte
- 2 2/4' Quinte
- 2' Octave
- 1 1/2' Terz
- Mixtur IV
- 8' Trompete
- I-II
- III-II

### Man III – Schwellwerk

- 16' Quintaton
- 8' Holzprincipal
- 8' Gedäckt
- 8' Salicional
- 8' Vox coelestis
- 4' Principal
- 4' Traversflöte
- 2 2/4' Nazard
- 2' Waldflöte
- 1 1/2' Hornterz
- Scharf IV
- 16' Fagott
- 8' Hautbois
- 4' Clairon

### Man I – Positiv

- 8' Holzgedäckt
- 8' Dulcflöte
- 4' Principal
- 4' Blockflöte
- 2' Schwegel
- 1 1/2' Quinte
- Zimbel IV
- 16' Dulcian
- 8' Krummhorn
- Tremolo
- III-I

### Pedal

- 16' Principalbass
- 16' Subbass
- 8' Octavbass
- 8' Pommer
- 4' Choralbass
- 2' Bauempfeife
- Hintersatz IV
- 16' Posaune
- 8' Basstrompete
- I-P
- II-P
- III-P

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that offered organ curricula and good instruments to play.

As time went on, students who returned to South Korea wanted similar instruments to play at home and often were able to have their church buy an organ from a builder that they had become acquainted with during their studies. Since there were no Korean organbuilders, they imported organs from the United States and Germany. Seoul, South Korea's largest city, has the greatest number of pipe organs in the country. Wicks began the Seoul imports, followed by such builders as Brombaugh, Flentrop, Schuke, Rieger-Kloss, Ruffatti, Beckerath, Karl Wilhelm, Jäger & Brommer, Bosch, Pels & Van Leeuwen, Klais, and many others. The large six-manual Klais in the concert hall is a jewel in the collection, with its case designed after the traditional Korean plucked musical instrument, the "Komungo," giving the effect of several instruments hanging from the wall. It boasts as well 40 French bells and 32 Korean bells in addition to 270 Spanish trumpets. The organ looks very impressive, although I have only seen it in pictures. We mustn't forget the new Fisk organ installed in 2010 at Incheon, about twenty miles west of Seoul.

There is an interesting story about the Klais in the concert hall. When it was new, apparently the organist at the time had the mistaken impression that it didn't need regular attention for main-

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- 2' Octave
- 2' Mixtur V
- 16' Trompete
- 8' Trompete
- II-I
- III-I
- Cymbelstern

**Schwellwerk**

- 8' Suavia
- 8' Doppelflöte
- 8' Salicional
- 8' Voix celeste
- 4' Octave
- 4' Flute octaviante
- 2 3/4' Nazard
- 2' Waldflöte
- 1 3/4' Terz
- 1' Piccolo
- 1 1/2' Scharff V
- 16' Basson
- 8' Hautbois
- 8' Cromorne
- III-II
- Tremblant
- Glockenspiel

**Bombardwerk**

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- 8' Montre
- 8' Flûte harmonique
- 8' Bourdon
- 4' Prestant
- 2' Doublette
- 8' Cornet V
- 2 3/4' Fourniture V
- 16' Bombarde
- 8' Bombarde
- 4' Bombarde
- Tremblant

**Pedal**

- 32' Subbass
- 16' Principallbass
- 16' Subbass
- 8' Octavbass
- 8' Gemshorn
- 4' Choralbass
- 16' Posaune
- 8' Trompete
- I-P
- II-P
- III-P

Tracker key action, electric stop action



**Right-hand half of the Oberlinger organ in the chapel at Hyecheon University where Min Jin O is Professor of Organ** (photo: Jay Zoller)

meeting in the auditorium, so we were unable to see that organ, but in a smaller, happily much more resonant room is an organ built by Paul Fritts. The lower manual contained a Hohlfloete 8', Principal 4', Quint/Cornet, and Octav 2'. The upper manual had Quintadena 8', Spielflöte 4', Gemshorn 2', and Dulcian 8'. A Subbass 16' and Gedackt 8' rounded out the pedal division. Couplers were I/Pedal, II/Pedal, and II/I, and there was also a tremulant. I played the first movement of the Mendelssohn A-major Sonata and it had a nice effect. It is a delightful practice organ and often does double duty for concerts.

Eunyoung Kim's husband is one of South Korea's German-trained organ technicians, and I was sorry that I did not get to meet him as well. Surprisingly, Eunyoung Kim was working on a recital entitled "The Organ Music of America since 1950," which she played after our trip was over. It consisted of music of David Arcus (b. 1958), *Memorial Festival Overture and Ancient Wonders*; John Behnke (b. 1953), *Three Global Songs*; Derek Bermel (b. 1967), *Two Songs from Nandom*; and David Conte (b. 1955), *Pastorale and Toccata*.

On another day, Rosalie Bowker took my wife Rachel and me to Hyecheon University to meet Mrs. Min Jin O, who is the university organist and who, when we met her, was preparing four students for a required recital. I asked if they would mind playing their prepared music for us and they gave us a remarkable program all played from memory. One girl played the Langlais *Epilogue for Pedal Solo*. A young man, who was autistic, had none of his usual symptoms when he was playing. We were impressed by every one of them. Their playing had confidence and vigor even without music in front of them.

The organ was built by Oberlinger and was located in a large room that looked as though it served for concerts as well as for worship. The acoustics here were much better than what we had heard previously.

**Organ miscellanies**

Several universities in South Korea offer doctoral degrees in organ, so that an organ student need not travel to a different country to study. However, many do decide to work on degrees beyond their own borders. I got the impression that the two favorite places were Germany and the United States, although not limited to those. Dr. Kim remarked that you could often tell where they studied by the kind of repertoire they played. Of those students who choose to return to South Korea, there is a desire to have the kinds of organs they were exposed to where they studied and a desire for improved acoustics. As more organs are imported, it is a great opportunity to spread the gospel of better acoustics. The Koreans want the best of what the world has to offer and I don't believe it will be long



**Paul Fritts organ at the Southern Baptist University/Seminary in Daejeon** (photo: Jay Zoller)

before churches begin to hear the difference that good acoustics can make.

There is a Korean Association of Organists that is active in South Korea. It sponsors seminars, festivals, and masterclasses as well as hosting visiting organists from other countries, much like the AGO does in the U.S. Their journal, which contains the usual news about organs and meetings, also publishes new music written by Korean composers. I was able to discover several new pieces, many centered around hymn tunes, but one composer in particular, Ju-Hwan Yu, had written a *Prelude and Fugue on B-A-C-H* in 2005, which I found fascinating and which I played in two recitals earlier this year. As in any other country these days, Korean organ recitalists play music of many countries and different time periods.

**Postscript**

I very much enjoyed my visit to South Korea and only wish that it could have been much longer. I am attempting this small article in hopes that someone with much more knowledge of Korea and its organ music might take up where I have left off and fill in many more details. It is an organ culture that is growing and trying hard to catch up with the West.

I want to thank Dr. Rosalie Bowker, organist, musician, missionary, and Board Chair of the Daejeon Christian International School, without whose help none of

this would have been possible. I also want to thank Dr. Eunyoung Kim and Mrs. Min Jin O, who provided information and visits to notable Daejeon organs. ■

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*Jay Zoller is organist at South Parish Congregational Church in Augusta, Maine, where he plays the church's historic 1866 E. & G.G. Hook organ. He holds degrees from the University of New Hampshire and the School of Theology at Boston University. A retired designer for the Andover Organ Company, he currently designs for the Organ Clearing House and for David E. Wallace & Co. Pipe Organ Builders of Gorham, Maine. Zoller resides in Newcastle, Maine, with his wife Rachel.*

*In addition to writing several articles about Heinz Wunderlich for The American Organist, Choir and Organ, and THE DIAPASON, he has played in all-Wunderlich recitals in Hamburg, Germany in 1999, 2004, and 2009. His article, "Heinz Wunderlich at 90," appeared in the April 2009 issue of THE DIAPASON.*

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# The University of Michigan 51st Conference on Organ Music

Marijim Thoene & Alan Knight

With unflagging dedication, enthusiasm, and vision, Marilyn Mason planned and organized the 51st Organ Conference at the University of Michigan. European guest artists included Jaroslav Tůma, interpreter of Czech music; Almut Rössler, artist, scholar, and teacher of Olivier Messiaen; and Helga Schauerte, interpreter and scholar of Jehan Alain. It was exhilarating to hear these three artists perform, as well to hear them instruct students and lecture. Many other outstanding performers and scholars participated in the conference, which featured the music of Franz Liszt, Olivier Messiaen, Jehan Alain, Alan Hovhaness, and others. The overarching theme of the conference was celebration—of the bicentennial anniversary of Liszt's birth and the centennial anniversary of the births of Jehan Alain and Alan Hovhaness.



Joseph Balistreri



Timothy Tikker

## Sunday, October 2, Hill Auditorium

The opening concerts were played in Hill Auditorium on the Frieze Memorial Organ. **Joseph Balistreri**, student of James Kibbie, opened the conference, with a memorized master's degree recital that featured Bach's *Fantasia et Fuga in g-moll*, BWV 542, Alain's *Aria*, Duruflé's *Prélude et fugue sur le nom d'Alain*, and Widor's *Symphonie Romane*. His playing reflected an impressive technique and a bristling enthusiasm for each work, especially the *Symphonie Romane*, which he introduced by singing the chant, *Haec dies* (after the first reading on Easter Sunday), upon which the work is based.

The evening recital was played by **Timothy Tikker**, a doctoral student of Marilyn Mason. His all-Liszt program included *Préludium und Fuge über B-A-C-H*, S. 260 (1885/1870), two meditative pieces from *Consolations*, S. 172 (Adagio IV, transcribed by Liszt, and Adagio V, transcribed by A.W. Gottschlag), *Weinen, Klagen, Sorgen, Zagen*, S. 180, and *Fantasia und Fuge über den Choral 'Ad nos, ad salutarem undam'*, S. 259 (1850), Liszt's first organ piece. Tikker's careful preparation of these pieces was apparent, as was his emotional investment. His thoughtful comments described Liszt's stages of grief in *Weinen, Klagen, Sorgen, Zagen*, S. 180, his anger and final resignation and acceptance of God's will expressed in the Bach chorale, *Whatever God Ordains Is Right*. Tikker noted that the breakdown in western tonality began with Liszt's *Weinen, Klagen*.

## Monday, October 3, Blanche Anderson Moore Hall

The day began with Czech organist **Jaroslav Tůma**, who presented a predominantly Czech program, along with Bach's *Prélude and Fugue in A Minor*, BWV 543, and *O Mensch, bewein' dein' Sünde gross*, BWV 622. It was a special gift to be introduced to the repertoire of Bohuslav Matej Cernohorsky, Josef Ferdinand Norbert Seger, Jan Křtitel Kuchař, Jan Vojtech Maxant, and Anonymous from Moravia by such an exuberant artist who made us want to dance. Tůma exploited every possible color on the Fisk organ. His pungent registrations and light touch were especially enjoyed in the eleven movements of *Suite of Dances* from the Region of Haná by an eighteenth-century anonymous Moravian composer. The reeds, cornet, and flutes shimmered in excited dialogues. Tůma ended his recital with *Suite for*



Jaroslav Tůma and Karel Paukert



Susanne Diederich

*Clavier* (Organ, Harpsichord or Clavichord) by Maxant—a piece of irrepressible circus joy, filled with foot-tapping waltzes and calliopes.

## 1:30 pm First Congregational Church

German musicologist and organist **Susanne Diederich**, who has examined over 150 French Classical organs *in situ*, lectured on "The Classical French Organ and its Music 1660–1719." Her handout included a succinct summary of the specifications of an R. and J. Clicquot organ dated 1690/1794 as well as a cabinet organ dated 1671 by Etienne Enocq; tables listing the composition of mixtures for a small and large instrument; a table listing families of stops, the combination of ranks involved, and corresponding French title of the composition; and D'Anglebert's table of ornaments, which J. S. Bach copied.

Registration and ornamentation of the French Classical School were demonstrated on the Karl Wilhelm organ by **Kipp Cortez**, a first-year organ student of Marilyn Mason, and **Christopher Urbiel**, D.M.A., former Mason student and music minister at St. Sebastian Catholic Church in Dearborn Heights, Michigan. Both performers played with conviction and energy. Cortez played *Plein jeu Continuu du 7e ton* by Jacques Boyvin, *Kyrie* from *Messe du 2me Ton* by G.G. Nivers, and *Récit tendre* from *Messe du 8me ton* by Gaspard Corrette. Urbiel played *Fugue* from *Veni Creator* by de Grigny, *Tierce en Taille* by Boyvin, and *Dialogue in D Minor* by Marchand.

## 3:15 pm Hill Auditorium

**Jaroslav Tůma**, with **Karel Paukert** acting as translator and general bon vivant, offered a masterclass in improvisation. Performers included **Marcia Heirman** (former student of Marilyn Mason), **Joseph Balistreri**, and **Colin Knapp** (students of James Kibbie). Tůma suggested experimenting with these techniques in developing a theme: repetition, retrograde, interval expansion, keeping the direction the same; strong rhythmic underpinning; meter change; ABA form; pedal ostinato; skeletal harmony for accompaniment or a regular scale; drone.

## 4:15 pm Hill Auditorium

A recital of the music of Jehan Alain was played masterfully by students of **James Kibbie**. Professor Kibbie made



Kipp Cortez



Christopher Urbiel



Almut Rössler

this music especially poignant by prefacing each piece with an explanation of the piece, or reading from Alain's diary. Each student clearly felt great empathy with Alain's music. The recitalists and works included: **Andrew Lang**, *Première Fantaisie*; **John Woolsey**, *Variations sur un theme de Clément Jannequin*; **Benjamin Woolsey**, *Fantasmagorie*; **Joseph Balistreri**, *Aria*; **Colin Knapp**, *Deux danses à Agni Yavishta*; **Monte Thomas**, *Choral dorien*; **Matthew Kim**, *Variations sur Lucis Creator*; **Richard Newman**, *Deuils* from *Trois danses*; **Daniel Mikat** (organist) and **Sara B. Mikat** (soprano), *Vocalise dorientale/Ave Maria*. A recording of Alain's music by Prof. Kibbie's students is available on the U of M website, <[www.music.umich.edu/departments/organ/alain/index.htm](http://www.music.umich.edu/departments/organ/alain/index.htm)>.

## 8 pm Hill Auditorium

It is a great privilege to hear **Almut Rössler** play an all-Messiaen recital. Her connection to Ann Arbor began in 1974, when both she and Marilyn Mason met as judges at the Chartres Organ Competition. In a very quiet voice, Prof. Rössler spoke about the evolution of Messiaen's style, saying that he considered the *Ascension Suite* to be in his "old style" and that his true style did not begin until his *Nativity Suite*. He began his Easter cycle, *Les Corps Glorieux*, immediately be-

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Students of James Kibbie and soprano Sara Mikat

fore World War II. In it is the enigmatic vision of what Prof. Rössler calls “the resurrection of the successors of Christ.” She gave a brief analysis of each of the seven movements. Her assistant, **Nancy Poland**, a D.M.A. graduate of Michigan and former student of Marilyn Mason, read the text accompanying each work. Included here is the text that accompanies the seven movements of *Les Corps Glorieux* (1939), and a brief synopsis of Prof. Rössler’s analysis:

1. *The Subtlety of Glorified Bodies*. “It is sown a natural body; it is raised a spiritual body” (I Cor. 15:44). “For they are as angels of God in heaven” (Matt. 22:30).

A.R.: “The music is totally unaccompanied monody. It is played in alternation on three different cornet stops of varying volume.”

2. *The Waters of Grace*. “For the Lamb which is in the midst of the throne shall feed them, and shall lead them unto living fountains of water” (Rev. 7:17).

A.R.: “The strangely ‘fluid’ character of the music is achieved in two ways—by polymodality and registration.”

3. *The Angel of Incense*. “And the smoke of the incense, with the prayers of the saints, ascended up before God out of the angel’s hand” (Rev. 8:4).

A.R.: “A monodic main theme in the style of certain Hindu ragas played on clarinet and nazarid.”

4. *The Battle between Death and Life*. “Death and life have been engaged in one stultifying battle; the Author of life after being dead lives and reigns. He has said: ‘My Father, I am revived, and I am again with you’” (Missal, Sequence and Introit of Easter).

A.R.: “Two armies clash in battle, represented by big chords, the theme of death begins . . .”

5. *The Power and Agility of Glorified Bodies*. “It is sown in weakness; it is raised in power” (I Cor. 15: 43).

A.R.: “The ability to pass through walls and traverse space with the speed of lightning is conveyed in music of powerful vitality. Vehement and robust are the resurrected, agile and strong. This section is monodic.”

6. *The Joy and Radiance of Glorified Bodies*. “Then shall the righteous shine forth as the sun in the kingdom of their Father” (Matt. 13:43).

A.R.: “Radiance or splendor is the first attribute of glorified bodies, each of which is the source of its own light and its own individual luster, which St. Paul explains in a symbolical way when he says: ‘For one star differeth from another star in glory.’ These differences in degrees of radiance are mirrored in the shifting tone-colors.”

7. *The Mystery of the Holy Trinity*. “Almighty God, who with the only-begotten Son and with the Holy Ghost art one God not in the unity of one person but in three persons of one substance” (Preface for Trinity Sunday).

A.R.: “This entire section is devoted to the number 3. It is three-voiced, its form is tripartite, each of the three main subdivisions being in itself in three parts. The middle voice (the Son) has the



Helga Schauerte

straightforward tonal color of the 8’ flute; the other two (the Father and the Holy Ghost) mix the 16’ and 32’ with the 2’, in other words the very lowest with the very highest. The whole piece is in a remote, blurred *pp*, against which the middle voice stands out: by his incarnation the Son alone came visibly close to us.”

Also included in the program were *Chants d’Oiseaux* (IV, *Livre d’orgue*, 1951), and VI from *Méditations sur le Mystère de la Sainte Trinité* (1969), the Offertory for Epiphany, based on the text, “In the word was life and the life was the light” (John 1:4). It was a rare privilege to hear Almut Rössler, who has devoted her life to this music, present a profound expression of Messiaen’s sacred beliefs.

**Tuesday, October 4, Hill Auditorium**

At 9:30 am, **Helga Schauerte’s** lecture, “Jehan Alain: A Life in Three Dances,” reflected her life’s commitment to the study of Alain’s organ music. She was drawn to his music the first time she heard it—she had never heard anything so free. In 1983 Ms. Schauerte wrote the first English and German biographies of Alain. In 1990 Motette released her 1989 recordings of Alain’s complete organ works. The 1990 CDs were reissued in 2004 and include the addition of newly discovered recordings of Jehan Alain playing at the Temple in the Rue Notre Dame de Nazareth in Paris. Schauerte’s years of research, which led her to discover unknown manuscripts, and rugged determination culminated this year in Bärenreiter’s publication of her edition of Alain’s organ work in three volumes.

Schauerte observed that Alain’s life was mirrored in his masterwork, *Trois Danses—Joies* (Joy), *Deuils* (Mourning), and *Luttés* (Struggles). His youth was reflected in *Joies*; his grief on the death of his 23-year-old sister, Odile, who died in a mountain-climbing accident while protecting her younger brother Olivier, in *Deuils*; and his life in World War II



Marilyn Mason and Almut Rössler

as a soldier volunteering for risky missions in *Luttés*. Schauerte said Alain had a premonition of his tragic death, this “coincidencia” he expressed in his music, drawing, and poetry, and he, like Mozart and Schubert, crystallized his whole life’s work within a short period of time. She illustrated biographical details of his life with photographs of Alain’s parents; his childhood home; himself as a child, music student, mountain climber, and soldier; his siblings; his wife and three children; and the place where he was killed in action in Saumur. These were powerful images, filled with the beauty and exuberance of a life ended too soon. Schauerte also showed some of Alain’s whimsical drawings and read from his poetry and diary, offering intimate glimpses into his personality. She said he could be lively and wild one minute and contemplative the next.

Schauerte stated that among her discoveries are findings from 14 autographed copies of Alain’s work owned by Lola Bluhm and Alain’s daughter, and they are included in the new edition. She noted that the only pieces with Alain’s own metronome markings are the *Intermezzo* and *Suite*.

**11:00 am Hill Auditorium**

In **Almut Rössler’s** masterclass, **Joshua Boyd**, a freshman student of Marilyn Mason, played *The Celestial Banquet*. Prof. Rössler pointed out that these were early sounds for Messiaen—drops of the blood of Christ. In abbreviated form, I include her comments, which are invaluable to anyone playing Messiaen:

The sound of water drops is achieved not by legato playing, but by movement of the leg straight down into the pedal with a sharp release. In the second edition he uses in the pedal registration 4, 2½, 2, 1½, a kind of cornet without a fundamental. Messiaen can be played on a North German Baroque organ, English and American organs; one must know what is adequate, what is the character, atmosphere, and emotional expression of the work. One must know the inner idea and how to achieve it. The second edition, 1960, is the most important one. Pay attention to slurs; some end at the end of the line, others go to the next line. Always follow the slurs. Also pay attention to thumb glissandos.

**1:30 pm Hill Auditorium**

With her characteristic light touch **Marilyn Mason**, “the maker of organists” for over a half a century, shared

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Andrew Meagher, Shin-Ae Chun, Marilyn Mason, Seth Nelson, and Joseph Galema



Jerry Bilik and Andrew Meagher

her good luck “secret” with us. She said after one of her recitals at Riverside a woman congratulated her, saying that she was envious of her being so lucky to play so well. Prof. Mason replied, “Yes, and the more I practice, the luckier I get.” She continued, saying, “I always tell my students when they feel like giving up, that’s the time they need to really practice. Never give up.” She then introduced four of her former students who had received the D.M.A. and who proceeded to demonstrate that she’s right! Each of them played with dazzling technique, assurance, and passion. The performers, dates of their degrees, and their pieces follow: **Shin-Ae Chun** (2006), *Prelude and Fugue on the name of A.L.A.I.N.*, Duruflé; **Joseph Galema** (1982), *Allegro deciso* from *Evocation*,

op. 37, Dupré; **Seth Nelson** (2006), *Troisième Choral en la mineur*; Franck; and **Andrew Meagher** (2010), *Prelude and Fugue*, Jerry Bilik (b. 1933). This was the premiere performance of Bilik’s work, which was commissioned by and dedicated to Marilyn Mason. It features the Michigan fight song, *Hail to the Victors* (!)—the composer’s grin was as big as ours.

### 3 pm Hill Auditorium

**Peggy Kelley Reinburg**, recitalist and Alain scholar, presented an informative lecture, “The Liturgical Potential in Selected Organ and Piano Compositions of Jehan Ariste Alain.” She demonstrated how Alain was influenced by the colors of the French Classical School by playing Clérambault’s *Suite du Deuxième Ton*.



Peggy Kelley Reinburg

Her description of her visit to the Abbey where Alain played and composed his *Postlude pour les Complies* allowed us to absorb its stillness and peace. She quoted from his letter, “The abbey organ (Abbaye de Valloires) was beautiful especially after 9 pm,” and commented that this was his first composition written for organ. She suggested that the following pieces be used in a liturgical setting: (organ) *Postlude pour les Complies*, *Choral Dorien*, *Ballade en mode Phrygien*, *Berceuse sur deux notes qui cornent*, *Le jardin suspendu*; (piano) *Choral—Seigneur, donne-nous la paix éternelle*, *Romance*, *Nocturne*, *Suite Facile—Comme une barcarolle*, and *Suite Monodique*. Reinburg’s elegant performance of these meditative and serene pieces offered convincing support for her argument.

### 8 pm Hill Auditorium

**Helga Schauerte**’s years of researching Alain’s life and music were abundantly apparent in her recital. Not only was she at one with his music, breathing into it a deeply personal interpretation, but by playing two of Langlais’ pieces—one written in his memory and one dedicated to him—presented Alain the man, the self-sacrificing citizen. Included in her recital was Langlais’ *Chant héroïque*, op. 40, no. 4, inscribed, “To the memory of Jehan Alain, fallen for France as a hero in the Defense of Saumur, June 1940,” and his *Resurrection*, op. 250, no. 4, inscribed, “dedicated to Jehan Alain.” Of all the Alain repertoire in the recital, which included *Fantaisies* nos. 1 and 2, *Variations sur un theme de Clément Jannequin*, *Deux Danses à Agni Yavishita*, *Fantasmagorie*, *Litanies*, and *Trois Danses*, for me it was in the *Trois Danses* that Alain’s spirit seemed to dance and leap. One of Alain’s daughters has thanked Schauerte for bringing his music to life, saying that her father lived on because of her. We all say thank you, Helga Schauerte!

*Marijim Thoene received a D.M.A. in organ performance/church music from the University of Michigan in 1984. She is an active*

*recitalist and director of music at St. John Lutheran Church in Dundee, Michigan. Her two CDs, Mystics and Spirits and Wind Song are available through Raven Recordings. She is a frequent presenter at medieval conferences on the topic of the image of the pipe organ in medieval manuscripts.*

### Wednesday, October 5, 2011

#### 9:30 am Hill Auditorium Mezzanine

**Damin Spritzer** shared her extensive research on René Louis Becker, a compilation of many published works as well as original manuscripts. As an Alsatian-born and educated musician and organist, Becker seems to have fit well into the early 20th-century American scene, first joining the faculty of his brothers’ music conservatory in St. Louis, Missouri, and then in a series of church positions in Illinois and Michigan, including his appointment as first organist of the Cathedral of the Most Blessed Sacrament in Detroit, Michigan. Spritzer is interested in studying the various organs of Becker’s experience, both in America and in Alsace, as a factor in shaping his organ compositions. It is not always possible to acquire information on these organs. Spritzer suggests his three organ sonatas, which are extended works, as a starting point to appreciate René Becker’s music.

There are several choral works of Becker’s as well. Well-respected by his contemporaries such as Alexander Schreiner, Albert Riemenschneider, and others, Becker was one of the major organ figures of his day in America, though now largely forgotten and left to the past, even in the churches where he had ministered. However, renewed interest is beginning to flower with new recordings and publications. Becker’s works are not completely catalogued, partly due to discrepancies in opus numbers of works published in his lifetime and those in original manuscripts. Spritzer related that the selection of René Becker for research was suggested by Michael Barone. In this mammoth research task, the descendants of René Becker have lent their assistance. They were present for the lecture.

#### 10:30 am Hill Auditorium

**Almut Rössler** resumed the masterclass begun the day before on the stage of Hill Auditorium. With **Nancy Deacon** (*Les Bergers*) and **Kipp Cortez** (*Le Verbe*), she stressed counting the subdivisions of the beat to make the longer notes precise and the rhythmic texture secure as written. “Espressi” does not mean “free” was one of her comments. Also noteworthy was not breathing and lifting between phrases if there are no phrase marks (slurs) indicated. Always play a perfect legato with “old-fashioned” finger substitutions (from the methods of Dupré and Gleason) as well as the thumb glissando. All-important is locating the musical symbols and depictions and playing them according to their own nature, both by the manner of playing and in the registration. One must understand the titles and subtitles to execute the meaning and color of the piece, which is almost always objective.

No matter who is on the bench in a Rössler masterclass, it is always a rewarding experience to receive her teaching, benefit from her inspiring musicianship, and to upgrade one’s awareness of Olivier Messiaen’s music, owing to her 20 years of close association and study with him.

#### 12:15 pm School of Public Health, Community Lounge

**Brandon D. Spence** performed for the audience of the Community Lounge, where those on Central Campus can enjoy an organ recital in the “Brown Bag” lunch recital series at the School of Public Health on the Létourneau organ. Included on his memorized program were *Liebster Jesu, wir sind hier*, BWV 731, Bach; *Two Meditations*, Ulysses Kay; *Fuga C-Dur*, BuxWV 174, and *Praeludium und Fuga g-moll*, BuxWV 149, Buxtehude. Spence gave helpful comments on each piece before playing.

#### 1:30 pm Hill Auditorium

**Marijim Thoene** presented an in-depth and authoritative lecture/recital of

The new pipe-digital combination organ at Masland Methodist Church in Sibul, Malaysia draws all eyes to the central cross, where the surrounding pipes are arranged like uplifted hands. Rodgers Instruments Corporation was honored to partner with Modern Pipe Organ Solutions of the U.K. on the installation.

See more pictures at [www.rodgersinstruments.com](http://www.rodgersinstruments.com). For more information about Rodgers pipe-digital combination organs, contact Sales Manager Rick Anderson at 503-681-0483.

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Almut Rössler, Marilyn Mason, and Philip Burgess



Marijim Thoene (photo by Jess Thoene)

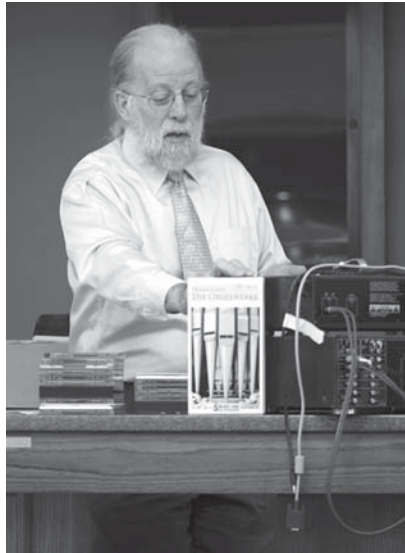
Alan Hovhaness's eight organ works, indicating which are unpublished, as well as the published works (C. F. Peters and Fujihara Music Co., Seattle, Washington). Hovhaness is perhaps known more for his orchestral (*Mysterious Mountain*) and choral (*Magnificat*) music more than for his organ works. Discouraged by the criticisms of Leonard Bernstein and Aaron Copland of his Symphony in 1943, Hovhaness took the advice of the Greek psychic and mystic painter Hermon di Giovanni, who persuaded him to study the music of his Armenian ancestors. Hovhaness then became organist for St. James Armenian Church in Waretown, Massachusetts. There he studied his Armenian musical heritage, which was not passed down to him through his family. Thoene noted his "turn toward the East" in musical language and played a recording of the beginning of the Divine (Armenian) Liturgy as well as a few notes on the *sho* instrument, a handheld, Japanese pipe organ of ancient Chinese origin. Hovhaness strove to incorporate the musical idiom of Eastern peoples into his compositional style and make their modalities his own.

Thoene performed *Organ Sonata No. 2, Invisible Sun*, op. 385, Ms.; three pieces from *Sanahin Partita for Organ*, op. 69: 2. Estampie, 4. First Whirling, and 7. Apparition in the Sky; *Hermit Thrush (Sonata No. 3)*, op. 424; and her own commission, *Habakkuk*, op. 434 (1995), which is Hovhaness's last organ work (1995). In this piece, Hovhaness was asked to reflect on Habakkuk 3:17–19:

Even though the fig trees are all destroyed, and there is neither left nor fruit; and though the olive crops all fail, and the fields lie barren; even if the flocks die in the fields and the cattle barns are empty. Yet I will rejoice in the Lord; I will be happy in the God of my salvation. The Lord God is my strength, and He will give me the speed of a deer and bring me safely over the mountains.

Thoene performed this stirring work in an exultant manner. Hovhaness created a new harmonic language in this last organ piece to express both the despair of the prophet and of the triumph of his enduring faith. Thanks to Thoene, this piece exists.

**2:30 pm Hill Auditorium Mezzanine**  
**Michael Barone** celebrated other composers with anniversaries aside from those featured on the conference. Play-



Michael Barone, host of *Pipedreams* since 1982

ing recordings of at least two examples each as well as some other discs of interest, Barone offered a very humorous journey from names such as Georg Boehm, Louis Couperin, William Boyer, Jan Koetsier, Nino Rota, Jean-Jacques Grunenwald, Enrico Bossi, Gustav Mahler, Gian Carlo Menotti, and Carrie Jacobs-Bond. In addition, the radio exponent of the pipe organ made a case for Franz Liszt's influence on music in general and organ music being more extensive than commonly thought. Liszt envisioned the organ beyond a church instrument, giving an influential "push" for the organ in the music world. As inventor of the tone poem, he took the organ (as well as the piano) into the expression of emotional extremes. Several examples of Liszt's smaller, meditative works intended for private reflection were played, showing that his output of organ music goes well beyond the "big pieces."

**8:00 pm Hill Auditorium**

**Gregory Hand** completed the conference, sharing his project of recording the entire corpus of William Bolcom's *Gospel Preludes*. He performed Preludes 1–6 (Books I and II) with intermission, followed by Preludes 7–12 (Books III and IV) in Hill Auditorium. Adding to the delight of this performance was the presence of the composer.

This conference was a mind-stretcher in organ literature. Each of the composers—Liszt, Alain, and Hovhaness—created a special musical language of their own. Additionally, their spirituality was wedded with their musicality, often taking on a very personal expression. Thus, a huge panorama of literature, much of it from our time, was offered to the conference participants for possible exploration. At the same time, the conference was a huge dose of spiritual music of a theological bent, from the *Gospel Preludes* of William Bolcom to the piano pieces of Jehan Alain to Messiaen's *Les Corps Glorieux* to Langlais' *Resurrection* to Hovhaness's *Habakkuk* and many others—attendees took in much inspiration and food for thought. Thanks to Marilyn Mason, the presenters, and the attend-



Fisk organ, Blanche Anderson Moore Hall

ees for another dynamic educational event for organ music at the University of Michigan.

Alan Knight has been music director of St. Simon and Jude Church in Westland, Michigan, for the past 11 years, during which time he earned the D.M.A. in organ performance at the University of Michigan under James Kibbie. There, he did research into Renaissance methods of organ improvisation and

performed contemporary works of Rorem, Messiaen, Schroeder, and Kenton Coe. He has served as sub-dean of the Ann Arbor Chapter of the American Guild of Organists, organized new music festivals, and contributed to this year's successful POE. He coaches and writes reviews freelance and has recently written a memorial acclamation for the new English liturgical texts.

Photo credit: Marijim Thoene, unless indicated otherwise.

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Opus 116



Opus 118

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## Cover feature

**Johannes Klais Orgelbau, Bonn, Germany, Opus 1881**  
**First Church Congregational, Fairfield, Connecticut**

### *From the Director of Music*

Serving at First Church as interim director of music and organist, I soon discovered some of the shortcomings of the almost forty-year-old electronic organ. Played for weekly worship services, weddings, funerals, and a variety of other events, it became apparent that this instrument was nearing its final days. The organ committee, having been expertly guided by Justin Bischof as organ consultant, in addition to the considerations for the instrument, also addressed their concern for the acoustics and the importance of the spoken word, and the musical sound of the choirs and the organ.

The organ will fill several roles. Most importantly, it will provide musical leadership for worship through congregational singing and will be used to accompany choirs and soloists. It can also produce a glorious sound that has the power to move the souls of the faithful. Additionally, it will serve as a concert instrument capable of hosting a wide variety of organ literature from all periods.

Visually, the organ case is a beautiful architectural element in the worship space. Klais Orgelbau, the pipe organ committee, and their consultant have designed, built, and installed a magnificent instrument that will not only fill these roles but far surpass them.

—Dr. Paul Knox

### *From the Architect*

A renovation project such as this one, involving an historic building with a strongly defined character, is always challenging. People tend to resist any change to a space with which they are so familiar. Therefore, I was extremely aware of the need to be sensitive in my approach, and my goal was to accomplish the necessary changes in such a way that they respected the original design without being constricted by it.

The major thrust of the project involved a reconfiguration of the chancel and nave spaces to allow for the installation of the Klais pipe organ. The new instrument was placed in the area formerly occupied by the pulpit, the choir, and the old electronic instrument. As a result, the pulpit and choir were pushed forward into the nave space. Our mandate was to accomplish this while removing as few pews as possible in the process.

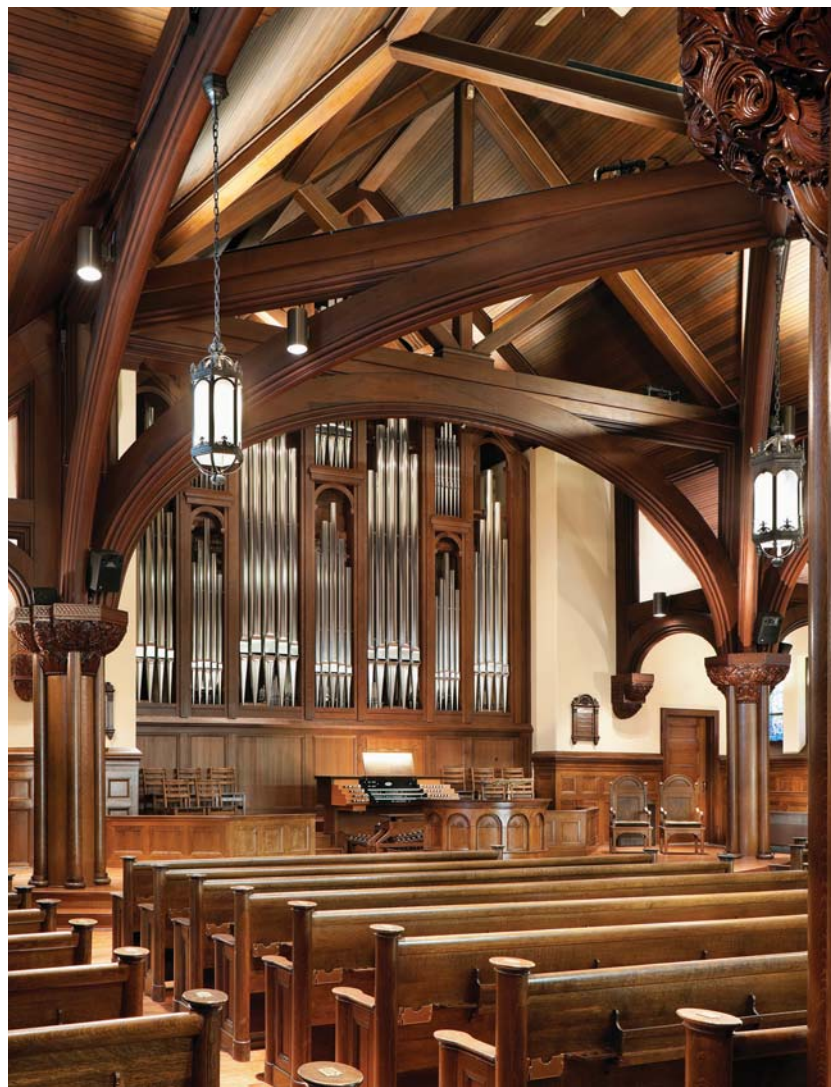
The design concept incorporates a gently curving raised platform for the pulpit, the choir, a piano, and the new organ console. This platform was designed to be used as a stage for weekly worship services, as well as for non-religious events such as concerts and plays. To accomplish the design, it was necessary to remove an existing proscenium arch at the front of the nave, which presented major acoustical and visual impediments for the new instrument. In addition, it was necessary to remove and relocate three stained glass windows designed by Louis Comfort Tiffany. These windows would otherwise have been buried within the confines of the pipe chamber. They will be moved to the rear of the nave, where they will replace three of the original “catalog” glass windows.

The project was accomplished in two phases. Phase one, completed in the summer of 2009, involved modifying the physical layout of the sanctuary to accommodate the new organ, as well as some necessary rehabilitation of the venerable nave space. Phase two, completed in the summer of 2010, involved the installation of the instrument itself—and it was indeed a marvelous thing to watch.

—Neil Hauck

### *From the Organ Consultant*

Every pipe organ installation is a unique journey. Countless considerations contribute to a very complex process that includes aesthetic, liturgical, fi-



Klais Opus 1881, First Church Congregational, Fairfield, Connecticut



Console

nancial, and technical components. The First Church Fairfield ten-year journey has been exciting, at times daunting, and ultimately, fulfilling beyond what any of us could have imagined. The Burr gift enabled the church to explore the

dream of having a world-class pipe organ in their historic church, thereby forever changing the worship fabric in so many wonderful and meaningful ways.

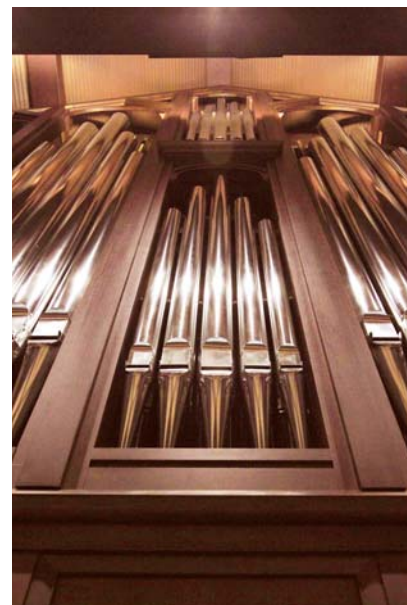
The new Klais organ has been a source of joy and inspiration since the first notes



Lifting façade pipes into place (photo: Margaret Gettig)



Adjusting façade pipes (photo: Margaret Gettig)



Façade pipes (photo: Margaret Gettig)

were sounded last October, and will be for literally hundreds of years to come. The instrument is a joy to play and experience, as it feels as if it has “always been there” in the room. It is an ideal instrument for hymn playing and accom-



First Church Congregational, Fairfield, Connecticut



Drawknobs and manuals (photo: Stefan Hilgendorf)



Drawknob detail (photo: Stefan Hilgendorf)

panying, with its warm and rich principal choruses. As a concert instrument, it is versatile and very exciting in the room, in playing repertoire of all periods.

So many fine people had the vision, passion, and love that saw this project through to its glorious conclusion: David Spollett, pastor, who was tireless in his support and guidance; Charlotte Dyslin and Margaret Gettig, committee chairs, who ensured with their exceptional leadership that the project came to fruition; Neil Hauck, architect, who was a sympathetic and inspired aesthetic leader; Heather Hamilton, the former director of music, who helped get the project off the ground and brought me into the process; and finally, Philipp Klais, whose world-class expertise in the ancient art of organbuilding and generosity of spirit was an inspiration to all of us throughout our journey.

It has been an honor to be a part of this historic and joyous process, as it has

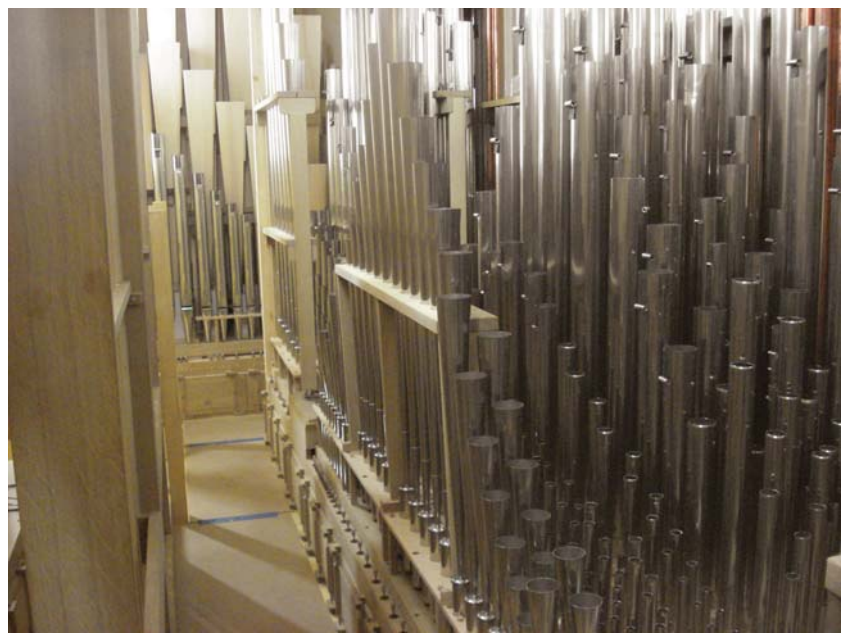
allowed me to become a part of the First Church family. I will always be eternally grateful for our time together and look forward to watching their music program grow over the years as a result of this fine instrument.

—Justin Bischof, D.M.A.

#### From the Organ Builder

Our intention for the new pipe organ in First Church Congregational, Fairfield, was to design and build a pipe organ that would become an integral part of the church as well as a singing church member. Positioned in the front of the church, right behind the altar, it was very important for us to create an instrument that would be an independent sculpture but at the same time an integral part of the church—an instrument designed in a way that the church would look incomplete without the pipe organ.

The instrument consists of 36 stops on three manuals and pedal (two stops



Great pipework (photo: Margaret Gettig)

have been prepared), slider windchests, mechanical key action, and electric stop action. It has a very clear layout following historic traditions. From the free-standing console, trackers run straight into the lower part of the instrument. On the level of the front pipes, one finds the Great in the center, surrounded on both sides by the Pedal divided into C and C-sharp sides. On the level above, the two enclosed divisions, Swell and Choir, are placed side by side to each other. The blower with the big main reservoir is placed in the basement of the church, below the organ.

The organ does have a generous staircase in order to guarantee optimal tuning and maintenance access to every part of the instrument. Our intention was to build a pipe organ based on the traditions of the past with a vision for the future, a singing servant to the liturgy.

—Philipp C. A. Klais

#### From the Pipe Organ Committee

The installation of our new Klais pipe organ represents the culmination of ten years of study, discussion, decision-making, and prayer. The pipe organ committee, formed in the fall of 2000, with a generous gift from Lewis and Alice Burr, was charged with the task of finding a pipe organ to replace our failing electronic organ. Surrounded by the beauty of our church, we were reminded during our deliberation of everything we owed to those who have gone before us. Decisions were made by previous generations to expand, improve, and maintain what has been given us, and our decisions, in turn, needed to serve the generations that will follow us.

With this in mind, along with the wishes of the Burr family, our first major determination was to recommend to the congregation that the existing electronic organ be replaced with a tracker pipe organ, an instrument that produces superior sound and one that will be more cost effective in the long run, as its life expectancy is over 200 years. The mechanical action of the tracker organ provides the most sensitive touch for the organist and requires less expenditure in maintenance. We also concluded that we needed a versatile organ with a warm sound that would provide enough flexibility for congregational singing, anthem accompaniments, and a broad range of solo organ repertoire.

By the end of the summer of 2001, after considerable discussion, we had narrowed the field of potential organ builders to two companies, both with the recommendation for placement of the organ along the center axis of the church. Because one person serves as both organist and choir director, it was necessary that the choir and organ be placed together, centrally located at the front of the sanctuary.

During the following years, a number of essential repairs and improvements to the church buildings were identified, along with the necessary sanctuary renovations to prepare for a pipe organ, which necessitated a three-year capital

campaign. Finally, in February 2008, near the end of the campaign, the congregation voted to enter into an agreement with Johannes Klais Orgelbau, Bonn, Germany. The enthusiasm of the Klais team for the project, the creativity of the design team, and Philipp's true un-

► page 28

#### Johannes Klais Orgelbau, Bonn Opus 1881, 2010

##### I. CHOIR C-c4

- 8' Burrdon (sic!)\*
- 8' Dulciana
- 4' Flötenprincipal
- 2½' Quinte
- 2' Waldflöte
- 1½' Terz
- 8' Coreinette (sic!)\*
- Tremolo

\* original names Bourdon and Clarinette have been modified

##### II. GREAT C-c4

- 16' Violon
- 8' Principal
- 8' Flute harmonique
- 8' Gamba
- 4' Octave
- 2' Superoctave
- 2' Mixtur IV
- 8' Trompete
- 8' Tuba (prepared for)

##### III. SWELL C-c4

- 16' Burrdon
- 8' Geigenprincipal
- 8' Rohrflöte
- 8' Aeoline
- 8' Vox coelestis
- 4' Traversflöte
- 4' Violine
- 2½' Harmonia aetheria IV
- 16' Basson
- 8' Trompette
- 8' Basson Hautbois
- Tremolo

##### PEDAL C-g1

- 32' Flute (prepared for)
- 16' Open Wood
- 16' Subbass
- 16' Burrdon (from Swell)
- 8' Principal
- 8' Burrdon
- 4' Octave
- 16' Posaune
- 16' Basson (from Swell)

#### Couplers

- Choir to Great
- Swell to Great
- Swell to Choir
- Swell Suboctave
- Swell Superoctave
- Choir Suboctave
- Choir Superoctave
- Choir to Pedal
- Great to Pedal
- Swell to Pedal
- Swell Superoctave to Pedal

36 stops on three manuals and pedal  
Slider windchests  
Mechanical key action (electric coupling action)

Electric stop action  
Setter combination system with 1,000,000 combinations, divided into 1,000 levels with 100 groups each featuring 10 Generals and 6 Divisionals for each division

derstanding of the part that a pipe organ plays in worship and his genuine interest in our church led us to this decision.

All of our subsequent dealings with Klais have reinforced our initial decision. They have designed, constructed, installed, and voiced a magnificent instrument that has exceeded our expectations. We are grateful to the entire Klais team of organbuilders, whose superb workmanship has produced an instrument that will inspire singing and enable our church to continue an exemplary ministry of music in our community for many years to come.

—Charlotte Dyslin and Margaret Gettig

**From the Pastor**

First Church Congregational of Fairfield, Connecticut, an Open and Affirming member of the United Church of Christ, was called together by God in 1639 to live in covenant, repair a broken world, and build a society founded on justice and peace.

Everything in that life begins with the worship of God, which fills us with joy, lifts our spirits, informs our minds, and empowers us to go forth as Christ's servants in the service of others. Music plays a key role in our worship, inspiring our souls, warming our hearts, and moving us to action.

The Klais pipe organ has greatly enriched our worship of God and strengthened our service to the community. Its beautiful sound, created by the rushing wind moving in our midst like the Holy Spirit, motivates and encourages us in our ministries. Its power, beauty, and versatility have greatly deepened the spiritual experience of all who join us in worship,

inspiring us to deeper faith as followers of Christ. The Klais pipe organ has also enriched the community of metropolitan Bridgeport and Fairfield County and will be an asset for the congregation and community for generations to come.

We note with the deepest gratitude the gifts and bequest of Lewis W. Burr and his wife Alice Bulkley Burr. Lewis and Alice were dedicated to our church and community, and their generosity has borne great fruit in so many areas, not least this pipe organ. Their commitment has inspired hundreds of others to join them in supporting this project, and we honor their memory and give thanks to God for their faithful and loving generosity.

We also express our deepest thanks to the pipe organ committee, co-chaired by Margaret Gettig and Charlotte Dyslin. The committee members diligently labored for almost eleven years to bring the dream of a pipe organ to reality. Their dedication, creativity, indefatigable spirits, and complete faith in God inspired me throughout this process. We owe them our heartfelt thanks. We are also profoundly grateful to our consultant Justin Bischof and to Philipp Klais and his entire team from Klais Orgelbau. It was a joy to work with Philipp throughout the process.

We are delighted and thrilled to be the recipients of this remarkable instrument and honored to be entrusted with its care, a gift for the ages. Our prayer is that the rushing winds of the organ will fill our hearts and spirits as a holy inspiration for greater living.

—The Reverend David W. Spollett

Photo credit: H. Durston Saylor (unless indicated otherwise)

## New Organs



**Dobson Pipe Organ Builders,  
Lake City, Iowa  
St. Andrews Lutheran Church, Park  
Ridge, Illinois**

Dobson Pipe Organ Builders of Lake City, Iowa, has completed its Op. 88 for St. Andrews Lutheran Church in Park Ridge, Illinois. St. Andrews' church building was designed by Park Ridge architect Charles E. Stade, who would gain fame for his design of the Chapel of the Resurrection at Valparaiso University a few years later. Originally designed for a location on the main floor at the rear of St. Andrews' sanctuary, the organ, together with the choir and other musicians, moved to the front when costs to remove the existing cramped balcony proved prohibitive. In addition to the organ, Dobson designed and constructed complementary chancel furniture as part of the reconfiguration of the church.

The new organ is housed in a free-standing case of American white oak that is enriched by painted color accents. Employing mechanical key action for the Pedal, the organ has a low-profile detached console to permit a variety of arrangements for a choir and other musicians. The Great is located on the left side of the case and the Swell on the right, with the Pedal behind. The tin façade pipes are drawn from the Great Prestant 8' and the Pedal Principal 8'. The organ is voiced on a wind pressure of 80 millimeters, and is tuned in equal temperament.

Stephen Tharp, a native of Park Ridge, whose first public appearance as a church organist was at St. Andrews at age nine, presented the dedication recital on May 22, 2011.

—John Panning



Klais drawknobs and façade pipes (photo: Stefan Hilgendorf)

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- GREAT**
- 16' Bourdon (prepared)
  - 8' Prestant
  - 8' Chimney Flute
  - 4' Octave
  - 4' Spire Flute
  - 2 1/2' Twelfth
  - 2' Fifteenth
  - 1 3/4' Seventeenth
  - 1 1/2' Mixture IV
  - 8' Trumpet
  - Swell to Great

- SWELL**
- 8' Bourdon
  - 8' Viole de Gambe
  - 8' Viole Celeste (FF)
  - 4' Principal
  - 4' Harmonic Flute
  - 2' Gemshorn
  - 1 1/2' Larigot (prepared)
  - 16' Dulzian (prepared)
  - 8' Oboe
  - Tremulant

- PEDAL**
- 16' Subbass
  - 16' Bourdon (Great)
  - 8' Principal
  - 8' Gedackt (ext. Subbass)
  - 4' Super Octave (ext. Principal)
  - 16' Trombone
  - 8' Trumpet (ext. Trombone)
  - Great to Pedal
  - Swell to Pedal

Zimbelstern

19 registers, 22 ranks, three preparations  
Photo credit: John Panning

# 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  
Handel & Haydn Society; Jordan Hall, Boston, MA 8 pm  
**Ann Stephenson-Moe**; Christ Church, Bradenton, FL 12:15 pm

16 DECEMBER  
The American Boychoir; Strand Center for the Arts, Lakewood, NJ 8 pm  
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm  
G. W. Carver Concert Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

17 DECEMBER  
The American Boychoir; Princeton University Chapel, Princeton, NJ 7:30 pm  
Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm  
**Jim Fackenthal**, carillon; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 6 pm  
**Ken Double**, silent film accompaniment; Phipps Center for the Arts, Hudson, WI 2 pm

18 DECEMBER  
Handel & Haydn Society; Jordan Hall, Boston, MA 8 pm  
Candlelight Festival of Nine Lessons & Carols; South Church, New Britain, CT 4 pm  
Christmas Lessons & Carols; Cathedral of the Incarnation, Garden City, NY 4 pm  
Christmas concert; St. Ignatius Loyola, New York, NY 4 pm  
Canterbury Choral Society; Church of the Heavenly Rest, New York, NY 4 pm  
The American Boychoir; Richardson Auditorium in Alexander Hall, Princeton University, Princeton, NJ 4 pm  
Singing Boys/Keystone Girls Choir; St. Luke Episcopal, Lebanon, PA 7:30 pm  
Advent Lessons & Carols; St. John's Episcopal, Hagerstown, MD 10:15 am  
Lessons & Carols; Cathedral of Mary Our Queen, Baltimore, MD 5 pm

**Ryan Anthony**, trumpet & **Gary Beard**, organ; St. Paul's By-The-Sea Episcopal, Jacksonville, FL 4 pm  
Lessons & Carols; Peachtree Road United Methodist, Atlanta, GA 5:30 pm  
Nine Lessons & Carols; Cathedral Church of St. Paul, Detroit, MI 4 pm  
Lessons & Carols; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
Candlelight concert; Park Congregational, Grand Rapids, MI 4 pm  
**Isabelle Demers**; Schermerhorn Symphony Center, Nashville, TN 2 pm  
**Christopher Urban**, with bass; First Presbyterian, Arlington Heights, IL 4 pm  
**Steven Betancourt**, with VOX3 Vocal Collective; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
**Thomas Weisflog**; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 5 pm

19 DECEMBER  
Oratorio Society of New York; Carnegie Hall, New York, NY 8 pm

20 DECEMBER  
**Ray Cornils** with brass, handbells, and chorus; Portland City Hall, Portland, ME 7:30 pm  
Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm  
**Carol McNally**, with harp; Park Congregational, Grand Rapids, MI 12:15 pm

**David Lamb, Matt Dickerson, Travis Person, Lee Barlow, & Tom Nichols**; First United Methodist, Columbus, IN 7 pm

21 DECEMBER  
Musica Sacra, Handel, *Messiah*; Carnegie Hall, New York, NY 8 pm  
**Susan Foster**; Old Salem Visitor Center, Winston-Salem, NC 12 noon  
*Messiah* Sing; Trinity Cathedral, Cleveland, OH 12:10 pm

24 DECEMBER  
Lessons & Carols; Camp Hill Presbyterian, Camp Hill, PA 5 pm, 7 pm, 9 pm  
**David Lamb**, songs for children; First United Methodist, Columbus, IN 6:30 pm  
Lessons & Carols; First United Methodist, Columbus, IN 11 pm  
Lessons & Carols; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4 pm

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

28 DECEMBER  
**Michael Rowland**; Old Salem Visitor Center, Winston-Salem, NC 12 noon

31 DECEMBER  
Lessons & Carols for Christmastide; Church of the Advent, Boston, MA 5 pm  
**William Trafka**; St. Bartholomew's, New York, NY 11 pm

1 JANUARY  
Singing Boys/Keystone Girls Choir; Christ Lutheran, Hazleton, PA 10 am  
**Marc Cheban**; Longwood Gardens, Kennett Square, PA 6 pm, 7 pm, 8 pm  
**Stefano Bertuletti**; Washington National Cathedral, Washington, DC 5:15 pm

4 JANUARY  
**Chelsea Barton**; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm  
**Karen Beaumont**; Cathedral of St. John the Evangelist, Milwaukee, WI 4 pm

5 JANUARY  
**Jeffrey Grossman**, harpsichord; First Church, Boston, MA 12:15 pm  
**Julie Vidrick Evans**; St. John's Church Lafayette Square, Washington, DC 12:10 pm

6 JANUARY  
Lessons & Carols for Epiphany; St. James' Church, New York, NY 6 pm  
**Nathan Laube**; Moorings Presbyterian, Naples, FL 7:30 pm  
Epiphany Procession; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm

7 JANUARY  
**Justin Hartz**; Longwood Gardens, Kennett Square, PA 6 pm, 7 pm, 8 pm

8 JANUARY  
Choral Evensong for Epiphany; Cathedral of the Incarnation, Garden City, NY 4 pm  
**Don Kinnier**; Longwood Gardens, Kennett Square, PA 6 pm, 7 pm, 8 pm  
**Jeremy Filsell**; Washington National Cathedral, Washington, DC 5:15 pm  
**David Hart**; First United Methodist, Ocala, FL 3 pm  
**Aaron David Miller**, with soprano, flute, and trumpet; Elizabeth Chapel, House of Hope Presbyterian, St. Paul, MN 4 pm

10 JANUARY  
**Jan Kraybill**; Central Synagogue, New York, NY 12:30 pm

13 JANUARY  
**Jack Mitchener**; Christ United Methodist, Greensboro, NC 7:30 pm  
**Tom Trenney**, silent film accompaniment; Community Church, Vero Beach, FL 7:30 pm

15 JANUARY  
**John Cannon**; Washington National Cathedral, Washington, DC 5:15 pm  
**Nigel Potts**; Trinity Cathedral, Columbia, SC 5 pm

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philipcrozier@sympatico.ca**Martin Jean**; St. Armands Key Lutheran Church, Sarasota, FL 4 pm**Mary Mozelle**; Christ Church, Longboat Key, FL 4 pm**Jeremy David Tarrant**; Cathedral of St. Philip, Atlanta, GA 3 pm

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

**Janette Fishell**; Christ Church Cathedral, Indianapolis, IN 4:30 pm

16 JANUARY

**David Enlow**, masterclass; Community Church of Douglaston, Douglaston, NY 2 pm

19 JANUARY

**David Shuler**; St. Luke in the Fields, New York, NY 8 pm

20 JANUARY

**Charles Kennedy**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

21 JANUARY

**Jeremy Filsell**; The Kimmel Center, Philadelphia, PA 3 pm**Marilyn Keiser**, masterclass; First Presbyterian, Gainesville, FL 10:30 am**Nicole Marane**, with narrator and percussion, Prokofiev, *Peter and the Wolf*; Peachtree Road United Methodist, Atlanta, GA 10 am**Jonathan Ortloff**; Phipps Center for the Arts, Hudson, WI 2 pm

22 JANUARY

**Woosug Kang**; Church of the Advent, Boston, MA 4:30 pm, Evensong 5 pm

Treble Accord Choir; Cathedral of the Incarnation, Garden City, NY 4 pm

**Christopher Houlihan**; St. Ignatius Loyola, New York, NY 4 pm

Singing Boys/Keystone Girls Choir; East Stroudsburg Methodist, East Stroudsburg, PA 3 pm

**Chelsea Vaught**; Washington National Cathedral, Washington, DC 5:15 pm**Marilyn Keiser**; First Presbyterian, Gainesville, FL 4 pm**Craig Cramer**, Buxtehude works; St. Joseph Cathedral, Columbus, OH 3 pm

Choral Evensong for Epiphanytide; Cathedral Church of St. Paul, Detroit, MI 4 pm

**Gail Archer**; Covenant Presbyterian, Huntsville, AL 3 pm

23 JANUARY

**Derek Nickels**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

24 JANUARY

**David Enlow**, with l'Orchestre des Portes Rouges; Church of the Resurrection, New York, NY 8 pm

Doane Choir; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

**Yun Kyong Kim**; Christ Church United Methodist, Louisville, KY 7:30 pm**Edward Zimmerman**; Edman Chapel, Wheaton College, Wheaton, IL 7:30 pm

25 JANUARY

**Gail Archer**; St. Paul's Chapel, Columbia University, New York, NY 7:30 pm

27 JANUARY

**Peter Planyavsky**; Kresge Auditorium, MIT, Cambridge, MA 8 pm**+Stephen Hamilton**; Church of the Holy Trinity (Episcopal), New York, NY 8 pm**Peter Richard Conte**; First Baptist, Jackson, MS 7:30 pm

28 JANUARY

**Paul Jacobs**; East Garden Court, National Gallery of Art, Washington, DC 2 pm, 4 pm

29 JANUARY

Super Bell XX Handbell Concert; First Church of Christ, Wethersfield, CT 4 pm

**Paul Jacobs**; Reformed Church of Bronxville, Bronxville, NY 3 pm**Avi Stein**, harpsichord, with Rose of the Compass Ensemble; Chapel of St. Bartholomew's, New York, NY 3 pm**Lorgus-Kinckner Duo**; Longwood Gardens, Kennett Square, PA 1 pm

Singing Boys/Keystone Girls Choir; Our Lady of Mercy Church, Easton, PA 3 pm

**Peter Richard Conte**; All Saints' Church, Wynnwood, PA 3 pm**Jeremy Filsell**; Washington National Cathedral, Washington, DC 5:15 pm**Ken Cowan**; Church of the Redeemer, Baltimore, MD 5 pm**David Arcus**; Duke University Chapel, Durham, NC 5 pm**Richard Elliott**; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 4 pm**Gail Archer**; St. Mary of the Lake Catholic Church, Gary, IN 3 pm**Peter Planyavsky**; Arnold T. Olson Chapel, Trinity International University, Deerfield, IL 7 pm

Hymn Festival; College Church, Wheaton, IL 3 pm

30 JANUARY

U.S. Army Chorus; Capitol Hill United Methodist, Washington, DC 8 pm

UNITED STATES

West of the Mississippi

15 DECEMBER

Chanticleer; Walt Disney Concert Hall, Los Angeles, CA 8 pm

16 DECEMBER

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

Lessons &amp; Carols; Holy Rosary Church, Seattle, WA 7:30 pm

Community Christmas carol sing; Trinity Episcopal, Santa Barbara, CA 7:30 pm

Handel, *Messiah*; Davies Symphony Hall, San Francisco, CA 6:30 pm**David Higgs**; Walt Disney Concert Hall, Los Angeles, CA 8 pm

17 DECEMBER

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

Lessons &amp; Carols; Trinity Lutheran, Lynnwood, WA 7:30 pm

Handel, *Messiah*; Davies Symphony Hall, San Francisco, CA 7:30 pm**John Karl Hirten**; California Palace of the Legion of Honor, San Francisco, CA 4 pm

Holiday sing-along; Walt Disney Concert Hall, Los Angeles, CA 11:30 am, 2:30 pm

Christmas concert; Cathedral of Our Lady of the Angels, Los Angeles, CA 7:30 pm

18 DECEMBER

Lessons &amp; Carols for Christmas; St. Mark's Cathedral, Minneapolis, MN 5 pm

Abendmusik Christmas concert; First-Plymouth Church, Lincoln, NE 4 pm

**Gerre Hancock**; Church of the Incarnation, Dallas, TX 5 pm, Lessons & Carols following

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

Lessons &amp; Carols; St. Alphonsus Church, Ballard, WA 7 pm

**David Gell**; Trinity Episcopal, Santa Barbara, CA 3:30 pmHandel, *Messiah*; Davies Symphony Hall, San Francisco, CA 2 pm

Marian concert; St. Mary's Cathedral, San Francisco, CA 3:30 pm

**John Karl Hirten**; California Palace of the Legion of Honor, San Francisco, CA 4 pmHandel, *Messiah*; Walt Disney Concert Hall, Los Angeles, CA 7 pm**Karla Devine**; Trinity Lutheran, Manhattan Beach, CA 4 pm**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

19 DECEMBER

Lessons &amp; Carols; St. Mark's Cathedral, Seattle, WA 7:30 pm

A Baroque Christmas; St. Dominic's Catholic Church, San Francisco, CA 7:30 pm

20 DECEMBER

Lessons &amp; Carols; St. Mark's Cathedral, Seattle, WA 7:30 pm

**Todd Wilson**; Renee and Henry Segerstrom Concert Hall, Costa Mesa, CA 7:30 pm

21 DECEMBER

**Samuel Soria**; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

23 DECEMBER

Lessons &amp; Carols for Christmas; St. Mark's Episcopal Cathedral, Minneapolis, MN 7:30 pm

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24 DECEMBER  
**Keith Thompson**; California Palace of the Legion of Honor, San Francisco, CA 4 pm

25 DECEMBER  
**Keith Thompson**; California Palace of the Legion of Honor, San Francisco, CA 9 am  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

31 DECEMBER  
 Abendmusik, with Plymouth Brass; First-Plymouth Church, Lincoln, NE 8 pm  
**Brian Swager**; California Palace of the Legion of Honor, San Francisco, CA 4 pm  
**James Welch**; St. Mark's Episcopal, Palo Alto, CA 8 pm

1 JANUARY  
**Robert Bates**; Christ the King Lutheran, Houston, TX 6 pm  
**Brian Swager**; California Palace of the Legion of Honor, San Francisco, CA 4 pm

4 JANUARY  
**Samuel Soria**; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

8 JANUARY  
**Kevin Kwan**; St. Mark's, Berkeley, CA 6:10 pm, following Evensong at 5:30 pm  
 Epiphany Lessons & Carols; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Christoph Bull**; Glendale City Church, Glendale, CA 4 pm  
 Solemn Evensong; St. James' Episcopal, Los Angeles, CA 4:30 pm  
**Samuel Soria**; St. James' Episcopal, Los Angeles, CA 6 pm  
 Bach, Cantata 65; St. John's Lutheran, Orange, CA 7 pm

9 JANUARY  
**Keenan Boswell**, with percussion and electronic improvisations; Old First Presbyterian, San Francisco, CA 7:30 pm

11 JANUARY  
**Samuel Soria**; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

12 JANUARY  
**Kristen Uhlenberg**; St. Barnabas Lutheran, Plymouth, MN 12:30 pm  
**Paul Jacobs**, Messiaen, *Livre du Saint-Sacrement*; Royce Hall, UCLA, Los Angeles, CA 8 pm

15 JANUARY  
**Diana Lee Lucker & Steve Gentile**, organ & piano; Wayzata Community Church, Wayzata, MN 3 pm  
 Choral Evensong; St. John's Cathedral, Denver, CO 3:30 pm  
**Gail Archer**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**James Walker**; St. Gregory's Episcopal, Long Beach, CA 4 pm

16 JANUARY  
**Dongho Lee**; Northridge Presbyterian, Dallas, TX 8 pm

18 JANUARY  
**David Hatt**; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

20 JANUARY  
**Chelsea Chen**; Ed Landreth Auditorium, Texas Christian University, Fort Worth, TX 7 pm  
**Joseph Galema**; St. John's Cathedral, Denver, CO 7:30 pm

21 JANUARY  
 Doane College Choir; Second Presbyterian, St. Louis, MO 7:30 pm  
**Frances Nobert**, with guest artists; Pasadena Presbyterian, Pasadena, CA 3 pm

22 JANUARY  
**Bálint Karosi**; Central Lutheran, Minneapolis, MN 4 pm  
 Pipedreams Live!; St. Andrew's Lutheran, Mahtomedi, MN 4 pm  
**Gerre Hancock**; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm  
**Jieun Kim Newland**, with recorder and violin, Bach trio sonatas; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm  
**Paul Jacobs**; Davies Symphony Hall, San Francisco, CA 3 pm

23 JANUARY  
**Robert August**, harpsichord; First Presbyterian, Fort Worth, TX 12 noon

25 JANUARY  
**David Higgs**; Memorial Church, Stanford, CA 8 pm  
**Emil Iliev**; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

27 JANUARY  
**Lyn Loewi**; St. John's Cathedral, Denver, CO 7:30 pm

28 JANUARY  
 Luther College Nordic Choir; First-Plymouth Church, Lincoln, NE 7 pm  
 WSU Organ Day; Wiedemann Hall, Wichita State University, Wichita, KS 3 pm  
**Martin Jean**; Hope Lutheran, Shawnee, KS 5 pm

29 JANUARY  
**Norma Aamodt-Nelson**, with brass; Trinity Lutheran, Lynnwood, WA 3 pm

**INTERNATIONAL**

18 DECEMBER  
**Michael Heighway**; Westminster Cathedral, London, UK 4:45 pm

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22 DECEMBER

**Hatsumi Miura**; Minato Mirai Concert Hall, Yokohama, Japan 12 noon

1 JANUARY

**Markus Willinger**, with trumpets; Fürstlichen Abteikirche, Amorbach, Germany 4 pm

8 JANUARY

**Richard Elliott**; Auditorium, Brigham Young University Center for Near Eastern Studies, Jerusalem, Israel 8 pm

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

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

15 JANUARY

**Carolyn Shuster Fournier**; Saint-Roch Church, Paris, France 4 pm

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

14 JANUARY

**Christophe Mantoux**; Grosser Saal des Konzerthaus, Berlin, Germany 3:30 pm

16 JANUARY

**Stephen Disley**; Southwark Cathedral, London, UK 1 pm

21 JANUARY

**Thierry Escaich**; St. Albans Cathedral, St. Albans, UK 5:30 pm

22 JANUARY

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

25 JANUARY

**Douglas Tang**; Concert Hall, Reading, UK 1 pm

29 JANUARY

**Ronny Krippner**; Westminster Abbey, London, UK 5:45 pm

## Lessons & Carols

16 DECEMBER

Holy Rosary Church, Seattle, WA 7:30 pm

17 DECEMBER

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

Trinity Lutheran, Lynnwood, WA 7:30 pm

18 DECEMBER

South Church, New Britain, CT 4 pm

Cathedral of the Incarnation, Garden City, NY 4 pm

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

Cathedral of Mary Our Queen, Baltimore, MD 5 pm

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

Cathedral Church of St. Paul, Detroit, MI 4 pm

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

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

Church of the Incarnation, Dallas, TX 5 pm

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

St. Alphonsus Church, Ballard, WA 7 pm

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19 DECEMBER

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

20 DECEMBER

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

21 DECEMBER

Benaroya Hall, Seattle, WA 7:30 pm

23 DECEMBER

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

24 DECEMBER

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

First United Methodist, Columbus, IN 11 pm

Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 4 pm

31 DECEMBER

Church of the Advent, Boston, MA 5 pm

6 JANUARY

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

8 JANUARY

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

## Organ Recitals

JONATHAN ADDLEMAN, with Sari Tsuji, baroque violin, St. James United Church, Montreal, QC, Canada, June 28: *Tollet's Ground*, Tollett; *Fantasia in C*, Byrd; *Sonata Seconda*, Finger; *Voluntary in d*, Blow; *Sonata in D*, Matteis; *Chaconne in g*, Blow; *John come kiss me now*, Byrd; *Senr Balshar's Ground*, Baltzar.

SCOTT BRADFORD, St. James United Church, Montreal, QC, Canada, July 5: *Fantasia und Fuge G-moll*, BWV 542, Bach; *Schmücke dich, O liebe Seele*, op. 122, no. 5, Brahms; *Allegro vivace with pedal cadenza (Symphonie No. V en F mineur)*, op. 42, no. 1), Widor, arr. Swinnen; *Angel Scene (Hansel und Gretel)*, Humperdinck, transcr. Lemare; *Der Ritt der Walküren (Die Walküre)*, Wagner, arr. Lemare.

PHILIP CROZIER, Marktkirche, Halle, Germany, July 22: *Voluntary in A*, Selby; *Bergamasca (Fiori Musicali)*, Frescobaldi; *Triptyque*, Bédard; *Trio in d-moll*, BWV 583, Bach; *Toccata in F-Dur*, BuxWV 156, Buxtehude; *Première Fantaisie*, JA 72, *Berceuse sur deux notes qui corment*, JA 7 bis, *Aria*, JA 136, *Fantasmagorie*, JA 63, *Litanies*, JA 119, Alain; *Vater unser im Himmelreich*, Böhm; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

JOHN CUMMINS, Cathedral of St. John the Baptist, Charleston, SC, June 1: *Cortège et Litanie*, op. 19, no. 2, Dupré; *Legende*, Scherzetto, Lied, Berceuse, Carillon (*24 Pièces en style libre*), op. 31, Vierne; *Choral No. 3 in a*, Franck.

LYNNE DAVIS, Loyola University, Chicago, IL, July 17: *Acclamations Carolingiennes (Suite Médiévale)*, Langlais; *Suite du Deuxième Ton*, Clérambault; *Pastorale*, op. 19, Franck; *Toccata (Pièces de Fantaisie)*, op. 53), Vierne; *Intermezzo, Litanies*, Alain; *Variations sur un Vieux Noël*, op. 20, Dupré.

JOAN DEVEE DIXON and JANE KRIEL HORN, Sinsinawa Mound, Sinsinawa, WI, July 6: *Sortie Brève*, Cundick; *God of Our Fathers*, Innes; *Mine Eyes Have Seen the Glory*, Smith; *Fantasia on America the Beautiful*, Koury; *Champagne Rag*, Lamb, arr. Dixon/Horn; *Chant for the 4th of July*, arr. Dixon/Horn; *Over the Rainbow*, Arlen, arr. Dixon; *Wade in the Water*, arr. Dixon/Horn; *Ave Maria*, Dixon; *Raider's March*, Williams, arr. Dixon/Horn; *Stars & Stripes Forever*, Sousa, arr. Dixon/Horn.

NINA DE SOLE, St. James United Church, Montreal, QC, Canada, July 19: *Ach wie nichtig, ach wie flüchtig*, Böhm; *Der Papst Hymnus, Pie-IX*, S. 261, Liszt; *Lamento*, op. 24, Dupré; *Lamento, Variations modales sur 'Ave Maris Stella' (Heures Dominicales)*, op. 3, no. 2), Beaulieu; *Le Cygne (Carnaval des animaux)*, Saint-Saëns, transcr. Guilman; *Offertoire sur 'O filii'*, op. 49, no. 2, Guilman.

MARIE-CLAUDE DUCHESNE, St. James United Church, Montreal, QC, Canada, June 21: *Fantaisie en fa mineur*, KV 608, Mozart; *Mein junges Leben Hat Ein End*, Sweelinck; *Suite*, op. 5, Duruflé.

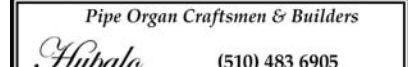
DELBERT DISSELHORST, Shrine of Our Lady of Guadalupe, La Crosse, WI, July 10: *Fantasy and Fugue in g*, Bach; *Ein feste Burg, Vom Himmel hoch da komm ich her, Ich ruf zu dir, Herr Jesu Christ, Lobe den Herren, den mächtigen König der Ehren*, Walcha; *Allegro, Chorale and Fugue*, Mendelssohn; *Fantasy in A*, Franck; *Postlude for the Office of Compline*, Alain; *Fantasia on 'Sine Nomine'*, Phillips.

DAVID A. GELL, with Joanne Eoff and Michele Hammerton, sopranos, Presbyterian Community Church of the Rockies, Estes Park, CO, July 31: *Prelude and Fugue in g, Herr Christ, der ein'ge Gottes Sohn*, Buxtehude; *Nun freut euch, lieben Christen g'mein*, *Fantasy in G*, Bach; *I waited for the Lord*, Mendelssohn; *Consider the Lilies*, Topliff; *He Shall Feed His Flock, Come Unto Him (Messiah)*, Handel; *Trumpet Processional*, Fedak; *Choral prelude on the hymn tune St. Anne*, Parry; *Prelude on Balm in Gilead, Partita on Old Hundredth*, Gell; *To the Children*, Rachmaninoff; *Sometimes I Feel Like a Motherless Child*, *Deep River*, Burleigh; *Shall We Gather at the River?*, Copland; *Sweet by and by*, *Toccata Giocosa*, Martin.

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GISÈLE GUIBORD, organ and Celtic harp, St. James United Church, Montreal, QC, Canada, June 14: *Lady Carey's Dompè*, Anonymous (c. 1525); *Upon La Mi Ré*, Anonymous (Renaissance); *Londonderry Air*, Trad. Ireland; *Carrickfergus*, Traditional Irish; *Prélude et fugue en Fa majeur*, BuxWV 145, Buxtehude; *Lament (In Ireland)*, Toulemonde; *Follow me up to Carlow*, Traditional Irish; *Shule Agra*, Trad. Ireland; *Suite d'An Dro*, Trad. Bretagne; *Rapsodie sur des airs populaires du Canada*, Gigout.

STEPHEN HAMILTON, with the Holy Trinity Orchestra, Peter Bay, conductor, Church of the Holy Trinity (Episcopal), New York, NY, June 11: *Concerto in g*, Poulenc; *Toccata Festiva*, op. 36, Barber; *Prelude and Allegro*, Piston; *Adagio for Strings*, op. 11, Barber; *Concerto No. 2 in g*, op. 177, Rheinberger.

DAVID JONIES, Sinsinawa Mound, Sinsinawa, WI, June 29: *Concerto in D*, Stanley; *Sonata No. 2 in c*, BWV 526, Bach; *Second Fantasy*, op. 101, Saint-Saëns; *Symphonie No. 6*, op. 42, Widor.

JEAN-WILLY KUNZ, St. James United Church, Montreal, QC, Canada, July 26: *Nun lob, mein Seel, den Herren*, Valet will ich dir geben (*Harmonische Seelenlust*), Kauffmann; *Fantaisie et fugue en sol mineur*, BWV 542, Bach; *Deuxième Fantaisie*, JA 117, Scherzo (*Suite pour orgue*, JA 70), Alain; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

SARAH MAHLER KRAAZ, St. Mary's Roman Catholic Church, Menasha, WI, July 13: *Prelude and Fugue in C*, BWV 545, Bach; *Per Offertorio*, *Per Elevazione*, *Per il Post-comunio (Messa in D, P.I.)*, Gherardeschi; *Herzlich tut mich erfreuen*, op. 122, no. 4, Brahms; *Andantino*, op. 51, Viernie; *For All the Saints*, Cherwien.

TOM LONEY, with James Langridge, trumpet, St. James' Anglican Church, Orillia, ON, Canada, July 20: *Prelude and Fugue in A*,

BWV 536, Bach; *Concerto for Trumpet and Strings in E-flat*, Neruda; *Postlude in d*, op. 105, no. 6, Stanford.

CHRISTOPHE MANTOUX, Dom St. Marien, Freiberg, Germany, June 9: *Gelobet seist du, Jesu Christ*, Böhm; *Praeludium in F*, BuxWV 145, Buxtehude; *Sei gegrüßet, Jesu gütig*, BWV 768, *Fantasia super Jesu, meine Freude*, BWV 713, *Liebster Jesu, wir sind hier*, BWV 731, *Praeludium et Fuga in e*, BWV 548, Bach.

MARK W. McCLELLAN, with Pat Saxton, piano, Sinsinawa Mound Center, Sinsinawa, WI, June 1: *Rigaudon*, Campra, arr. Fox; *Fanfare and Processional*, Best; *Rock of Ages*, arr. Bish; *In the Garden*, arr. Miller; *Come Thou Fount*, arr. Bish; *Funeral March of a Marionette*, Gounod; *Narcissus*, Nevin; *Paris Angelicus*, Franck; *Jesu, Joy of Man's Desiring*, Bach; *Brollöpstäg Hochzeitsmarsch*, Hägg; *Concert Study No. 1*, Yon.

JEFFREY MOELLMAN, with Marie-Caroline Bourque Moellman, violin, St. James' Anglican Church, Orillia, ON, Canada, July 27: *Allegro con spirito in B-flat (Three Pieces)*, Bridge; *Voluntary in a*, op. 6, no. 2, Stanley; *Vocalise*, op. 34, no. 14, Rachmaninoff; *Tune in E (in the style of John Stanley)*, Thalben-Ball; *Adagio (Symphonie V in f)*, op. 42, no. 1, *Finale (Symphonie IV in f)*, op. 13, no. 4, Widor.

FLORENCE Mustric, Trinity Lutheran Church, Cleveland, OH, June 1: *Fantasia on 'By the rivers of Babylon'*, Reinken; *Fugue in g*, BWV 542, *Fantasia in g*, BWV 542, Bach.

JAY PETERSON, Sinsinawa Mound Center, Sinsinawa, WI, June 15: *Prelude and Fugue in e*, BWV 533, Bach; *Partita on the aria 'Jesus You Are So Fair'*, Böhm; *O World I Now Must Leave Thee, Deck Thyself, My Soul, O God, Thou Faithful God*, Brahms; *Sonata in D*, K. 287, *Sonata in G*, K. 328, *Sonata in D*, K. 288, Scarlatti; *March on a Theme of*

*Handel*, op. 15, Guilman; *Praise Be to Jesus Christ*, BuxWV 189, *From God I Will Not Turn*, BuxWV 220a, 220b, Buxtehude; *Third Sonata in c*, op. 56, Guilman.

ANDREW SCANLON, Methuen Memorial Music Hall, Methuen, MA, July 13: *Con moto maestoso (Sonata in A)*, op. 65, no. 3, Mendelssohn; *Adagio for Strings*, op. 11, Barber, transcr. Strickland; *Joie et clarté des corps glorieux (Les corps glorieux)*, Messiaen; *Evening Song*, Bairstow; *Finale: Allegro vivace (Symphony No. 2 in D)*, op. 13, no. 2, Widor; *Fantasia and Fugue in g*, BWV 542, Bach; *Sonata Eroica*, op. 94, Jongen.

STEPHEN SCHNURR, St. John Cathedral, Warsaw, Poland, June 14: *Praeludium in C*, BuxWV 136, Buxtehude; *Sonata V in D*, op. 65, no. 5, Mendelssohn; *Praeludium et Fuga in e*, BWV 548, Bach.

MICHAEL SHAKE, Bethel Methodist Church, Charleston, SC, June 9: *Danza del Espiritu Santo*, Greene; *Master Tallis's Testament*, Howells; *Sometimes I Feel (Gospel Preludes, Book 4)*, Bolcom; *Lotus Blossom*, Strayhorn, arr. Wyton; *Celebration (Fiesta)*, Farrington; *Allegro vivace (Symphonie No. 5 in f)*, op. 42, no. 1, Widor; *Sicilienne (Suite, op. 5)*, Duruflé; *Toccata*, op. 104, Jongen.

CAROLYN SHUSTER FOURNIER, L'église Saint-Pierre-Le-Jeune, Strasbourg, France, July 10: *Toccata n° 12 en si bémol majeur (Apparatus Musico-Organisticus)*, Muffat; *Nun komm, der Heiden Heiland*, BuxWV 211, *Fantaisie de choral: Wie schön leuchtet der Morgenstern*, *Prélude et Fugue en sol mineur*, BuxWV 149, Buxtehude; *Wachet auf, ruft uns die Stimme*, BWV 645, *Prélude et Fugue en sol majeur*, BWV 541, Bach; *Pièce en sol mineur*, Chauvet; *Introduction-Choral, Menuet gothique (Suite gothique, op. 25)*, Boëllmann; *Postlude et pour l'Office de Complies, Litanies*, Alain.

NANCY SIEBECKER, First Congregational Church U. C. C., Appleton, WI, June

1: *Praeludium in F-sharp*, BuxWV 146, Buxtehude; *Prelude and Fugue in a*, BWV 543, Bach; *Sarabande on LAND OF REST*, Near; *Choral-Improvisation sur le "Victimae Paschali"* (*Cinq Improvisations*), Tourmire, transcr. Duruflé.

ANGUS SINCLAIR, St. James' Anglican Church, Orillia, ON, Canada, July 13: *Allegro and March in D*, Boyce, arr. Gower and Mitchell; *Matelotte*, Boyce; *Ye Sweet Retreat*, Boyce, arr. Fox; *Miniature Suite*, Ireland; *Orb and Sceptre March*, Walton.

AARON TARN, St. Matthew's Lutheran Church, Charleston, SC, June 10: *Festive Fanfare*, Leighton; *Fantasia in f*, K. 594, Mozart; *Sonata in G*, op. 28, Elgar.

PAUL THOMAS, St. Michael's Episcopal Church, Charleston, SC, June 6: *Komm, heiliger Geist*, BWV 651, Bach; *Fantasia in E-flat*, Pachelbel; *Master Tallis's Testament*, Howells; *Prelude and Fugue on the Theme B-A-C-H*, S. 260, Liszt; *Scherzo (Deuxième Symphonie, op. 20)*, Viernie; *Free Fantasia on 'O Zion Haste' and 'How Firm a Foundation'*, Bolcom.

DAVID TROIANO, Sinsinawa Mound, Sinsinawa, WI, June 8: *Toccata avanti la Messa*, *Canzon dopo l'Epistola*, *Toccata per l'Elevatione*, Bergamasca (*Messa della Madonna*), Frescobaldi; *Preludio y Fuga sobre Ave Maris Stella*, Elias; *Prelude and Fugue in e*, BWV 533, Bach; *I Danced in the Morning, O Love That Wilt Not Let Me Go, How Great Thou Art*, Diemer; *Scherzo Mexicano*, Noble; *Elegy*, Surzynski; *Canzona (Folkloric Suite)*, Langlais; *Toccata on Salve Regina*, Titcomb.

BRIAN TURNBULL, St. James' Anglican Church, Orillia, ON, Canada, July 6: *Chorale Procession*, Bryan; *Fanfare*, Lemmens; *Postlude in G*, Kihlken; *Battle Hymn Tribute*, Koury; *March in D*, Guilman; *Alla Marcia*, Marsh; *Toccata in d*, Bach; *Grand Sortie*, Fletcher; *Exeunt Omnes*, Lloyd.

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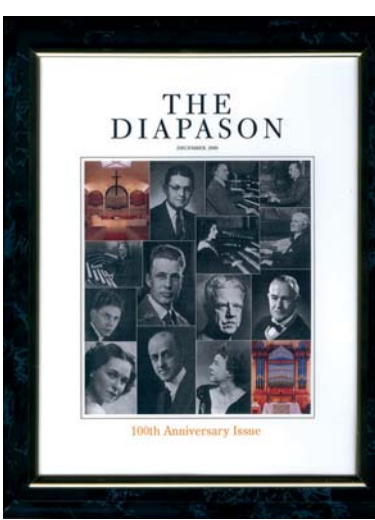
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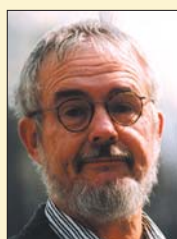
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