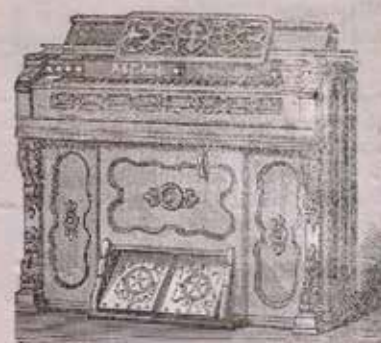
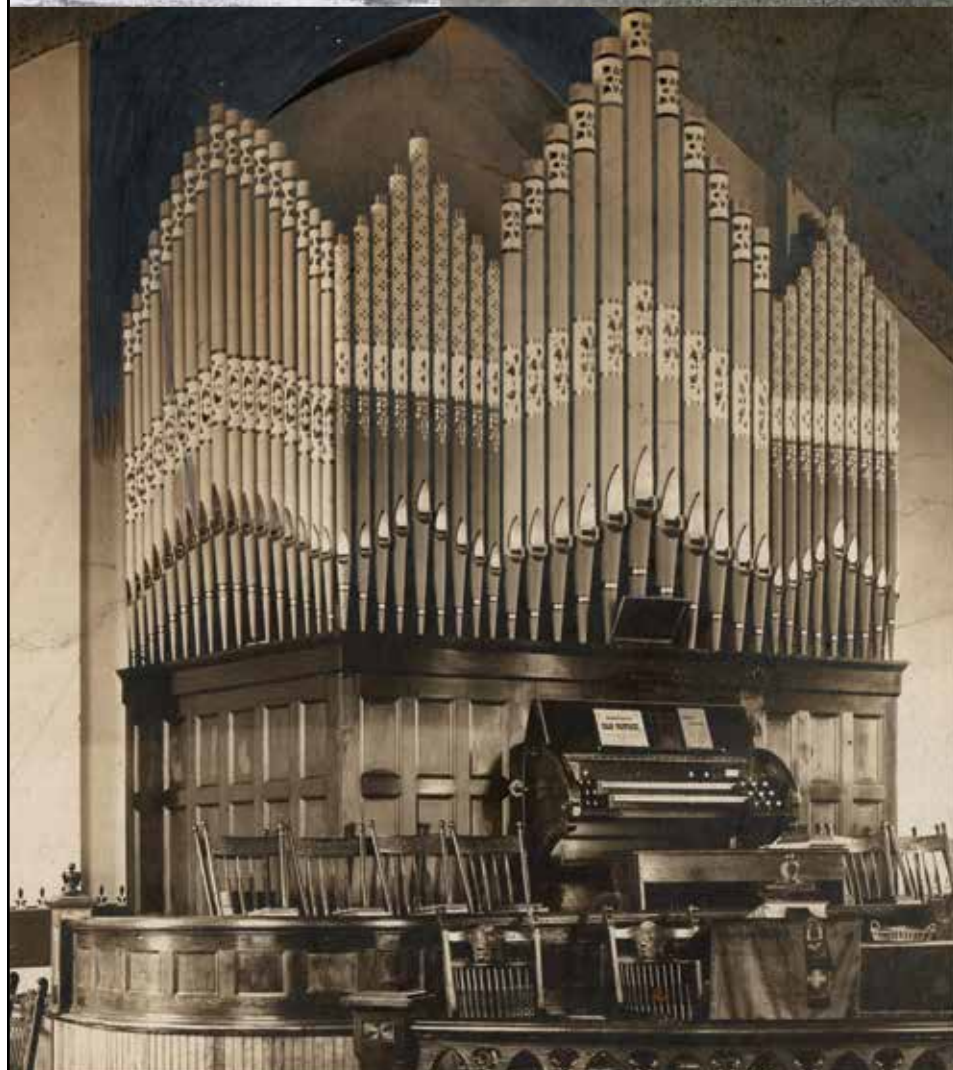


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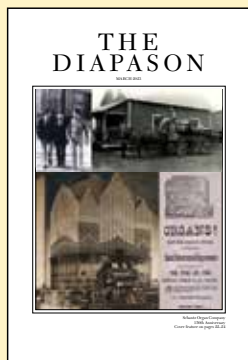
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Editor's Notebook

Subscription rate adjustments and new offerings

There will be slight adjustments to subscription rates on April 1. A one-year print subscription will become \$49, two years \$89, and three years \$129. Mailing surcharges to addresses outside the United States will also be adjusted. The standard digital subscription will move to \$39. We are pleased to commence offering multi-year digital subscriptions with substantial discounts in the second and third years. Our student rate remains a phenomenal bargain at only \$20. Remember, all subscriptions come with access to our website with all 1,350+ issues to read!

20 Under 30 Class of 2023

We thank all those who submitted nominations for the 20 Under 30 Class of 2023. There was an impressive number of fine entries for the brightest and most promising young leaders in the fields of the organ, church music, harpsichord, carillon, and organ and harpsichord building. The Associated Pipe Organ Builders of America (APOBA) is graciously providing one-year subscriptions to THE DIAPASON for each member of the class. The May issue will include in-depth entries and photographs of each person.

In this issue

Speaking of 20 Under 30, Joyce Johnson Robinson interviews a member of the inaugural class of 20 Under 30, Katelyn

Stephen Schnurr
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www.TheDiapason.com



Emerson. Readers will learn how Katelyn's life of music started and how it has progressed in recent years. The first of a four-part series on the life and work of French harpsichordist Huguette Dreyfus begins with this issue, written by one of her last students, Sally Gordon-Mark. In "On Teaching," Gavin Black muses on the terms "performance" and "performance art." John Bishop, in "In the Wind. . .," writes about why a church or other institution might want to sell a pipe organ, particularly when the sale involves a fine instrument being replaced by another equally fine example. Readers will find a large list of summer conferences, workshops, conventions, and institutes to attend to enrich one's life and learn something new.

This month's cover feature celebrates 150 years of pipe organ building by the Schantz Organ Company of Orrville, Ohio. The firm's history and notable accomplishments are presented with a collection of historic and contemporary photographs. Congratulations to Schantz, and here's to another 150 years of their organbuilding craft!

Letters to the Editor

Skinner Organ Co. Opus 862

I was more than thrilled to see that the organ at St. Peter's in Philadelphia received a complete restoration by the firm of Thompson-Allen. (See cover feature, February 2023 issue.) I hate

to admit it, but I am probably the only person that has played the organ from all three of the consoles. I was first introduced to the organ when it had its original console as a teenager. Later, when I was attending college in Philadelphia,

I was Albert Robinson's assistant for a short while. I remember the pipes of the beautiful façade used to be a horrible gold color, they look so elegant now!

—Thom Thomas
Peterborough, New Hampshire

Here & There

Appointments



Jens Korndörfer

Jens Korndörfer is appointed associate professor of organ at Baylor University, Waco, Texas, effective August 2023. Korndörfer leads a career as performer, educator, and church musician. He has performed at venues and festivals such as Davies Symphony Hall, San Francisco; Montreal Bach Festival; cathedrals in Washington, Berlin, Paris, Salzburg, Oslo, and Moscow; Westminster Abbey, London; Suntory Hall, Tokyo; and the Cultural Centre in Hong Kong. Korndörfer's repertoire reaches from the Renaissance through the present, including transcriptions, commissions, and world premieres. He frequently collaborates with other musicians, has performed with orchestras, and has recorded five CDs.

Korndörfer rebuilt the organ program at Georgia State University, Atlanta, where he taught applied organ and service playing/improvisation and organized internships for graduate students at local churches. He is frequently

invited as guest speaker and clinician and has given masterclasses and presentations for American Guild of Organists chapters, at conventions, universities, and concert halls.

As director of music and organist for First Presbyterian Church, Atlanta, Korndörfer oversaw a large music and arts ministry. Highlights of his 11-year tenure include the renovation of the sanctuary organ (Klais/Schlueter, four manuals, 112 ranks), frequent collaborations with major cultural players such as the Atlanta Symphony Orchestra, and the introduction of programs that raise awareness for minorities in the classical arts.

A top-honor graduate from the Conservatoire National Supérieur de Musique in Paris, Oberlin Conservatory, the Musikhochschule in Bayreuth, and McGill University in Montreal, Korndörfer's teachers include Olivier Latry, Michel Bouvard, James David Christie, and Ludger Lohmann. He is represented by Karen McFarlane Artists, Inc. For information: concertorganists.com and jenskorndorfer.com.

Nunc Dimittis

Leonard George "Len" Berghaus died January 10, 2023, in Bloomingdale, Illinois. He was born July 16, 1938, in Cleveland, Ohio. Growing up, his interest in pipe organs began at his grandparents' Lutheran church where he would stand by the console and listen to the organist play the postlude. He took piano lessons and then began organ lessons in high school, and additional clarinet study led him to involvement in a Bach cantata, introducing him to Trinity Lutheran



Leonard George Berghaus

Church in Cleveland. Built by Rudolf von Beckerath of Germany, Trinity's organ piqued young Len's interest in organbuilding, and he spent many hours watching the installation of the instrument, memorizing all the mechanics of the action.

Berghaus attended Concordia Teacher's College (now Concordia University Chicago) in River Forest, Illinois, from 1957 until 1961, preparing to teach in Lutheran Church-Missouri Synod schools and minoring in music education. During this time, he discovered the 1888 Jackson Pipe Organ Company tracker organ at St. Matthew Lutheran Church, Chicago, and began a self-taught course of restoring the instrument to playing condition, unknowingly laying the groundwork for a career in organbuilding.

Between 1961 and 1967, Berghaus was a fifth- and sixth-grade teacher at Grace English Lutheran School and Jehovah Lutheran School in Chicago, all the while continuing his involvement with pipe organs. During this time, he also became

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Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

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► page 3

a representative for Casavant Frères, Ltée., of Canada and serviced instruments between Fort Wayne, Indiana, and Des Moines, Iowa.

In 1967, Berghaus resigned from teaching and embarked on his organ-building career full-time. He worked and apprenticed with Paul Jochum and Fred Lake early in his career. These craftspeople imparted their knowledge of slider chests, mechanical action designs, and tonal finishing on Berghaus and created the foundation for his career in the trade. Berghaus in turn imparted his knowledge to many a young organbuilder.

The first instrument Berghaus built was an electric-action organ for Christ Lutheran Church in Cleveland, Ohio (1969), but Opus 1 is considered to be the 1971 mechanical-action organ at O'Fallon United Church of Christ, O'Fallon, Illinois—still in use to this day by the congregation. In 1973, the company relocated from the Berghaus residential garage to Bellwood, Illinois, as Berghaus Organ Company, and again in 2000 to a larger facility. The firm was known in the early years for building neo-Baroque tracker instruments and evolved with changing tastes to build American Classic instruments and to become Berghaus Pipe Organ Builders. Highlights include rebuilding the Schlicker organ at Grace Lutheran Church in River Forest, Illinois, in 1986 as well as new instruments at St. Stephen's Episcopal Church in Wilkes-Barre, Pennsylvania, in 2003 and Queen of All Saints Basilica in Chicago in 2005. Since 1967 the company has built or restored over 225 instruments from Arizona to Maryland, primarily in the Midwest. Berghaus was a member of the Chicago Chapter of the American Guild of Organists, the American Institute of Organbuilders, the Organ Historical Society, and the International Society of Organbuilders, and his company is a member firm of the Associated Pipe Organ Builders of America.

Berghaus retired from full-time organbuilding in 2005 and pursued his other interests more fully. A longtime member of Grace Lutheran Church, River Forest, he sang bass in the choir for many decades. His other pastimes included model train building and entertaining guests at the family's Detroit Island house in Door County, Wisconsin.

Leonard Berghaus is survived by his wife of 58 years, Judy, and his children Debbie Conley, Todd (Margie), Brian (Collene), and Sue Hempen (Michael), as well as six grandchildren. A memorial service was held February 11 at Grace Lutheran Church, River Forest, Illinois. Memorial contributions may be made to Grace Lutheran Church (gracelutheran-forest.org), The Bach Cantata Series at Grace (bachvespers.org), or Concordia University Chicago (cuchicago.edu).

Walter Hilse, organist and composer, died December 31, 2022. Born July 16, 1941, he grew up in Astoria, Queens, New York, and earned degrees in mathematics as well as in music from Columbia University, including a Ph.D. in musicology and an M.A. in composition. He studied organ with Nadia Boulanger, Maurice Duruflé, Vincent Persichetti, and Bronson Ragan.



Walter Hilse

As a solo performer he appeared throughout the United States, Europe, and the Far East, making tours of Sweden in 1990, 1994, and 1995. He presented five solo organ recitals at New York City's Alice Tully Hall, as well as several complete performances of Bach's *The Art of Fugue*. He was a Fellow of the American Guild of Organists and recently retired from the faculty of the Manhattan School of Music.

Hilse's compositions include over 80 art songs, an a cappella Mass for SATB chorus, over 20 anthems and psalm settings, a setting of various Sabbath-morning texts, compositions for solo organ, a piano suite, and numerous works for instrumental ensemble. He was awarded the Joseph H. Bearn Prize of Columbia University (1966) and the Choral Composition Prize of the Boston Chapter A.G.O. (1974). As a musicologist, he specialized in the work of Paul Hindemith and Christoph Bernhard and was a regular contributor to *The American Organist* magazine. Hilse served as artist-in-residence at St. Peter's Lutheran Church where he gave numerous recitals, associate organist at Congregation Rodeph Shalom, and organist for Redeemer Presbyterian Church, all of New York City, since 1996.

Walter Hilse is survived by his wife, Patricia (Pat). A memorial service was held January 20 at St. Malachy's Church, The Actors' Chapel, New York City.

Competitions



1755 Gottfried Silbermann organ, Hofkirche, Dresden, Germany

The 16th International Gottfried Silbermann Organ Competition will take place September 2–10, featuring the historic Silbermann organs of the Petrikirche, Freiberg (first round, September 2–4); Hofkirche, Dresden

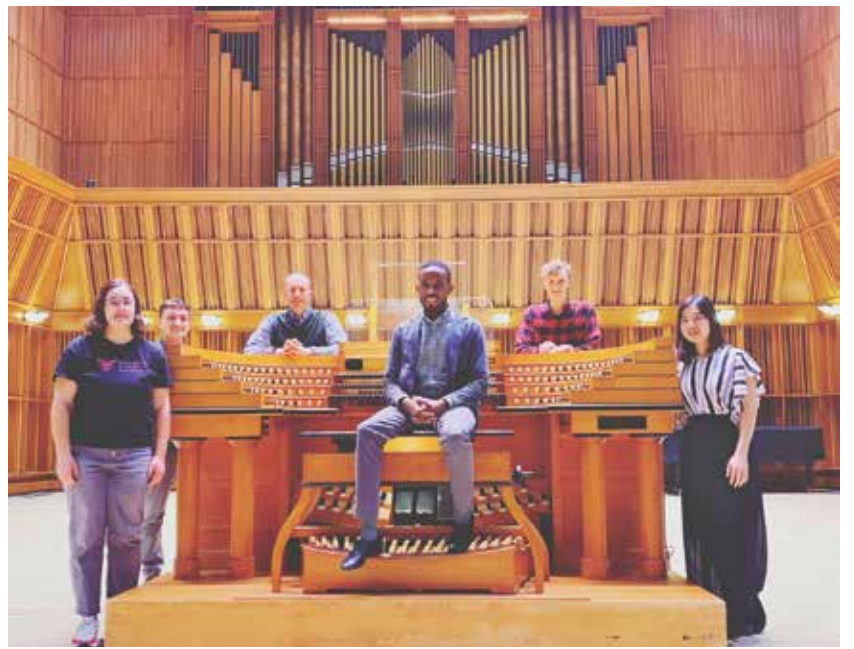
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David Briggs, Andrew McCrea, James Parsons, and Patrick Russill

The Royal College of Organists will recognize the achievements of four musicians by awarding them its highest honor, the Medal of the Royal College of Organists, at a ceremony in Southwark Cathedral, UK, on March 4. The RCO Medal honors distinguished achievement in one or more of the following areas relating to organ and choral music: performance, teaching, scholarship, composition, organbuilding, conducting, administration, and philanthropy. It is also available to acknowledge specific service to the RCO.

The medal will be awarded to: **David Briggs**, in recognition of distinguished achievement in organ performance and composition; **Andrew McCrea**, in recognition of distinguished service to the College; **James Parsons**, in recognition of distinguished achievement in organ pedagogy; and **Patrick Russill**, in recognition of distinguished achievement in choral direction and pedagogy and in church music. For information: rco.org.uk.



Jennifer Donnelly, Peyton Trowbridge, Kevin Hildebrand, Stephen Price, Garrett Kriзон, and Darlene Tsai

The organ studio of **Ball State University**, Muncie, Indiana, will present the complete organ works of Johannes Brahms in recital, Tuesday, March 28, 7:30 p.m., in Sursa Hall, featuring Goulding & Wood Opus 45. Participants are students of **Stephen Price**, professor of organ and church music. For information: bsu.edu/academics/collegesanddepartments/music.



Competition jury members and winners: Alcee Chriss, Isabelle Demers, Thomas Murray, Bruce Xu, Michelle Horseley (dean, Greater Hartford Chapter American Guild of Organists), Theodore Cheng, Christopher Houlihan, and Aletheia Teague

The Albert Schweitzer Organ Festival Hartford, Christopher Houlihan, artistic director, announces results of its Young Professional Division competition held September 22, 2022. First prize was awarded to **Bruce Xu**, a student of Ken Cowan at Rice University; second prize was presented to **Aletheia Teague**, a student of Paul Jacobs at The Juilliard School; and third prize went to **Theodore Cheng**, also a student in the studio of Paul Jacobs at Juilliard. The audience and hymn-playing prizes were awarded to Bruce Xu. Jury members were Alcee Chriss, Isabelle Demers, and Thomas Murray. For information: asofhartford.org.



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(second round, September 6–7); and the Cathedral St. Marien of Freiberg (final round, September 9). The competition is open to all organists born after December 31, 1991. First prize is €7,000; second prize, €4,000; third prize, €3,000. The jury consists of Bine Bryndorf (chair, Denmark), Els Biesemans (Belgium), Pieter van Dijk (Netherlands), David Francke (Germany), Albrecht Koch (Germany), Jean-Baptiste Robin (France), and Martin Strohäcker (Germany). Deadline for applications is April 30. For information: silbermann.org.

Organbuilders



Rendering, Létourneau Pipe Organs Opus 139, Marvyn United Methodist Church, Tyler, Texas

Létourneau Pipe Organs, St.-Hyacinthe, Québec, Canada, is contracted to build its Opus 139 for Marvyn United Methodist Church, Tyler, Texas. The instrument will be installed within the church's current organ chambers on either side of the chancel as well as within a new oak case displaying 16' pipes across the front of the chancel. The four-manual instrument will include several ranks of refurbished Kimball pipework dating to 1941. The project is expected to be complete during the first quarter of 2025. For information: letourneauorgans.com.

Publishers

GIA Publications announces new choral music for Easter: *Christ Is Risen from the Dead* (G-10630, \$2.40), by James Chepponis, for SATB, organ, brass quartet, timpani; *Processional on "Ye Sons and Daughters"* (G-10585, \$2.60), by Chaz Bowers and Jean Tisserand, for SATB, cantor, assembly, organ, flute, brass quintet, string quartet, and timpani. For information: giamusic.com.

MorningStar Music Publishers announces new choral publications: *Christ the Lord Is Risen Today* (60-4400, \$2.25), by Jeremy Bankson, for SATB, organ, optional congregation, brass quartet or quintet, timpani, and cymbals; *Magnificat and Nunc dimittis in D* (50-0160, \$3.35), by Daniel Ficarri (a member of THE DIAPASON's 20 Under 30 Class of 2019), for SATB, organ, optional brass quintet, and timpani; *On the Other Side of the Water* (50-8741, \$2.85), by Wayne L. Wold, for two solo voices and/or SATB, keyboard, and optional congregation; *Until Love Is Spoken* (1.3663, \$2.25), by Karen Marrolli, for SATB

a cappella; and *Oh Lord, Have Mercy* (50-5024, \$2.25), by Roland Carter, for SATB a cappella. For information: morningstarmusic.com.

Oxford University Press announces a new choral publication, *The Oxford Book of Choral Music by Black Composers* (\$28.75 paperback; \$32.75 spiralbound), edited by Marques L. A. Garrett. The collection includes music from the 16th century to the present by historical composers such as Florence Price, Vicente Lusitano, and Nathaniel Dett, as well as living composers such as Zanaida Robles, B. E. Boykin, and Robert A. Harris. There are 35 pieces for SATB choir, unaccompanied or with piano or organ, a mixture of sacred and secular works, including anthems, choral art songs, madrigals, motets, and part-songs, several published for the first time.

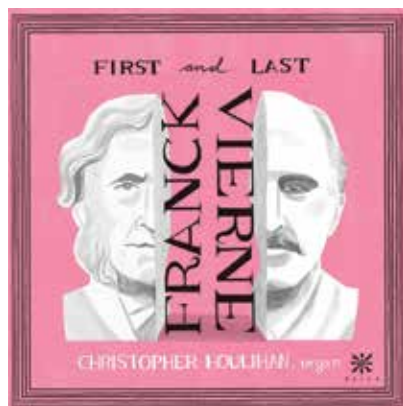
Additional tools include a general introduction, biographical information for each composer, and commentary for each piece, including editorial and source information. For information: oup.com.

Recordings



Georg Muffat: *Apparatus musico-organistic*

Acis announces a new organ CD, *Georg Muffat: Apparatus musico-organistic* (APL34818), featuring Kola Owolabi performing the composer's magnum opus on the two organs of Christ Church Cathedral, Cincinnati, Ohio—Richards, Fowkes & Co. Opus 24 in the cathedral (see cover feature, May 2021 issue) and C. B. Fisk, Inc., Opus 148 in Centennial Chapel (see cover feature, August 2018 issue). For information: acisproductions.com.



First and Last

Azica Records announces a new organ CD: *First and Last* (ACD-71356), featuring Christopher Houlihan performing on the Manton Memorial

Organ by Pascal Quoirin (2011) in the Church of the Ascension, New York City. The disc features *Grande pièce symphonique*, op. 17, by César Franck, and *Symphonie VI*, op. 59, and "Berceuse," from *24 Pièces en style libre*, op. 31, no. 9, both by Louis Vierne. For information: christopherhoulihan.com.



Handel *Organ Concertos, Op. 4 & Op. 7, Transcribed for Organ Solo by Clément Loret*

Brilliant Classics announces a new 3-CD release: *Handel Organ Concertos, Op. 4 & Op. 7, Transcribed for Organ Solo by Clément Loret*. Ivan Ronda performs on the Ruffatti organ of Abbazia Santa Stefano, Isola della Scala, Verona, and the Tamburini organ of Santa Rita da Cascia, Mestre. For information: brilliantclassics.com.



Passages on the Journey: *Organ Music of Angela Kraft Cross*

Raven announces a new organ CD, *Passages on the Journey: Organ Music of Angela Kraft Cross* (OAR-179, \$15.98), with Cross performing her compositions on the organ of Methuen Memorial Music Hall (four manuals, 116 ranks), Methuen, Massachusetts. Selections include *Petite Messe d'Orgue*, *Journey to Wholeness "To Make the Man Whole," Fantasy on UBI CARITAS*, and *Variations on ODE TO JOY*. For information: ravened.com.



Le Dolce Sirene

Reference Recordings announces a new recording. *Le Dolce Sirene* (FR 750, \$11.98–\$16.98), features Bach *Aria Soloists*, consisting of Elizabeth Suh Lane, violin; Sarah Tannehill Anderson, soprano; Elisa Williams Bickers, harpsichord, organ, and

piano; and Hannah Collins, cello. The disc includes works by Monteverdi, Handel, Mendelssohn, Bach, and Cecilia McDowall. For information: referencerecordings.com.



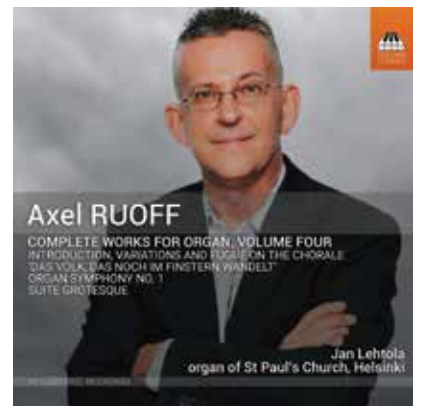
Frank Martin, *Messe pour double chœur*; Maurice Duruflé, *Requiem*

Regent Records announces a new choral CD: *Frank Martin, Messe pour double chœur; Maurice Duruflé, Requiem* (REGCD 557), featuring La Maîtrise de Toulouse, Mark Opstad, director, and William Fielding, organist. For information: regentrecords.com.



Die Andreas Schneider Orgel (1681) in der ehem. Abteikirche, Corvey

Rex Music announces a new organ CD: *Die Andreas Schneider Orgel (1681) in der ehem. Abteikirche, Corvey* (€20 plus shipping), featuring Egbert Schoenmaker performing on the historic two-manual Andreas Schneider organ restored and reconstructed in 2021 by Flentrop Orgelbouw of Zaandam, the Netherlands. The disc includes works by Buxtehude, Pachelbel, Froberger, Weckmann, Scheidemann, and others. For information: info@flentrop.nl.



Axel Ruoff: *Complete Works for Organ, Volume 4*

Toccata Classics announces a new organ CD, *Axel Ruoff: Complete Works for Organ, Volume 4*, featuring Jan Lehtola performing on the 1931 Kangasala organ of St. Paul's Church, Helsinki, Finland. The three-manual instrument was restored in 2005 by Veikko Virtanen. Works by Ruoff, born in 1957 in Stuttgart, include his *Organ Symphony No. 1* and *Suite Grotesque*. Lehtola is a lecturer at the Sibelius Academy, the University of the Arts, Helsinki. For information: toccataclassics.com. ■

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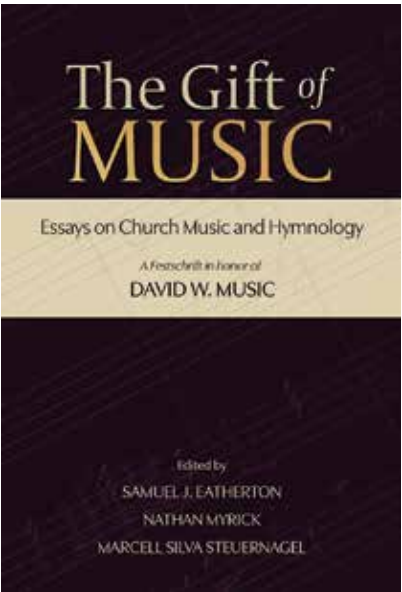
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Book Reviews



The Gift of Music: Essays on Church Music and Hymnology, A Festschrift in honor of David W. Music

The Gift of Music: Essays on Church Music and Hymnology, A Festschrift in honor of David W. Music, edited by Samuel J. Eatherton, Nathan Myrick, and Marcell Silva Steuernagel. MorningStar Music Publishers, 268 pages, 2021, MSM-90-64, \$29.00. Available from morningstarmusic.com.

David W. Music's lengthy teaching, composing, writing, and editing career has made him well known to church musicians and hymnologists. Professor Emeritus of Church Music at Baylor University, Waco, Texas, where he taught from 2002 until 2020, Music previously

served on the music faculties of Southwestern Baptist Theological Seminary, Fort Worth, Texas, and California Baptist College, Riverside, as minister of music at Highland Heights Baptist Church in Memphis, Tennessee, and as editor of *The Hymn*, the journal of the Hymn Society in the United States and Canada. Music is also a prolific author, composer, and arranger.

This festschrift was compiled by three of Music's former Baylor University students following Music's retirement from that school. The three editors—Samuel J. Eatherton, Nathan Myrick, and Marcell Silva Steuernagel—were all fellow students in one of David Music's doctoral seminars at Baylor. The collection begins with a biographical essay and ends with a list of Music's publications (twenty-one pages), including books (authored or edited), major editions of music, contributions to books, and reference works, articles, and reviews. The final groups of listings comprise Music's music—his choral compositions, arrangements and editions, service music, hymn texts and tunes, works for keyboard, recorder, and handbells, as well as a bit of poetry.

Following a twenty-one-page summary of Music's career and philosophy ("David W. Music: The Man and His Contributions to Church Music," by C. Randall Bradley, director of the church music program and the Center for Christian Music Studies at Baylor University), the essays cover a broad variety of topics, beginning with treating sources and hymnals. There is a history of sung psalmody and of the *Bay Psalm Book* by Robin A. Leaver ("The Preface to the *Bay Psalm Book*: In Manuscript and Print"), a hymnbook study ("Relations and Correlations: A Consideration of David W.

Andrews and *The Pilgrim's Choice*") by Paul A. Richardson, and an examination of an early nineteenth-century hymnal ("Psalms and Hymns for the Use of Bayswater Chapel: A Window on a Vanished World") by Carl P. Daw, Jr.

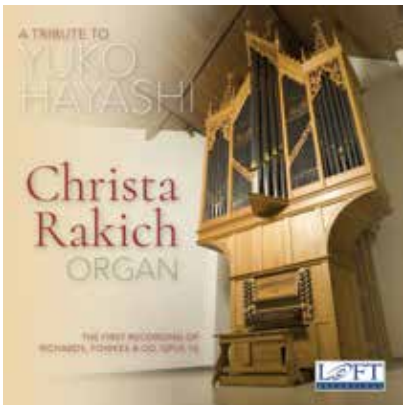
Following these are essays on aspects of performance: "My Life Flows On: A Multi-Dimensional Study," by Robin Knowles Wallace; "I Have Decided to Follow Jesus: Fact, Truth, and Meaning in the Congregational Song," by C. Michael Hawn; and "Live Across America: The Bill Gaither Trio Sets the Stage," by Jacob Sensenig. The direction then turns toward the historical, with Emily Snider Andrews's "Ulrich Zwingli: Consummate Ritual Theorist or a Little Bit of Luck?," followed by "A Remarkable Life in the Academic 'Circus': David Music as Editor," by Monique M. Ingalls. Paul Westermeyer writes on "The Importance of the Scholarly and the Practical in Church Music," and the essays conclude with a nod to Music the poet, via "The Plight of the Craftsman: A Reading of Charles H. Gabriel's *The Slighted Stranger and Other Poems*, 1915," by Terry W. York.

David W. Music, with his wide range of interests and work, has received a wonderful and worthy tribute in this collection of essays on matters scholarly and artistic. This volume is highly recommended.

—Joyce Johnson Robinson
Niles, Illinois

New Recordings

A Tribute to Yuko Hayashi. Christa Rakich, organist, performs on the Richards, Fowkes & Co. organ in Goodson Chapel, Duke University, Durham, North Carolina. Loft



A Tribute to Yuko Hayashi

Recordings, LRCD-1139, \$18.98. Available from gothic-catalog.com.

Prelude in F Minor, BWV 534i, *Auf Wasserflüssen Babylon à 5 voces*, BWV 653b, *Fugue in F Minor*, BWV 534ii. J. S. Bach; *Variations on Ontwaak, gij die Slaapt*, Klaas Bolt; *Prelude in E Minor* for piano, Mendelssohn, transcribed by W. T. Best; from *Ten Chorale Preludes*, opus 70: "Mache dich, mein Geist, bereit," "Nun ruhen alle Wälder," "Herr, ich habe mißgehandelt," Johanna Senfter; *Fugue in E Minor* for piano, Mendelssohn, transcribed by W. T. Best; *Concertino in D*, opus 107, Cécile Chaminade, transcribed by Christa Rakich, with Wendy Rolfe, flutist; *An Extravagance of Toccatas*: "Pro organo pleno," "Pro organo aethereo," "Pro organo flagrante," James Woodman; "Sonnenuntergang" (Sunset) from *Three Autumn Sketches after a Watercolor by Maria Willscher*, Carson Cooman.

This is the first recording on Richards, Fowkes & Co. Opus 20 of 2008, consisting of two manuals and pedal with

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thirty stops, designed following German and Swedish precedents, including Arp Schnitger. The instrument is located in the gallery of Goodson Chapel of Duke Divinity School, Duke University, Durham, North Carolina. The acoustics, thanks to acoustician Dana Kirkegaard, are excellent, and the instrument is a delight to both the eye and the ear, particularly as it is tuned to the $\frac{1}{2}$ -comma Anton Kellner temperament. It is intended for accompanying daily services as well as for playing organ repertoire. My only criticism is that I believe an organ of this size used for accompanying services ought to include an undulating rank. While a modern celeste would be quite out of place on such an instrument, there are other seventeenth- and eighteenth-century precedents such as the double-mouthed Bifara stop. That said, I cannot resist complimenting the brilliant choruses, the lovely flutes and strings, as well as the colorful reeds that make up this organ.

Yuko Hayashi (1929–2018) was a respected member of the Boston organ community for over forty years, both as a professor at the New England Conservatory and as organist of the city's Old South Church. She is on record saying she originally came to Boston because she craved freshly caught fish, of which Boston had an abundance. Christa Rakich, who is currently visiting professor of organ at the Oberlin Conservatory, obtained her master's degree under Yuko Hayashi at New England Conservatory. As Rakich explains in the program notes, many of the pieces on this compact disc have associations with the time she spent studying under Hayashi. Rakich had learned Bach's *Prelude and Fugue in F Minor*, BWV 534, while studying in Europe under Anton Heiller, and it was the first thing she played for Hayashi on her arrival in Boston. The key of F minor sounds particularly attractive in the Kellner temperament. Christa Rakich separates the prelude from the fugue with a chorale prelude and later does the same by inserting three chorale preludes between the *Prelude and Fugue in E Minor* by Mendelssohn. In doing this she is very much following the precedent of J. S. Bach, who inserted chorale preludes between the *Prelude and Fugue in E-flat*, BWV 552, in the third volume of his *Clavier-Übung*.

Klaas Bolt (1927–1990) is a composer with whom I have only recently become familiar, since I have been watching quite a few online recitals from the Netherlands during the covid lockdown. Besides being a fine composer Bolt excelled at improvisation. He held a workshop on improvising at New England Conservatory during Christa Rakich's time there. She comments that after a week of learning improvisatory techniques from Bolt, for a while she and her fellow students dropped playing written compositions and improvised their voluntaries. The *Variations on*

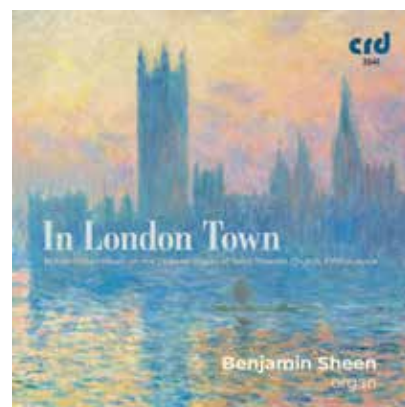
Ontwaak, gij die Slaapt ("Awake, you that sleep") is a charming piece culminating in a well-crafted fugue. Mendelssohn's *Prelude and Fugue in E minor* in W. T. Best's transcription for organ is a remarkable work. The prelude sounds fine on the organ, and as Christa Rakich herself points out, the fugue "suits the organ even better than the piano." In particular, the fugal subject "with its whole notes a seventh apart require(s) the sustaining power of the organ." Rakich was also careful to follow her mentor Yuko Hayashi's advice in tackling the fast, dotted rhythms: "fast attack on the eighth, slow release on the dot, barely open the pallet on the sixteenth" notes. Christa Rakich uses the prelude and fugue as bookends around three chorale preludes by Johanna Senfter (1879–1961) from her *Ten Chorale Preludes*, opus 70. Johanna Senfter was a favorite student of Max Reger, though her textures and harmonies are somewhat richer and warmer than those of her famous teacher. It is unfortunate that the *Ten Chorale Preludes* are the only works of Johanna Senfter that are readily available in North America. She was primarily famous as a writer of fugues, and her finest organ work is her monumental *Fantasie und Fuge über Wie schön leuchtet der Morgenstern*, opus 20. It is much to be regretted that the score of this is so hard to obtain.

Cécile Chaminade wrote her *Concertino in D*, opus 107, for piano and flute. It was later arranged for orchestra and flute. On this compact disc Wendy Rolfe is the flutist, accompanied on the organ by Rakich, who has gone to considerable lengths to keep the organ in the background and showcase the flute. Once again this piece is included in remembrance of Yuko Hayashi's time in Boston, for she staged a memorable performance in the Old South Church, featuring Christa Rakich as accompanist with her erstwhile fellow student at Oberlin, Wendy Rolfe, on the flute.

James Woodman's *Extravagance of Toccata* was commissioned by Christa Rakich's wife Janis Milroy as a birthday present. James Woodman, who is currently monastery organist of the Society of St. John the Evangelist, trained at New England Conservatory, first under Yuko Hayashi and subsequently under Christa Rakich. The first toccata, "Pro organo pleno," features loud pedal notes against a texture of massive chords and more rapid passages on the manuals. The second toccata, "Pro organo aethereo," has, as its name suggests, a mystical quality, as well as having a great deal of warmth. It begins softly, builds up to a *mezzo forte* and drops down again at the end. The third and final toccata is entitled "Pro organo flagrante." I think the word *flagrans* here is used in the sense of brilliant or burning rather than in some of its more usual negative connotations. With its rapid manual part and dominating pedal it is perhaps more like a traditional French Romantic toccata than the other two.

The final piece on this compact disc is by another recent American composer, Carson Cooman, who is composer-in-residence at the Memorial Church, Harvard University, Cambridge, Massachusetts, also composer-in-residence at Saint Paul's Episcopal Cathedral in Boston, and choral and organ editor at Lorenz Publishing. His "Sunset" is the last of *Three Autumn Sketches* inspired by a watercolor entitled *Herbststimmung* painted by Maria Neumann Willsher (1922–1998). Carson Cooman completed *Three Autumn Sketches* in 2017 and dedicated them to fellow composer Hans-Peter Bähr. It combines a sustained rhythmic forward thrust with rich harmonies that showcase some of the unison stops of the organ.

As the combination of a first-rate organ, a first-rate organist, and some unusual and interesting repertoire, this compact disc is well worth purchasing. It is, however, much more than that. Christa Rakich gives us a unique insight into how she came to be such a fine performer and the aspects of her technique that she exercises in playing this repertoire in particular. Additional program notes are available at the Gothic website.



In London Town: British Organ Music on the Dobson Organ of Saint Thomas Church, Fifth Avenue

In London Town: British Organ Music on the Dobson Organ of Saint Thomas Church, Fifth Avenue, Benjamin Sheen, organist. CRD Records Ltd., CRD 3541, mp3 \$10.00, high res. FLAC \$17.50 (including booklet). Available from crdrecords.com and other outlets.

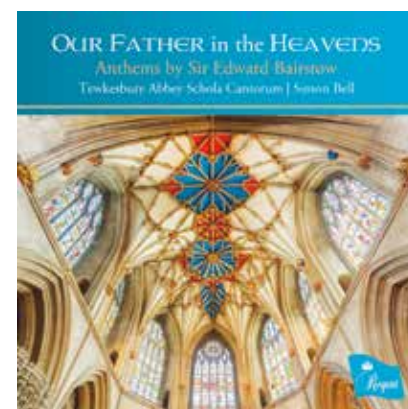
March for "A History of the English-Speaking Peoples," William Walton, transcribed by Tom Winpenny; *A Downland Suite, II. "Elegy, Lento Expressivo,"* John Ireland, transcribed by Alec Rowley; *Cockaigne Overture "In London Town,"* opus 40, Edward Elgar, transcribed by Graham Sheen; *St. Bride, assisted by angels*, Judith Bingham; *Fantasie Choral No. 1 in D-flat Major*, Percy Whitlock; *Alleluys*, Simon Preston; *Hymn: Veni Redemptor Gentium I*, Thomas Tallis; *Six Pieces for Organ: III. "Master Tallis's Testament,"* Herbert Howells; *Organ Sonata in C Minor: "Scherzetto,"* Percy Whitlock; *Lacrimae* (written in memory of John Scott, 2015), Andrew Carter; *Imperial March*, opus 32, Edward Elgar, transcribed by George Martin.

Benjamin Sheen received his degrees from Oxford University and The Juilliard School and was a prize winner in the Fellowship Examination of the Royal College of Organists. He was at the time of the recording of this compact disc sub-organist of Christ Church Cathedral in Oxford and an organ tutor in the University of Oxford, UK. He was recently appointed director of music at Jesus College, Cambridge. The recording is on the Dobson Pipe Organ Builders, Ltd., "Miller-Scott Organ," Opus 93 of 2018, comprising 126

ranks spread over four manuals and pedals, at Saint Thomas Episcopal Church, Fifth Avenue, New York City.

The recording begins with a transcription of William Walton's *March for "A History of the English-Speaking Peoples,"* written for the film version of Winston Churchill's epic six-volume history. The arrangement for organ of Edward Elgar's *Cockaigne Overture, "In London Town,"* opus 40, particularly embodies the idea of London life, and Sheen plays it in a lively and energetic way. It is hard to know quite what the connection with London is in the case of Judith Bingham's *St. Bride, assisted by angels*, inspired by the legend of an ancient Irish saint; it is, nevertheless, a lovely piece and acts as a medium for showing off some of the organ's solo stops. One connection that might have been made is that the ancient Church of Saint Bride's, Fleet Street, London, is dedicated to Saint Bridget of Ireland, but this is not mentioned in the notes. As the notes do, however, mention, "perhaps the most poignant work on this disc is Andrew Carter's *Lacrimae* (written in memory of John Scott, 2015)," commemorating the former organist of Saint Thomas, Fifth Avenue, and Saint Paul's Cathedral, London. The Miller-Scott organ is partly named in memory of him. The piece gives Sheen an opportunity to show off some of the softer stops on the organ. The recording ends fittingly with a boisterous performance of Elgar's *Imperial March*.

If I have one criticism of this compact disc, it concerns not what it includes but what it omits. Admirable though the repertoire on this recording is, there is one piece noteworthy by its absence—Eric Coates's *Knightsbridge March*, arranged for organ by Robert Sharpe and published by Chappell & Co. This piece was for many years the BBC's signature tune for the program *In Town Tonight*. Because of this, the British public, at least of an older generation, would probably associate this composition with London more than just about any other piece.



Our Father in the Heavens: Anthems by Sir Edward Bairstow

Our Father in the Heavens: Anthems by Sir Edward Bairstow. Tewkesbury Abbey Schola Cantorum, Simon Bell, director; The Lay Clerks of Tewkesbury Abbey, Carleton Etherington, organ. Regent Records, REGCD543, £10.64, available from regentrecords.com.

Blessed city, heavenly Salem; Lord, I call upon thee; The Lamentation; Though I speak with the tongues of men; The Blessed Virgin's Cradle Song; Let all mortal flesh keep silence; Our Father in the Heavens; The king of love my shepherd is; If the Lord had not helped me; Save us, O Lord; Jesu, grant me this I pray; Of the Father's love begotten. *denotes first recording

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Tewkesbury, Gloucestershire, largely dating from the twelfth century, is one of the finest examples of Norman architecture in Britain. The abbey used to have its own song school for the choristers, but since 2006 the Schola Cantorum has been based at the Dean Close Preparatory School in Cheltenham, where Simon Bell is director of music. The choristers commute the short distance between Cheltenham and Tewkesbury for the services. On this recording the organist is Carleton Etherington, who is director of music and organist of Tewkesbury Abbey.

Tewkesbury Abbey is blessed with no fewer than three historic organs. The principal instrument is the so-called Milton Organ, believed to have been played by the poet John Milton, and originally built at Magdalen College, Oxford, in 1637. Following a disastrous rebuilding under Huskisson Stubington, who was organist of Tewkesbury Abbey in the 1940s, Kenneth Jones & Associates of County Wicklow, Ireland, did an excellent job of rebuilding the organ in 1997. It is now basically a three-manual and pedal mechanical-action instrument. This is enhanced with some electric action add-ons, including the Solo and Apse divisions, and some pedal stops. The other two organs are the Grove Organ, a three manual and pedal organ dating from 1887, and a small, early nineteenth-century portable chamber organ. The Milton Organ is the only instrument used on this recording.

Edward Cuthbert Bairstow (1874–1946) came from Huddersfield in West Yorkshire and studied organ under John Farmer at Balliol College, Oxford, and later in London under Frederick Bridge and Walter Alcock. He obtained bachelor's and doctoral degrees from the University of Durham, where he was later professor of music. His first position was as organist of All Saints, Norfolk Square, London, after which he moved to All Saints Church, Wigan, in 1899, and to Leeds Minster in 1906. He became organist of York Minster in 1913, remaining there until his death in 1946. He was knighted by King George V in 1932. Francis Jackson, Bairstow's long-time student and assistant, succeeded him in at York Minster in 1946 and remained organist there for thirty-six years. After a long and fruitful retirement Francis Jackson died in January 2022 at the age of 104.

This compact disc commences with the hymn-anthem *Blessed city, heavenly Salem*, probably the most popular of Bairstow's anthems. Following this and *Lord, I call upon thee* we come to what I think is perhaps the most interesting piece on the compact disc. Eric Milner-White as dean of King's College, Cambridge, was responsible for introducing the annual Christmas Service of Nine Lessons and Carols. In the 1930s he was dean of York Minster, where he desired to have an alternative to the Benedicite for use during Lent. He chose as a text part of the Old Testament book, the Lamentations of Jeremiah the Prophet. Bairstow's setting uses several Anglican chants he wrote specially for the piece and which display a wide range of different feelings. This is followed by a setting of First Corinthians, Chapter 13, *Though I speak with the tongues of men and angels*. The leaflet describes this as being in three voice parts, but I have been unable to trace any edition that is not scored for SATB. The Reverend Edgar Rogers (b. 1873) was curate of All Saints, Wigan, at the time Bairstow was organist there. Rogers wrote the text of *The Blessed Virgin's Cradle Song*, and

the score with music by Bairstow was published by Novello & Co. in 1900. It is scored for treble voices, treble solo, and organ.

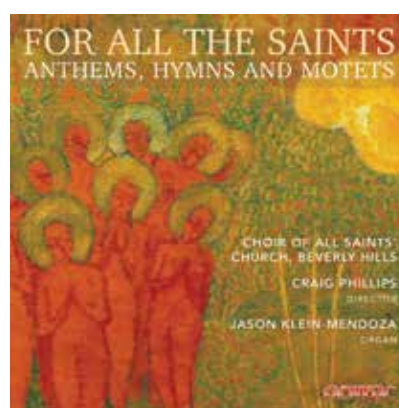
Another well-known anthem by Bairstow is *Let all mortal flesh keep silence*. This makes use not of the metrical version by Gerard Moultrie, as set by Ralph Vaughan Williams, but of the prose translation from the Byzantine Liturgy of Saint James. Bairstow wrote this anthem at the time he was organist of Leeds Minster, but it was not published until 1926, by which time he had been at York Minster for several years. As the leaflet mentions, it "shows a youthful exuberance" that contrasts with the more serious style of Bairstow's later work. The Sons of the Clergy is a charitable organization founded in 1655 for the support of widows and orphans of the clergy. The Festival of the Sons of the Clergy is held annually as a fundraiser in Saint Paul's Cathedral, London, and each year a distinguished musician is selected to write an anthem for the occasion. Bairstow's turn came in 1917, and he set as his text verses from the Psalms 90, 144, and 102. The anthem makes dramatic use of the meaning of the text, introducing programmatic ideas and vivid contrasts.

The compact disc takes its title, *Our Father in the Heavens*, from a metrical version of the Lord's Prayer by an otherwise unknown poet, J. Leask. The poet shows considerable understanding of the original Greek in the translation, "O Father for tomorrow's loaf/give us the means today." The anthem combines rich harmonies with a somewhat modal character. This is the first known recording of this anthem, which probably deserves to be better known. Bairstow's hymn-anthem, *The king of love my shepherd is*, makes use of the familiar Irish melody ST. COLUMBA. According to the leaflet Bairstow composed the anthem without having a copy of the text and was amused that none of the York Minster clergy noticed that he had the verses in the wrong order! Bairstow wrote the following anthem, *If the Lord had not helped me*, as a kind of musical prayer for the vicar of Leeds Minster, Samuel Bickersteth, who in 1910 was suffering from a severe illness that threatened his life. The anthem is full of feeling, and when Bickersteth recovered, returned to the church, and heard the choir sing it, he was completely overcome with emotion.

Save us, O Lord is the medieval antiphon sung before and after the Nunc Dimittis at the office of Compline. Another early example of Bairstow's musical art, it is remarkable for the relatively complex organ part including a fugal section during the words, "That awake we may watch with Christ." The recording continues with another hymn-anthem, this time on the thirtieth of the "songs" that Orlando Gibbons wrote to accompany George Wither's *Hymnes and Songs of the Church* (1623). The tune was first adopted for the text, "Jesu, grant me this I pray," in the *Yattendon Hymnal* of 1899, followed by the *English Hymnal* in 1906. Bairstow wrote this hymn-anthem as part of a collection of five "hymn-tunes with stunts"—i.e., descants, faux-bourbons, etc.—at the request of Sidney Nicholson in 1925. The somber last verse, sung by the basses alone, is particularly effective. The final hymn-anthem on this compact disc, *Of the Father's love begotten*, also recorded here for the first time, uses the text "Corde natus ex parentis" from the late fourth- to early fifth-century poet Aurelius Prudentius, set to the medieval plainsong melody, DIVINUM MYSTERIUM, which first appears in *Piae*

cantiones published in Finland in 1582. I particularly like the siciliano rhythm of the organ accompaniment in the second verse with soaring treble voices above, dramatically departing from the expected melody and including some surprising accidentals. The anthem builds up to a magnificent climax at the end.

There are, of course, other Bairstow anthems for which there was insufficient room on this compact disc. One rather fine anthem is *Sing ye to the Lord* (1911), while another omission, *I sat down under his shadow* (1924), is a particular favorite of mine. Nonetheless, I have to say I am most impressed. For a semi-professional choir the Lay Clerks and Schola Cantorum of Tewkesbury achieve results as good as or better than a good English cathedral or Oxbridge college choir. This experience is enhanced by the wonderful acoustics of Tewkesbury Abbey. I was only familiar with a handful of Bairstow's anthems before, and it is good to hear so many more.



For All the Saints: Anthems, Hymns, and Motets

For All the Saints: Anthems, Hymns, and Motets. Choir of All Saints' Church, Beverly Hills, California; Craig Phillips, director; Jason Klein-Mendoza, organ. Gothic Records, G-49325, \$18.98. Available from gothic-catalog.com.

Justorum animae, William Byrd; *He that is down*, Philip Moore; *Peace is my last gift*, Craig Phillips; *Song for Athene*, John Tavener; *Give us the wings of faith*, Ernest Bullock; *The Beatitudes*, Arvo Pärt; *Breathe on Me, Breath of God*, Phillips; *Amazing Grace*, anonymous, arranged by Anthony Furnivall; *Psalms 103*, Phillips; *We Remember Them*, Tarik O'Regan; *The Secret of Christ*, Richard Shephard; *Agnus Dei*, Phillips; *The Spirit of the Lord*, Edward Elgar; *For All the Saints*, Ralph Vaughan Williams.

The Episcopal Church of All Saints', Beverly Hills, California, is one of the most famous churches in the country and hardly needs an introduction. Craig Phillips has continued the fine musical tradition of the church established by his predecessor Thomas Foster under successive rectors including the Reverend Carol Anderson (whose ordination I attended in 1977) and extending down to the present rector, the Reverend Janet Broderick. There is a semi-professional

choir consisting of twelve staff singers and twenty-five auditioned volunteers. The church has a fine three-manual, forty-seven-rank Casavant organ rebuilt by Manuel Rosales in 2018.

Craig Phillips (b. 1961) began his study of music at the Blair School of Music in Nashville, Tennessee, and then did further study at Oklahoma Baptist University where he obtained a Bachelor of Music degree. Following graduate work at the Eastman School of Music under Russell Saunders he earned his Doctor of Musical Arts degree. Before becoming director of music at All Saints, he was previously associate director of music there under Thomas Foster. He was the American Guild of Organists' Composer of the Year in 2012 and was awarded an honorary doctorate by Virginia Theological Seminary in 2016. The organist on this recording, Jason Klein-Mendoza, holds a Master of Music degree from the University of Southern California and is organist of Saint James Episcopal Church, South Pasadena, California.

Craig Phillips composed four of the pieces on this disc—*Peace is my last gift*, *Breathe on Me, Breath of God*, *Psalms 103*, and *Agnus Dei*—and these are their premiere recordings on this compact disc. *Psalms 103* is an Anglican chant containing rich harmonies, while the other three pieces are through-composed. Among the anthems, Byrd's *Justorum animae*, Ernest Bullock's *Give us the wings of faith*, and Elgar's *The Spirit of the Lord* are all pillars of the established choral repertoire. John Tavener's *Song for Athene* came into prominence as part of the memorial service for Lady Diana, ex-wife of Charles, then Prince of Wales, in Westminster Abbey. Phillips also includes several recent compositions by contemporary composers. *He that is down* by Philip Moore, emeritus organist of York Minster, is a setting of a poem from John Bunyan's *Pilgrim's Progress*. The Estonian Arvo Pärt's *The Beatitudes* is another fine piece of contemporary choral writing that is justifiably becoming widely known. There is also the American organist Tony Furnivall's arrangement of the John Newton's hymn *Amazing Grace*.

Tarik O'Regan is a British-born composer who has worked extensively on both sides of the Atlantic whose music is an eclectic mixture of renaissance, classical, jazz, and popular genres. His contribution here is a setting of Rabbi Gittelsohn's Veterans Day text, "In the rising of the sun and it's going down, we remember them." Finally, there is a composition by the English composer Richard Shephard, *The Secret of Christ*, an anthem based on texts from Isaiah and Revelation. Shephard's recent untimely death in 2021 from motor neurone disease has robbed the world of an excellent choral composer.

This compact disc contains a very wide-ranging and interesting collection of hymns and anthems from established and contemporary composers. The

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Reviews

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performance of the choir, soloists, and instrumentalists under Craig Phillips's direction is first rate. I thoroughly recommend this compact disc.

John L. Speller, who has degrees from Bristol and Oxford universities in England, is a retired organbuilder residing in Port Huron, Michigan.

Choral Music Reviews

The following pieces were selected for review as, for the most part, they are for use around the liturgical year, and feature organ accompaniment, often with assembly and a C instrument. They are useful, adaptable, well constructed, and not difficult for choir members to learn.

***My Times Are in Your Hand*, by K. Lee Scott. SATB, organ or piano, Augsburg Fortress, 2021, 978-1-5064-7985-9, \$1.95. Duration: 4:45.**

The piece begins in C-sharp minor, with a moderate tempo and men and women's voices in unison, with the text based on Psalm 31 proclaiming trust in God's care. It moves quickly to lovely four-part writing with soaring melodies and parallel major/minor chords as the text relates the passage of time. As the words then ask for guidance to heaven, the piece settles in E major; it then flows to E minor with a quicker tempo for the text "save me in your mercy." There follows a well-designed modulatory section for the text, "In times of trouble you will hide them in the secret places of your presence." The piece ends as it started, relating courage, hope, love, and the passing of time. The closing text, "Guide my soul to my eternal home," ends on a Picardy E-major chord. This selection is appropriate for Lent or throughout the church year.

***Set Me as a Seal*, by Carl F. Schalk. Unison choir, soloist, organ, and flute, Concordia Publishing House, 2021, 984366, \$2.40. Duration: 3:15.**

This would sound lovely sung by a children's choir, with its text appropriate for the celebration of weddings or anniversaries. The flute part is very much in dialogue with the solo voice. The writing of the flute part also adds a sense of hopefulness with repeated ascending intervals of a fifth. This may well be the last piece this composer published before his passing. Well done, good and faithful servant!

***Since You Are Risen from the Dead*, by David von Kampen. SATB a cappella, Concordia Publishing House, 2021, 984375, \$2.00. Duration: 1:45.**

With a text by Jaroslav J. Vajda, this selection is perfect for use as a choral call to worship, as a response to a reading, or Easter communion meditation. It begins and ends in C major with mixed meters. The choral writing well supports the power of the text. Choral parts beautifully open up from a unison to a "wedge" shape with dynamic contrasts and accented syllables. The anthem is only thirty-five measures on two pages, and the second half of the piece is a liting dance on the text, "For where You are I shall arrive to stand with You alive, all the way rejoicing." This could also work accompanying the piece on organ if your singers need some support. Harmonic shifts are delightful. Your singers would enjoy learning this piece for the Easter season!

***That Easter Day with Joy Was Bright*, by Benjamin M. Culli. SATB, organ,**

opt. trumpet, Concordia Publishing House, 2021, 984362, \$2.90. Duration: 6:00.

This would be a beautiful anthem for Easter Sunday or during Eastertide. Choral range is from F3 to G6. The organ accompaniment is of moderate difficulty. Harmonies are lush and illustrate well the text translated from fifth-century Latin by John Mason Neale. This work is in the style of an English anthem, so the organ part is in dialogue with the choral voices. Be aware of divisi in the bass part. It would be a fun anthem for a choir of moderate ability. Just lovely!

***Through the Downward Drift of Time*, by Benjamin M. Culli. SATB, organ, Concordia Publishing House, 2021, 984363, \$2.40. Duration: 5:15.**

Written for use in the Christmas season—although you would not know that by the title—this piece features the hymntune PONDER NOW, memorable and easily sung with the assembly. The text is by Michael Henrichs. Verse one features women's voices in unison in the key of D-flat major. Verse two is scored for SATB with the melody moving between alto and soprano. Verse three is for unison men singing quietly with a simple organ accompaniment. The final verse is melody with descant, still a relatively quiet dynamic. The melody has a lovely, memorable lilt, a soaring high point, and just the right number of accidentals to keep it from being too simplistic. The highest descant note is a brief F6. Any choir would enjoy singing this piece. It ends with the text, "As with Mary, ponder how God exalts the lowly now. Christmas tells this mystery: Jesus Christ has set me free."

***Now, Even Now, Declare a Fast*, by Kevin Hildebrand. Two-part mixed or equal voices, optional SATB, organ, optional C or B-flat instrument, Concordia Publishing House, 2021, 984374, \$2.90. Duration: 5:00.**

The piece was written for the imposition of ashes, and it could also work elsewhere in the Lenten season. The keyboard part can cover the C or B-flat instrument if neither is available. This could also be sung as a hymn with full assembly. The text is by Stephen P. Starke, and the music features the Welsh hymntune LLEF by Griffith Hugh Jones.

Verse one is set in unison; verse two is in two-part voices in dialogue. Verse three can be sung SATB a cappella or by whatever voices you have with keyboard filling in the missing voices. Verse four returns to two-part. Verse five is melody with a descant. The piece has a reflective tempo and would be easy to assemble in a short time. It is well constructed, and a beautiful piece for Lent.

***You Said, Pray Thus*, by Matthew Corl. SATB, organ, Concordia Publishing House, 2021, 984367, \$2.40. Duration: 3:00.**

The text by Jaroslav J. Vajda is a continuation of The Lord's Prayer. The music mirrors the text and moves from minor mode to major. The piece has an affirming ending with the text, "And now I know Your kingdom comes, Your will is done, when I become Your answer." This is a great piece for the Lenten season or anytime throughout the church year. It begins in unison, then moves to four parts, briefly three parts, and then for the final section is in unison, two parts, and ends in four parts.

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A word

Over the last year or so I have attended more cultural and artistic events than I have in several years. I have had periods of doing more of this sort of thing than I had on average before the pandemic: catching up on theater, dance, music, art galleries, one figure skating exhibition, poetry readings, lectures, movies, etc. This has been extraordinarily satisfying, life-affirming, and a good antidote to a certain claustrophobia that had rather naturally set in before. I have noticed that as it seemed to become safe to go out and experience public life in these ways, I pursued doing so almost frantically. I get maybe 100 emails per day informing me about some sort of concert or play, and for quite a while I reacted to each such email by thinking “Yes, I *have* to do this!!” Recently I have noticed that this exaggerated fervor has simmered down to something more normal.

Upon attending theater, concerts, and such, I noticed that I was beginning to think about performance—not so much the phenomenon as the word itself. It felt like I was saying to myself things such as: “How nice to be attending a performance again,” “I haven’t been to a performance in a long time,” “I had never gone this long without experiencing a performance.” The word began to sound weird to me, the way a word does once in a while if you hear it enough. Yet, it also sounded interesting. I began to seek out instances of the words “performance,” “performer,” and “perform.” And though it was not the point initially, I became interested in the connections between that word and our relationship to it as musicians. In particular, I wonder what holding that word up to the light a bit might say about the perennial problem that we all face: that performance is hard, nerve wracking, and productive of anxiety. Certainly most of what is so difficult about performing music is intrinsic to the activity, not something that is created by the word itself. However, the word may shape expectations of feeling to some extent.

By chance these musings about the word “performance” tie in with something that I had planned to write about anyways, and that will form the subject of the next column.

Performance

So what about that word “performance?” Below is a potpourri of some of the ideas, observations, and questions that have been going through my head.

Performance is used in the arts (or the “performing arts”) to refer to a situation in which someone provides a public exhibition of their art. What are the performing arts? Is it interesting to suggest that they are arts that involve movement through time? That is, movement through time when they are being taken in by a patron, customer, or audience member. Everything exists in time, so a painting or sculpture exists in time. When someone looks at it and focuses on or appreciates it, that takes time. But the art is not using time.

There are some moving sculptures. If that is not “performance,” why not? Presumably because the sculpture has no consciousness or volition, and the person who made the sculpture is not the one doing the moving. So if something is a “performance,” someone has to be doing the performance in real time, though not necessarily at the same time that the audience is experiencing it. Acting in a movie or television show is just as much “performance” as acting in the theater.

We certainly would say that an orchestra gives “a performance.” But would we say that of an individual orchestra member? “I love (or hated) his performance of the oboe solo in such-and-such a symphony.” “She gave a great (or terrible) performance of the opening horn solo in Schubert’s Ninth.” Probably not. We would say, “I liked (hated) the way she or he played that passage.”

What about conductors? We might say, “That conductor gave a great performance of that symphony last night.”

What about in church? Would we say that someone gave a performance of a certain piece as prelude or offertory? Maybe, though I think that in reality we would be more likely to use a phraseology involving “playing” rather than “performing.” “That prelude that you played today was a favorite of mine.” How about with hymns? I would be astonished if anyone said, “I loved her performance of Hymn #284,” rather than “I loved how she played. . . .” If I am right about that, what does that tell us? When you accompany a hymn in church you are, first of

all (like a member of an orchestra), not creating the whole of the musical, artistic entity. You are also doing something that is only partially directed at the listeners/audience, or in this case the congregation, whom we have stipulated as part of the “performance” situation—that is, only partly directed at them as listeners. You are helping them to sing, and in turn their singing is probably not what we would call a “performance;” the singing is essentially for the benefit of the people engaged in doing it.

So performance is presumably directed outward. Usually? Always?

Occasionally at one of these performances I have been so avidly attending, I find myself chatting afterwards with an actor or dancer. This is usually in a small group in the lobby or out on the street in front of the venue. Occasionally, I will say, “I am also a performer,” or something to that effect. What I find fascinating is that I always feel that in saying this I am being a bit presumptuous or even a bit of a fraud. Yet, I am a performer. So what’s up? I think that part of it is that we tend to put “performers” on pedestals; we do not think of them as being “regular” people, and I happen to know first-hand that I am a “regular” person! So at some visceral level I feel as though I am misrepresenting myself or perhaps impolitely trying to cut down the *real* performer to whom I am talking. There is also more neutrally just the feeling that using the concept of “performer” to equate two very different things is somewhat inaccurate and reductionistic.

The difference between the two things may come down to an actor plays a part pretending to be someone else, whereas performance of music does not. Is that really true? Is it a hard and fast difference? This is the thread that I will pick up next month.

The word performance is also used with respect to athletics. “That was a great pitching performance.” “He underperformed his career average.” In athletics the word almost always means what you achieve in relation to defined standards. If I say that a golfer’s performance in the final round of a tournament was amazing, I do not mean anything other than that they shot a great score and perhaps executed some shots along the way that were really difficult. That may



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not be a comprehensive way of putting it, but it is all about the concrete, measurable carrying out of defined tasks. I might very well appreciate the elegance of a golfer’s swing or something about their demeanor—maybe a particular look of concentration, but in this context that is not part of their “performance” on the golf course.

This is one of the reasons that we think that we can compare how “great” different athletes are. It is not just that statistical descriptions exist of what each athlete did in their sport. (Sometimes that information is lacking, which makes the evaluation impossible as a practical matter, but does not change the concept.) It is that “performance” is defined as being those objective results.

Picture this: you have been sitting around the living room visiting with some friends. All of a sudden one person stands up, starts to express displeasure with everyone else in the room, increasingly loudly and insistently, and walks out shouting, “I’m finished with the lot of you!” Let us say that this was unprovoked. Someone in the room might then look at the others and say, “Well, that was quite a performance!” If the person who left the room had instead just visited peacefully and eventually said a pleasant “Good night,” no one would have characterized that as a “performance.”

When someone acts as the officiant at a wedding, their words, gestures, and signature make the marriage official. We might say that they have “performed” a wedding ceremony. However, we would

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probably not refer to that phenomenon as “a performance.” When shaking the hand of a member of the clergy or judge or ship’s captain, we might say, “I loved the way you spoke at the wedding” or “I loved the way you conducted the wedding.” *Maybe*, “I loved the way you performed the ceremony just now.” But certainly not “I loved your performance earlier this afternoon.” What does this tell us, and what does this mean?

Performance vs. performance art

What about “performance art?” It resists definition, as the opening paragraph of the Wikipedia article on the subject illustrates. That interesting article opens with statements such as, “Performance art is an artwork or art exhibition created through actions executed by the artist or other participants,” and “Its goal is to generate a reaction,” which do not really distinguish it from other art. That leads back to the question: why use the word “performance” as the defining title of an art form or art movement that is not any more about “performance” than any theater piece or piano recital? It seems an abstraction of the concept of performance, perhaps an assertion that the act of performance as such has a life and a meaning independent of the forms through which it has traditionally been channeled. Can that concept of performance as an independent entity then be turned back on our awareness of what performance is in any form?

There is a whole other set of uses to which the word “performance” is put. One that is found disproportionately in ads and commercials is a use like “performance motor oil,” “get the best performance from your stove,” or “high performance grass seed.” This is another abstraction or maybe just a more fundamental use of the word. It means something like, “How you do something (anything).” It is interesting that in this context the word “performance” implies “really good performance.” I suspect that this is fairly new, as is a similar way of using the word “quality.” This usage is related to the “performance” of a stock or mutual fund. Two characteristics of this sort of usage are that it has an unambiguous good-to-bad axis—no one would disagree about what’s good and what’s bad—and that it refers to inanimate entities. The things doing the performing have no consciousness or awareness.

The second of these is clearly a departure from the way “performance” is used in the arts. The first is more intriguing. I wonder whether this is connected with our heightened feelings of expectation and nervousness when what we are doing at a given moment is a “performance” rather than just playing through a piece or reciting a poem out loud because we like the sound of it. There are many reasons to find performance difficult, reasons that are grounded in the content of what we are doing. But I wonder about the linguistic: “performance” is supposed to be good, can always be better, can be measured, and can be used to create rankings.

As an anecdote about my own recent experience, I have done very little performing since the pandemic began—just two short harpsichord recitals, a year or so ago. I feel confident that I will progressively get back to performing, but it still all feels rather abstract. On the other hand, I have been doing a lot of playing at home and in my studio, playing through things, sort of practicing, but usually not in a goal-directed way. My own ears are telling me that, for my own taste and in relation to what I want to try to make happen when I play, I am playing

categorically more effectively than I ever have before. I suspect that what I am hearing in my playing is related to the sense of being free from the demands of performance. And if true, this is in large part due to the substantive anxieties and pressures of performance. But I suspect that the language plays a part. If we are contemplating a “performance,” we are at risk for thinking that we have to behave like “performance motor oil”; if we are just playing, we can just play.

An upcoming workshop

I will be offering a one-day workshop on J. S. Bach’s *The Art of the Fugue* on Saturday, April 1. The event, presented by Princeton Early Keyboard Center, will run from 10:00 a.m. to 4:00 p.m. in the chapel at Princeton Theological Seminary, 64 Mercer Street in Princeton, New Jersey. The workshop is free, and no advance registration is required. However, if you let me know in advance that you are coming, I will be able to keep you informed of any changes of plan, and I will also invite you to tell me about any specifics of what you would like to get

out of the day. It has always been important for me to keep the exact content of workshops flexible so that we can end the experience having addressed the needs of each person who has attended. This event is open to anyone: keyboard players, other musicians, other artists, any person with any interest in *The Art of the Fugue*, from any background. I hope to be able to offer a valuable experience to people who already know the work very well as well as to those who know nothing about it but are interested.

I will have at least one harpsichord at the event, and we will also be able to use the Paul Fritts organ in the chapel. I will not be giving a performance of *The Art of the Fugue*, but I will be playing substantial amounts of the piece. There should be opportunities for workshop attendees who wish to play a bit on various instruments.

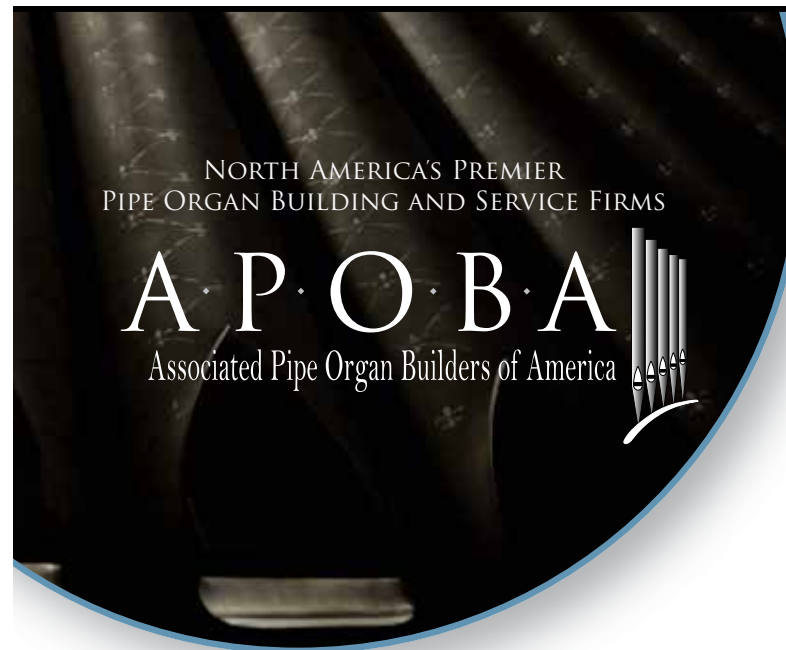
There is information about the workshop on the PEKC website (pekc.org) and on my own website (gavinblack-baroque.com), and both of these will be kept up to date with any changes. There will likely still be some sort of Covid



protocols in effect for visitors to the seminary at that time. This information will be found at both websites.

Please feel free to come, and also to let anyone know who you think might be interested. I hope to see you there! ■

Gavin Black is director of the Princeton Early Keyboard Center, Princeton, New Jersey. He can be reached at gavinblack@mail.com. He recently entered his sixteenth year of writing this column.



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Why sell an organ?

Boston has long been a center for pipe organ building starting before 1810 with William Goodrich and Thomas Appleton and continuing with E. & G. G. Hook (later E. & G. G. Hook & Hastings, and later still Hook & Hastings), George Stevens, George Hutchings, Ernest Skinner, Aeolian-Skinner, Andover, Fisk, Noack, and many others. I have calculated that in over two hundred years, Boston organ-builders collectively produced around 9,000 instruments. Compare that to the single firm of M. P. Möller, Inc., which built roughly 13,500 organs in around 120 years. Many of those were simple stock models like the ubiquitous Artiste, which in some years were pushed out the door at the rate of more than one a day.

Starting in the early 1960s, several new companies were formed to help usher in the “tracker revival,” most notably Fisk and Noack. Among those lesser known today was Robert Roche, whose workshop was in Taunton, Massachusetts. Bob was of Portuguese heritage, well informed, and a very fast talker—it was hard to get a word in edgewise. Along with his activities building, rebuilding, and restoring organs, he ran a small-scale organ supply company, providing parts, tools, and supplies for pipe organ builders. In the late 1980s when I was starting the Bishop Organ Company, I drove to Taunton to pick up a load of something or other, and during the expected yak-fest, Bob gave me his best advice for a nascent independent organbuilder, “Never build an organ for a wealthy church. You’ll create your magnum opus, and they’ll swap it out in twenty years.” I remember thinking if I ever had a chance to build an instrument for a wealthy church, I would go ahead and take my chances, and as far as I know, Bob never had that opportunity.

Church of the Redeemer (Episcopal) in Chestnut Hill, Massachusetts, my mother’s home parish, is nestled in an affluent neighborhood a couple miles west of Boston. The original organ by Kimball, Smallman, & Frazee was installed in 1915 when the building was completed. Möller Opus 9475 was installed there in 1961, followed by Noack Opus 111 in 1989. Schoenstein Opus 172 replaced the Noack in 2018, the third organ I have known personally in the same church, and the third organ there in less than thirty years. My first organ teacher, Alastair Cassels-Brown, was organist at Redeemer in the 1980s, and I maintained the Möller for him. My college pal Gregg Romatowski was organist there when the Noack was acquired. Sadly, Gregg died of AIDS shortly thereafter.

My dear friend Michael Murray, who shared organist duties at my wedding to



Nativity Catholic Church, Timonium, Maryland, next to the Schlicker organ. The little bits in the foreground are the loot from under the pedalboard. (photo credit: John Bishop)

Wendy with his husband Stuart Forster, had a productive tenure at Redeemer during which the Schoenstein organ was commissioned, twelve years after Schoenstein Opus 149 was installed at Christ Church, Cambridge, Massachusetts, where Stuart was organist. The Organ Clearing House removed the Noack and returned it to the Noack shop in Georgetown, Massachusetts, where it was renovated and enhanced for Saint Paul’s Chapel on lower Broadway in New York City, part of the fabled congregation of Trinity Church, Wall Street. We installed the organ at Saint Paul’s, and later helped install the Schoenstein at Redeemer.

Our wedding was at Saint Andrew’s Episcopal Church in Newcastle, Maine, home of Hutchings Opus 182 (1888) and the first church building designed by the brilliant ecclesiastical architect Henry Vaughan. Vaughan wanted the ceiling painted with frescoes, but funds were not available, so he did it himself, lying on his back on scaffolding. (Henry Vaughan also designed Church of the Redeemer in Chestnut Hill.) Stephen White, a former student of my father who taught homiletics at the Episcopal Divinity School in Cambridge, Massachusetts, was rector of Saint Andrew’s at the time of our wedding. He and dad celebrated the wedding together. Stephen was the former rector at Church of the Redeemer in Chestnut Hill.

Did you get all of that? It is hard to imagine that I could have so many connections with one church except to add that I accompanied a local choral society in a performance of Gabriel Fauré’s *Requiem in D Minor* on the Noack organ at Redeemer a few days after September 11, 2001.

Of course, there have been hundreds of other churches in my life. Even as adults, my kids still joke that when driving, I navigate by steeples.



Schlicker/Rosales organ, Saint Andrew’s Episcopal Church, Kapa’a, Hawaii (photo credit: Shane Morris Wise)

What were they thinking?

From my seat in the Organ Clearing House, the concept of changing organs is always on my mind. Several times a week, I hear from a church wishing to buy or sell an instrument, and I am usually corresponding about ten organs at any given time. It has been especially intense in the last few weeks as we placed an instrument built by Mander Organ Builders in 1991 for Christ Episcopal Church, Pittsford, New York, on the market. It has two manuals and twenty-five stops and an especially beautiful case with brilliant proportions, rich carvings, and polished tin façade pipes with gilded mouths. The organ glows in the dark.

When I published the organ’s availability on our website and posted a link on Facebook, several serious potential purchasers responded quickly, as did the all-knowing community of organ watchers who lurk there. “What church would sell an organ like that?” “A praise band must be next.”

The Mander organ replaced a Wicks built in 1947 that had been “improved” several times by technicians whose intent exceeded their abilities. The new organ, standing prominently on the church’s long axis, brought brilliance and clarity of tone to the room for the first time. The Mander was fifteen years old when the rector encouraged the enhancement of the music program. The music director’s position was expanded to full-time with a mandate to expand the choir program, bringing a new level of excellence and depth to the music of worship. The growing choir, which had been seated in the rear of the church with the Mander, returned to seats in the chancel. Organist David Baskeyfield brought in

a Hauptwerk instrument to accompany the choir and lead music from the chancel, and an organ committee is working on plans for the acquisition of a new pipe organ to be placed around and behind the chancel, especially designed for sophisticated choral accompaniment.

All this reflects the church’s thoughtful and constructive commitment to excellence in music, not irresponsibility for the Mander organ. As I write this, I am corresponding with several potential purchasers where the organ would be placed in superior acoustics and appreciated for its many strengths. It is a thrill to watch a church’s music program grow quickly enough to outgrow a brilliant thirty-year-old organ. I commend the church for bringing two fine organs into existence, and I am grateful for the lively chat online about this superb instrument.

Better get it out of there. . . .

In 2002, I was asked to sell an organ built by Hellmuth Wolff in 1976 with two manuals and seventeen stops. Hellmuth was upset that the church was rejecting his organ and asked me to convince them to keep it, but the church’s new organist was eager to have a large four-manual digital instrument and had no interest in retaining the Wolff organ. When I learned that the organist’s domestic partner was the senior warden of the church, I was pretty sure we were not going to stop it, and when that organist suggested that some of the pipes from the Wolff might be retained to enhance the digital instrument, I told Hellmuth that we had better get that organ out of there before something bad happened to it.

The organ was purchased by Saint Paul’s Lutheran Church in Durham,

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1991 Mander organ, Christ Episcopal Church, Pittsford, New York (photo credit: David Baskeyfield)



1976 Hellmuth Wolff Opus 17, Saint Paul's Lutheran Church, Durham, North Carolina, relocated by the Organ Clearing House (photo credit: John Bishop)

North Carolina, which already owned a one-manual organ by John Brombaugh. In 2003 we moved the Brombaugh to the front of the church and installed the Wolff organ in the balcony. The church brought Hellmuth to Durham for the dedication of the organ, a happy moment for him after so much frustration and disappointment.

Hellmuth Wolff was born in 1937 in Switzerland, apprenticed with Metzler, and then worked for Rieger and Fisk. He moved to Canada in 1963 to work as a designer in the new mechanical-action department at Casavant alongside Karl Wilhelm. In 1964, he and Karl installed a forty-six-rank Casavant, Opus 2791, at Saint Andrew's Episcopal Church in Wellesley, Massachusetts. The Organ Clearing House subsequently sold that organ to Saint Theresa Catholic Church

in South Hadley, Massachusetts. It was relocated by Messrs. Czeluzniak et Dugal in 2005. Juget-Sinclair Opus 4 with two manuals and forty-five ranks was installed at Saint Andrew's in 2006. Organ Clearing House president Amory Atkins and his wife Virginia Childs were married at Saint Andrew's in 1991. Hellmuth and Karl both established successful independent firms in Québec. Hellmuth passed away in 2013.

Miles and piles . . .

Nativity Catholic Church in Timonium, Maryland, was home to a twelve-rank Schlicker organ built in 1986. We sold the organ to All Saints' Episcopal Church in Kapa'a, Hawaii, in 2015. The reason the organ was offered for sale was obvious the instant I entered the building, as predicted by one of the errant Mander commentators. There was an elaborate rock-and-roll setup adjacent to the organ console, with miles and piles of wire coiled and snaking about, woven between microphone stands, mixers, drums, and stools. We found handfuls of guitar picks and used nine-volt batteries instead of the usual pencils under the pedalboard. We sent the organ to Rosales Organ Builders in Los Angeles. They renovated and expanded the organ and installed it at All Saints' in 2020. Adam Pajan played the dedicatory recitals. Shane Morris Wise is the organist at All Saints'.

If the shoe fits . . .

Saint Mark's Episcopal Church in Glendale, California, was home to a forty-four-rank Schlicker organ with three manuals built in 1963. In 2008, the organ was ready for renovation, and the people of Saint Mark's chose to offer it for sale so they could acquire a more "Anglican" instrument. First Lutheran Church of Montclair, New Jersey, purchased the organ in 2010. It was renovated and relocated by the Organ Clearing House, and installation was completed in 2015. Pastor Will Moser of First Lutheran Church, now retired, is also an organist. He had grown up in the thrall of Schlicker organs, considering them to be the quintessential Lutheran instrument.

Saint Mark's Church in Glendale acquired Skinner Organ Company Opus 774, built in 1930 with three manuals and thirty ranks. It was restored and installed by Foley-Baker, Inc., in 2009. With two expressive divisions, three pairs of celestes, and three colorful orchestral reeds, that organ is ideally suited for the Anglican liturgy and the accompaniment of Anglican choral music and chants. Two radically different organs were exchanged to provide their congregations with instruments

especially well suited for their individual musical traditions.

§

I have written about organs being sold because styles and opinions change, or because an active church outgrows an instrument, but of course the most common reason for the sale of pipe organs is the closing or merging of churches. When a congregation dwindles and its resources are stretched too thin for feasible operation and starts planning for the sale of their building, they should also begin planning for the future of their organ. Conversely, real estate developers often contact me about selling an organ in a building they have purchased when there is a month or less before they start demolition.

When selling a pipe organ, a year is like a lightning strike. When a church is considering acquiring an organ, there is typically a long committee process. A group travels to audition an available organ and organbuilders inspect it and provide proposals for renovation and relocation, which are presented to the congregation. Organ committees, music committees, finance committees, and parish councils or vestries discuss the proposals. Sometimes fundraising does not start until that entire process is complete. The organ that was offered for sale a month before demolition has long been reduced to rubble.

A church that is considering closing should start working on the sale of an organ as soon as feasible. It may be a bitter pill to swallow, but it is better than watching an organ go down. When there is time to work with, an organ can command a higher price—its cash value plummets as time runs out. This also applies to the church that has commissioned a new instrument and faces a deadline for the removal of an organ. The worst case in that situation is for a church to have to pay to scrap an organ that has run out time. If your church has decided to replace its organ, get the old one on the market right away, even before the new contract is signed.

Another option to remember when selling a church building is the possibility of retaining ownership of an organ in a sales agreement. If the building sells before the organ, the buyer might agree to allow for the removal of the organ six months, a year, or more after the building changes hands. We once removed a large organ from a church building that had been sold over a year earlier. The original congregation still owned the organ, and the new one was contractually obligated to allow for its removal, but they were not pleased with the impending disruption, and there were some contentious issues to work out. When we



(photo credit: Félix Müller)

offered the use of our scaffolding for the installation of planned new lighting, all the squabbling ended.

The cash value of a vintage pipe organ is determined largely by circumstances and by the market. Any church considering the acquisition of a vintage instrument will be facing significant expense for renovating and relocating the instrument. When a seller insists that the asking price should be comparable to new, I simply remind them that the cost of a new organ includes transportation and installation and assumes that the organ is in mint condition. You have to subtract the cost of relocation, installation, and any necessary renovation to determine a reasonable asking price.

There is a finite amount of money spent on pipe organ projects in the United States every year, and I have adopted the attitude that I need to do all I can to be sure that those precious resources are spent on wonderful instruments. If a church owns a simple organ in poor condition and wants to keep using it, I am ready to encourage them to spend money on repairs, but if there is no hope of a project resulting in a credibly useful organ, I do not see the point. There is such a thing as an organ without any artistic merit. I try to encourage churches looking to purchase an organ to consider those of highest quality first. I am not comfortable advocating a mediocre organ when excellent instruments are available at similar cost. That guides my decisions regarding accepting new listings. There are always many times more organs available than we will ever be able to place, so let us concentrate on the best.

It is immensely satisfying to place a fine organ in a new home once its time has run out somewhere else. New organs are typically planned carefully for the spaces they will inhabit, but it is remarkable how often an instrument adapts beautifully to a new home with minimal changes. We'll never be able to save them all, but it's fun to try. ■

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Going Places: an interview with Katelyn Emerson

By Joyce Johnson Robinson

Katelyn Emerson is a member of THE DIAPASON's inaugural 20 Under 30 (2015) class, an honor bestowed prior to receiving her undergraduate degrees from Oberlin. She had already earned top prizes in numerous competitions in the United States, France, and Russia. She teaches in her private studio and performs nationally and internationally. Katelyn Emerson is represented in North America by Karen McFarlane Artists, Inc.

Katelyn, what were some of the first instruments you played? What led you to prefer the organ?

Growing up, I was drawn to voice, piano, flute, and organ. Singing was integral to my childhood as my whole family sang in a church choir and my older brother, Andrew, and I both sang in the Sandpipers Seacoast Children's Chorus, in Portsmouth, New Hampshire.

When Andrew turned ten, he began piano lessons. Naturally, as a six-year-old enamored with everything he was doing, I began to sightread through his piano music, and my parents sought a piano teacher to spare them from the cacophony coming from the keyboard—and so that I wouldn't learn bad habits.

Four years later, all I wanted for my birthday was flute lessons as I had watched my mother play and loved the sound of the instrument. Flute and

voice ultimately allowed me to join both local and all-state youth symphonies and choruses.

Dianne Dean, director of the Sandpipers Chorus, first introduced me to the possibility of playing the organ. I had plunked out a hymn or two at my parents' church but thought this imposing instrument out of reach for a small girl. However, Dianne had been instrumental in founding the Young Organists' Collaborative, an organization that introduces young people to the pipe organ and funds their early studies. She encouraged me to audition for a scholarship, and upon receiving it, I studied piano, flute, and organ through high school.

The "lightning bolt" moment was during the *Symphony No. 3 in C Minor*, opus 78, of Camille Saint-Saëns. I was principal flutist of the Portland (Maine) Youth Symphony Orchestra, playing at the heart of the ensemble while my then organ teacher, Ray Cornils, played the Kotschmar organ in Merrill Auditorium. There had been no time to rehearse with the organ prior to the concert, so those brilliant C-major chords of the final movement came as a complete shock. I realized the organ could be all the musical instruments I loved—and that it could even keep pace with a full symphony orchestra! This could be my instrument.



A petite lady with a tendency to use big machinery, 1994



Practicing piano at home, 1999



After a voice recital

Tell us about your experience with the Young Organists' Collaborative.

The Young Organists' Collaborative (YOC) was founded in 2001 in Portsmouth, New Hampshire, when a new Léoturneau organ was installed in Saint John's Episcopal Church. When Bishop Douglas E. Theuner came to bless the instrument, he donated \$1,000 seed money with the charge to find a way to bring young people to play the pipe organ. Chosen students received a year's worth of lessons and a small stipend for shoes or scores. Today, students come from around the seacoast—Maine, New Hampshire, Massachusetts, etc.—and are paired with an approved local teacher who can help find practice spaces. They are required to play at the end-of-year recital and are invited to take part in a masterclass with a professional organist partway through the year. The YOC can fund up to three years of study and offers additional scholarship competitions.

I received one of these scholarships in 2005 and began studies with Abbey Hallberg Siegfried, who worked at Saint John's. When she went on maternity leave a year later, Abbey connected me with Ray Cornils, municipal organist of Portland, Maine, whose teaching included practice techniques, patience, and good humor that form the foundation of my playing and teaching.

When and where did you give your first recital? What did you play?

It's difficult to recall my first recital! I do remember my first organ masterclass vividly, when I had only been studying for about six months. This class, sponsored by the YOC, was with Ray Cornils, whom I was meeting for the first time. I played the "Prelude and Fugue in B-flat Major" from the *Eight Little Preludes*

and *Fugues* attributed to Bach. After I played through the work in its entirety, Ray quietly asked if I realized which pedal note I had missed in the prelude. While I can't remember now which note it was, I do remember him guiding me through the process of identifying the reason for the mistake. That detective work set the standard for how I problem-solve in my own practice and how I work with my students to do the same.

You earned your degrees at Oberlin and subsequently studied in France and Germany. How did each of these experiences form you?

During my first semester at Oberlin, my assigned teacher, James David Christie, went on sabbatical. While usually a cause for chagrin, this was an extraordinary stroke of luck: he swapped positions with Olivier Latry.

I have always learned repertoire quickly, but Professor Latry's demands put me into high gear. At least one new piece each week was expected, which meant that I had expended the music I had prepared over the summer halfway through the semester. After panic-learning Duruflé's *Prelude et fugue sur le nom d'Alain* in five days, I finally mastered "the back burner"; with two dozen or so pieces in progress at once, each at a different stage of learning, a new one would hit the "lesson-ready" point just at the right moment. Professor Latry also expanded my arsenal of practice techniques, and I would credit nearly all of my inherited practice methods to him and Ray Cornils.

Professor Christie's preferred pedagogical approach was almost perfectly opposite: rather than covering new music every week, he preferred a lengthier study of style, working through



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Masterclass with Gerre Hancock, 2006

a half-dozen pieces over the course of a semester to develop deeper understanding that could be applied to other music of that genre. I have grown to appreciate this more than I did as a teenager and to balance learning notes quickly with understanding and translating the music.

My love affair with all things French had begun only two years before university, and fortunately additional academic scholarship was available if I pursued the double degree program at Oberlin (a Bachelor of Arts and a Bachelor of Music after five years), so French language and literature was the natural choice. I remember asking Professor Latry about studies at the Conservatoire de Paris within our first few lessons together, likely to his amusement!

My first solo trip abroad was in 2011, between my freshman and sophomore years, for the last iteration of the Summer Institute for French Organ Studies, led by Jesse Eschbach and Gene Bédient. Aided by a scholarship, I traveled to Poitiers and then Épernay, wondering if I could handle being alone abroad. Wandering the cobblestones of Poitiers, reveling in that 1787 Clicquot, and then the 1869 Cavaillé-Coll of Église Notre-Dame in Épernay, and getting to know the other students from Indiana, Utah, and Canada, I discovered that I thrived on travel.

During my sophomore year at Oberlin, Marie-Louise Langlais came to teach. In contrast to Professor Christie's detail-oriented teaching, Madame Langlais emphasized beautiful broad lines, Wagnerian long phrases, and propelling the music forwards no matter what.

At Oberlin, one of my most impactful teachers was not an organ professor. David Breitman remains head of the historical performance department and teaches fortepiano. After I carelessly ran through a Mozart sonata in one of my first fortepiano lessons, I remember him asking, "Now, this is an opera. Tell me about the first character. What else was Mozart working on while composing this?" Ray Cornils had planted the first seeds of exploring musical character in my mind ("If you met this piece walking down the street, what would it look like? How would she feel? Where would he be going?"), but I hadn't applied this inquisitive curiosity more broadly. Professor Breitman's similarly Socratic method of teaching was a continuation of Ray's. Neither teacher ever dictated interpretation. Instead, they posed questions that led a student to make informed decisions and arrive at possible conclusions themselves through a contextualization and personification of music that

has become a cornerstone of my playing and pedagogy.

The formative experiences and broad education I received from Oberlin continued to feed my curiosity. I took classes in psychology, astronomy, anthropology, rhetoric, French literature, and more.

Upon graduating, I won a Fulbright scholarship to study in Toulouse. I documented a fraction of that year in France on my blog (katelynemerson.wordpress.com), but spent most of it on road trips to see untouched instruments in the countryside, locked into Saint-Sernin at night, scrambling for practice time, being clapped at because nobody had mentioned a noon Mass, stopping by the *marché* for bread and a bottle of wine for a picnic, and showing up at the Conservatoire to discover there was another strike and it was closed. Life had a different pace. Concerts were a train ride away, I performed on instruments sometimes wonderful and sometimes frightful, and I met brilliant colleagues and lifelong friends.

My teachers in Toulouse, Michel Bouvard and Jan Willem Jansen, once again revealed how contrasting teaching styles can enrich study. With Michel Bouvard, I delved into the French Romantic, allowing the instruments to inform how the repertoire can really be played. His relaxed technique and unpretentious approach to this music gave it space to sing. Jan Willem Jansen had extraordinary attention to detail. After hearing me play the "Allein Gott" trio from the *Clavierübung*, he rightfully informed me that the fourth and fifth sixteenth notes of measure 27 had rushed. I doubt my ears will ever be so attuned to proportion, but I still strive for it nonetheless!

As my year in France concluded and I prepared to pursue further graduate studies, I was offered the associate organist and choirmaster position at the Church of the Advent in Boston, which I simply couldn't turn down. I had worked with music director Mark Dwyer for several months while at Oberlin and was in awe of the program, liturgy, and choirs. Mark remains a dear friend, colleague, and teacher, and his attention to detail emphasized the importance of every part of music—from note to silence.

The itch to live abroad is difficult to scratch, so I'm particularly grateful to make a living based on travel! Having heard that Ludger Lohmann would retire in 2020, I applied for a German Academic Exchange Scholarship (DAAD) to pursue the Master Orgel at the Hochschule für Musik und Darstellende Kunst in Stuttgart. It broke my



Summer Institute for French Organ Studies, Poitiers, 2011

heart to leave Boston but I looked forward to two years in Germany.

Navigating life in France had been fairly easy given my comfort with the language. I had enough German to be dangerous—enough so that people assumed I understood. Thankfully, I avoided extreme disaster, realized the meaning of *halb zwei* in time not to miss my lessons, and discovered the delicacies of southern German cuisine. Lessons with Ludger perfectly balanced churning through new repertoire, exploring historical context, and receiving a list of sources (often primary) to consult. When the pandemic disrupted studies, we met at his beautiful home on the border of Switzerland to indulge in cake and then play and discuss Reger on the three-manual tracker in his living room.

I have been extraordinarily fortunate to have mentors, human and instrumental, that have each shared perspectives

and ideas for ways to approach both music and life. This is but a small sample of those who have shaped my understanding, and I hope those not mentioned will still feel my appreciation and forgive the oversight, due solely to lack of space.

How has your knowledge of foreign languages and your living abroad given you insights into the music of those countries' composers?

Music is inevitably tied to the social, historical, and cultural context in which it was conceived, even while its nature as organized sound allows it to have meaning outside a single context. My understanding of different languages and sensitivity to ways of comportment have helped me to get to know people all over the world, and I continually strive to connect with and understand them better. As an interpreter, I try to



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Interview

delve into the composer's influences as well as my own, linking both to the present listeners as we undertake the aural tour of emotive depth and structure that is music performance. To do this, I strive to learn as much as I can of the time, place, and people that surrounded the music's conception to make interpretative decisions that both link and are drawn from the past and present. The more I learn and study, the richer and more complex these relationships become, which results in further exploration and endless excitement!

Tell us about your recordings—those already made, and those planned for the future.

I have released two recordings on the Pro Organo label, working with Fred Hohman. The first of these, part of the prize package from the American Guild of Organists' 2016 National Young Artists Competition in Organ Performance, was recorded on the glorious 1935–1936 Aeolian-Skinner at the Church of the Advent in Boston where I was working. These winners' CDs are typically variety programs, so I sought to showcase how this liturgical instrument can play a variety of repertoire brilliantly, with music by Bruhns, J. S. Bach, Mendelssohn, François Couperin, Alain Vierne, Tournemire, Thierry Escaich, and Howells. The album title, *Evocations*, comes from Escaich's *Évocation III* (this was its first CD recording). Two years later, Andover Organ Company approached me about a new recording on their magnum opus, Opus 114, at Christ Lutheran Church in Baltimore in honor of their company's seventieth anniversary. For this CD, *Inspirations*, I played Rachel Laurin's *Finale*, opus 78 (this was the first recording), Horatio Parker, Rheinberger, Buxtehude, Bairstow, de Grigny, Langlais, and Duruflé.

Over the last two years, recording has become more essential than ever. I now have my own video and audio recording equipment and, while none of it equals commercial-level recording equipment, I can use it to pre-record recitals for venues that want to "premiere" the recital on YouTube or Vimeo, particularly if they don't have their own equipment, and I can also make recordings for my channels. I have a huge "dream list" of instruments on which I would like to record CDs and frequently tweak ideas for programs on them. One idea would juxtapose commissions of living composers with previously composed repertoire related by inspirational source or another contextual consideration—an idea that will hopefully come into being in the next few years!



With Marie-Louise Langlais at her house organ, Paris, 2013

Who are some of your favorite composers?

My favorite composers are those who wrote the music I'm currently playing! Similarly, the best organ in the world is the one on which I will perform next or am currently playing, and the best piece in the world is the one that's on the music desk right now. While this might seem to be a cop-out, it's a simple truth: we play music better when we like it—so we must like what we are working on in order to play it well.

When push comes to shove, I am happiest playing a variety of music. My music bag currently contains music by Pary, Bach, Taylor-Coleridge, Dupré, Demessieux, Reger, Sowerby, Alcock, Laurin, Duruflé, Price, Widor, Whitlock, Franck, and Scheidemann, as well as a few others.

Tell us about your teaching.

After beginning at Oberlin, I was asked to help guide incoming students as an academic ambassador, explaining the sometimes-overwhelming collegiate administration and helping them to choose courses that would feed their curiosity. I tutored French, music theory, and organ at Oberlin, and taught music theory at the local community music school.

Since graduating, I have continued teaching, both privately and in master-class and lecture settings, holding general question-and-answer sessions that follow tangents of interest as well as structuring courses that focus on specific topics.

I enjoy connecting sometimes disparate ideas and exploring possibilities, discussing why decisions can be made this way or that, and, above all, searching for the many nuanced ideas that make an individual "tick."

My teaching studio is loosely divided into three groups: those working on interpretation, those seeking to improve practice strategies, and those learning about injury prevention or working to recover from injury. Of course, most are tackling all three!

Interpretation, at its core, requires working with ideas, examining options, and then seeking physical means to translate them convincingly into sound. Since we organists cannot modulate volume with touch as pianists can, nor can we swell or diminish sound via the breath of wind or the bows of string players, much of our playing is about manipulating smoke and mirrors to turn our intention into aural reality. Since we can now so easily record ourselves, I hold even greater admiration for how players listen in the moment to what is going on, and particularly for how each of my students has a different way of perceiving the sounds swirling around them. Couple this with learning about the context of the composer, their influences, the instruments they may have known, and the time and place in which the piece was composed, and we have rich, unique "readings" of the repertoire that can link to the interests of any student, all while we explore techniques to help bring that perspective to reality.

Time is short for everybody, and practice must be as efficient as possible. Having studied with excellent teachers of practice methods and having experienced fairly limited practice time during study and travel, I continue to explore ways to break down repertoire for efficient practice. I often make a game of turning difficult sections into manageable chunks, isolating them from the context that can distract from them. Sometimes, I encourage a student to leave it in that "practice mode" for days or even weeks, which allows the subconscious mind to digest novel movement. The best part of this technique is the excitement with which a student brings me new ideas for this "game," ideas that I can then share with others when similar sections come up!

Surveys indicate that somewhere between 60% and 90% of professional



With parents, Bill and Sue Emerson, after Oberlin senior recital, 2015

musicians in the United States have experienced some kind of performance-related musculoskeletal disorder, most often due to overuse. The enthusiasm with which the work of pedagogues such as Roberta Gary and Barbara Lister-Sink has been received, the many stories shared by colleagues and students, and both the unnatural perch on the organ bench and the similarity in how organists use their hands and upper body to that of pianists all make me suspect that this prevalence is much the same in organists.

At age fourteen, I developed bilateral tendonitis in my wrists and forearms. Giving music up was not an option, so I undertook technical retraining with Arlene Kies, late professor of piano at the University of New Hampshire. Arlene helped me to completely rebuild my technique, as I had had almost no technical training in my six years of study. Through her work and that of my mother, a certified hand therapist and occupational ergonomist, I regained my ability to make music and developed a deep respect for my body. By paying attention to its abilities and limitations, I overcame many flare-ups throughout the next decade (including several during competitions).

This firsthand experience with how playing and practice techniques can couple with contributing factors for tragic consequences inspired me to deepen my understanding of these complex issues so I can work with musicians, particularly organists, to prevent injury and, when injury happens, collaborate with the individual and their medical specialists to work towards recovery. We discuss healthier practice techniques that utilize mental involvement to balance out physical repetition that can lead to overuse, review postural considerations, and discuss ways to give whatever part of the body that is most at risk a little relief, whether avoiding using force when opening jars or cans or making small changes to computer and office workstations. If a student is experiencing pain or discomfort or is recovering from an injury, I always strongly recommend that they work with a medical professional for treatment in addition to exploring adjustments at their instrument.

Being a teacher and being a student go hand in hand. We teach ourselves while in the practice room, but the added variable of joining another person on their journey of learning means that we are continually exposed to different vantage points and ideas.

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How have things been for you during the time of covid?

In spring of 2020, I was based in Germany, but, when rumors that international borders might close began to proliferate, I was on tour in the United States. Fortunately, I made it back to Baden-Württemberg just a few days before flights were grounded. Despite the restrictions, I was able to complete my final semester of my master's study, performing a program of Froberger, Messiaen, and Reger to an audience of fourteen (including the jury) in the Stuttgart Musikhochschule's concert hall. That summer was spent waiting and then moving quickly as restrictions changed, but my husband, David Brown, who then worked for Glatter-Götz Orgelbau while I completed my studies, and I managed to return to the United States in September 2020 so he could resume work at Buzard Pipe Organ Builders.

Many people I have spoken with have described challenging months, yet they have almost always also shared silver linings like cherishing time with family and friends or pursuing new projects. My 2020 and 2021 were the same: over seventy concerts were postponed (incredibly, very few canceled entirely), which broke my heart, but my time was filled with writing articles, teaching in person and over Zoom (which I had been doing while traveling, even before 2020!), and learning new repertoire. I also took a course in occupational ergonomics to support my teaching of injury prevention. The world felt like it was on hold for so long, but hope was always on the horizon with wonderful events scheduled for the future—many of which are taking place now!

What are some of your hopes and plans for the future?

We live in such an exciting time. No previous generation has had so much information at their fingertips, just a click away. The work of thousands of previous performers and researchers—and the life experiences of millions of human beings—is there for our perusal and for us to build on.

It is incredibly easy to pour through stacks of music and literature, both physically and online, and I'm constantly noting repertoire that I want to learn and share with people. Including some of this less-familiar music in programs requires that I show why this music matters and why audiences should care about it. Without knowing the context or inspiration of a particular piece, how could a listener attending a concert after a busy workday be expected to respond to it? They often have nothing to hold onto, particularly with a longer or more esoteric work, so why should they come back to hear more? Highly aware of this, I seek to share my passion for each piece, proposing some ways through which to relate to it. Connecting a particular piece of music with the heart of the listener has become one of my highest performance priorities.

I would also like to help to evolve the definitions of success for us musicians and organists. I have spoken with so many who did not experience their "big break" before age thirty and who desperately strive to feel successful. We are so often told what success should look like that we can no longer hear our internal voice showing us how our unique skills could create something quite different. This leads to discouragement, depression, and sometimes a heartbreaking lack of self-compassion. I tackle this with



With Ray Cornils after performing on the Kotzschmar organ, 2016

my students and work with musicians in all stages of life to help curate their unique careers and pursue whatever they hope to achieve. My own path has been rather unusual, with several gap years that opened Europe and Asia for performance and study, and with my primary income from performing and teaching. The latter is integral to who I am as a person and a musician, as is writing articles that continue conversations about a diverse range of ideas.

While I don't yet have the answer to this challenge, I try to work with my students and colleagues to explore ways to find our place in a world large and varied enough

for all of us. We all may play the pipe organ, but our unique backgrounds—culture, language, family, and everything else—cause us to approach life and this instrument so vastly differently that each of us have the potential to fill a gap that the field didn't even know was there.

It just takes listening.

Thank you, Katelyn! ■

Katelyn Emerson's website:
katelynemerson.com

Joyce Johnson Robinson is a past editor of *THE DIAPASON*.

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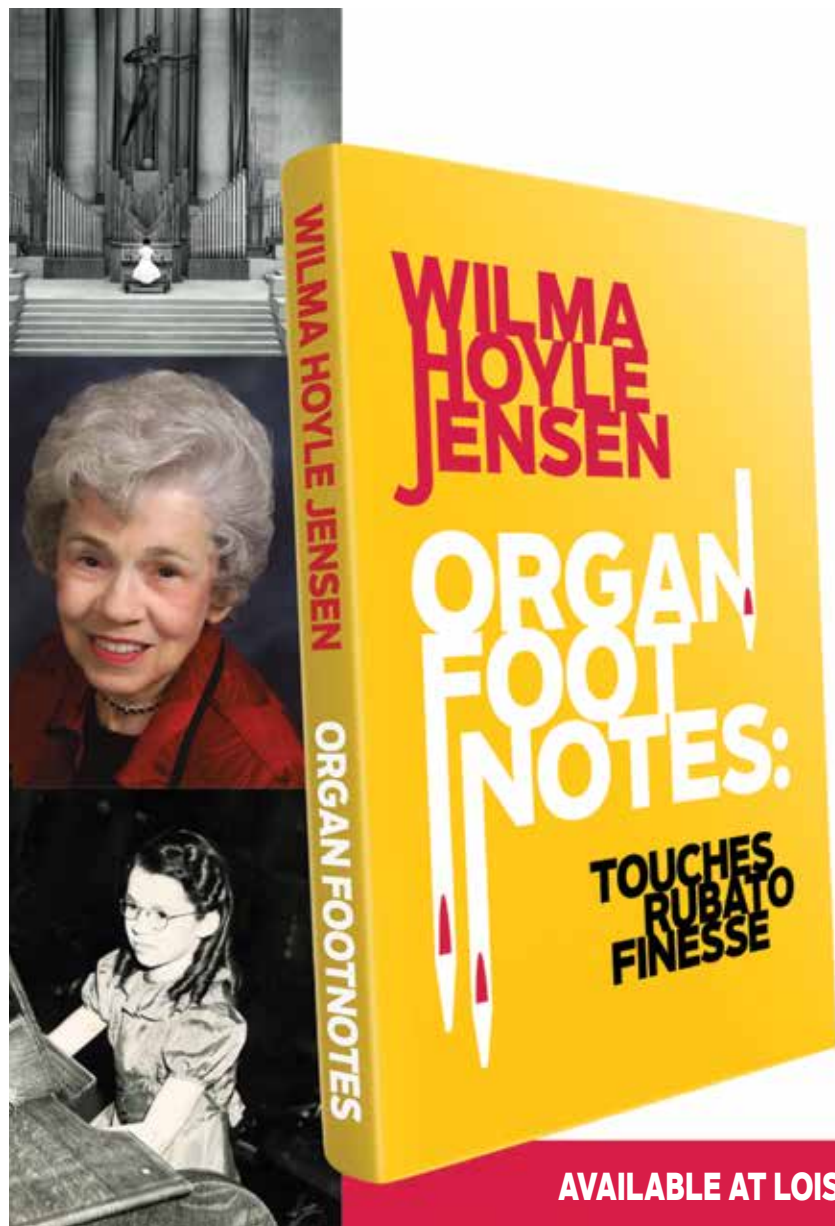
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The life of French harpsichordist Huguette Dreyfus

Part 1: Genesis of an artist

By Sally Gordon-Mark

Obstacles cannot crush me. Every barrier only fires my firm resolve. He who is fixated on a star does not change his mind.
—Leonardo Da Vinci¹

Huguette Dreyfus, France's *grande dame de clavecin*, the self-proclaimed "inexhaustible chatterbox,"² slipped away silently near midnight on April 16, 2016. She was a world-renowned concert artist and teacher and the most important harpsichordist of her generation in France. Exuberant, intelligent, and quick-witted, her attention was almost always turned outwards, keeping her personal world out of the realm of discussion. In conversation, this tacit barrier was intuitively respected. Being unassuming, she spoke little about herself and even less about her past. Therefore, extensive research, interviews, and access to her archives in the Bibliothèque nationale de France were required in order to bring to light her rich and vibrant life. Revealed were the energy, courage, strength of will, and discipline with which she conducted herself from an early age.

Her birth certificate reads "Paulette Huguette Dreyfus," but her doctor had made an error. Her parents had actually named her Huguette Pauline when she was born on November 30, 1928, in Mulhouse (Alsace, France). Her first ten years as the adored little girl of an

upper-middle-class Jewish family were secure and full of warmth. Her father, Fernand, owned two feather factories, one in Mulhouse, the other near Vichy. Neither Fernand nor her mother, Marguerite (née Bloch), were musicians, but they did love to listen to music.³

Pierre, Huguette's twelve-year-old brother and only sibling, took piano lessons. Huguette, aged four, asked for lessons too, but her mother told her that she was too young and only wanted to copy Pierre. However, the piano teacher, Madame Rueff, convinced her mother to give it a try, and it was soon understood that Huguette was motivated by music, not by her brother. At the end of the first lesson, she could read the notes. Because of health problems, Madame Rueff eventually recommended that Huguette study instead with the distinguished pianist Pierre Maire, a professor at the Ecole Normale in Paris, who also taught in nearby Epinal.⁴ Comfortable playing in public from the very beginning, Huguette participated in two of his recitals, one in 1938, the other on July 2, 1939, when she performed the third movement from Beethoven's *Pathétique Sonata*.⁵ She was ten. Two months later, World War II erupted.

The Alsace region on the border of Germany was the first to be evacuated. Huguette's father took his family to



Huguette Dreyfus, Mulhouse, c. 1934 (photo credit: Bibliothèque nationale de France)



Pierre, Marguerite, Fernand, and Huguette Dreyfus. Switzerland, circa 1944 (photo credit: Bibliothèque nationale de France)

Vichy, where they had friends. There she took lessons from pianist André Collard.⁶ Huguette entered the Clermont-Ferrand music conservatory under a pseudonym, since Jewish children were not allowed to enroll. There may have been a teacher in Strasbourg who had connections there and referred her. When the Nazis commandeered the University of Strasbourg, its professors had already moved to the University of Clermont-Ferrand, which would become a hotspot of resistance. The now-nomadic Dreyfus family also spent time in Montpellier, where her brother was studying medicine.⁷

After Nazi soldiers occupied all of France in 1942, Huguette and her family crossed the Alps on December 10, settling in Lausanne where her father's sister lived. She enrolled in the Lausanne music conservatory for piano lessons at the "virtuoso" level. When the war ended, she received an attestation from the conservatory to be able to take her final exams in Clermont-Ferrand in March and June 1945, which she did, receiving first prizes.⁸

Pierre moved to Paris in 1945, and sixteen-year-old Huguette joined him, enrolling at the Ecole Normale de Musique to study with concert pianist Lazare-Lévy, whose illustrious students had included Clara Haskil. He had been a student of Louis Diémer, an important exponent of early music in the late 1880s. In 1920, Lazare-Lévy had been named professor at the Paris Conservatory, but he was forced to give

up his position during the Occupation, because of German anti-Jewish laws. His teaching was widely respected for being innovative and original with respect to fingering, technique, and analysis of music. Huguette later acknowledged his influence on her, particularly his guidance with technique. She concluded her lessons with him in June 1948, obtaining a diploma at the superior level.⁹ She continued with counterpoint and solfège at the Ecole Normale in the fall and got a job there accompanying the vocal class of a Madame Kedroff, most likely the well-known soprano, Irene Kedroff, who had performed in a quartet under the direction of Nadia Boulanger.¹⁰ In 1949, her parents moved to Paris, where her father purchased a large apartment in a stylish building at 91 Quai d'Orsay, on the banks of the Seine by Pont Alma. The family would live there for the rest of their lives.¹¹

For the school year of 1949–1950, organist and musicologist Norbert Dufourcq chose Johann Sebastian Bach as the subject of his advanced music history course at the Paris Conservatory. While the conservatory had once owned period harpsichords, twenty-four of them were burned in 1816 and twelve sold at auction in 1822.¹² Fortunately, Dufourcq was able to obtain the use of a Pleyel harpsichord for his classroom. Huguette enrolled in his class that year, as did other future harpsichordists: Sylvie Spycket, Laurence Boulay, and Anne-Marie Beckensteiner. Conductor

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Huguette Dreyfus in her Quai d'Orsay apartment, Paris, c. 1949 (photo credit: Bibliothèque nationale de France)

Jean-François Paillard and singer Jacques Herbillon were also among her classmates. This intense focus on Bach's music surely made an impact on her: out of the 117 recordings she would make, thirty-six would be of Bach's works. Dufourcq inspired his class with a fiery enthusiasm that comes across on his radio programs;¹³ she described him as "impassioned and lively." This class would forever alter the course of Huguette's life—it was the first time she would lay hands on a harpsichord.

Huguette took an aesthetics and music analysis class with Olivier Messiaen and a pedagogy course while at the Paris Conservatory. In autumn 1950, attracted by his personality, she joined the musical aesthetics class of Alexis Roland-Manuel. She had been listening religiously to his radio program, *Le Plaisir de la Musique*, transmitted live every Sunday at noon. This erudite composer, music critic, and radio broadcaster recognized her gifts and would become her ally; if anyone acted as her mentor, it would have been him.¹⁴

There was no harpsichord class at the Paris Conservatory, so Dufourcq created an unofficial one (referred to in conservatory records as an "annex"), inviting a former student, Jacqueline Masson, to teach it. Accompanied by her mother, Huguette auditioned for the class and was accepted along with Anne-Marie Beckensteiner and Laurence Boulay, but the class lasted for only eight months. On June 15, 1951, Huguette passed her exam, playing the Bach *Toccata in F-sharp Minor*, with Aimée van de Wiele, a former student of Wanda Landowska, on the jury.¹⁵ Huguette had abandoned the piano for the harpsichord, but she did not know where to turn for the training she needed in order to play an instrument and a repertoire so uncommon at that time.

In the years following World War II in France, conditions for early music performers were quite different than they are now. It was difficult even to listen to early music; there were few recordings, and urtext and facsimile editions were not available. Most radio transmitters had been blown up during the war, and LP records and television did not exist. In order to hear the music they were studying, students had to sight-read manuscripts they found in French archives and libraries, write them

out themselves, and attend any concerts they could. There were no copies of historic instruments being constructed in France; contemporary harpsichords were expensive. Aix-en-Provence hosted the only music festival in the country, created in 1948. Since early music was little known to the public and there were few harpsichords, impresarios were skittish about scheduling concerts. Certainly there were not today's masterclasses, and only the Schola Cantorum and l'Ecole de Musique Ancienne offered early music courses in France.

Either Dufourcq or Masson recommended to Huguette that she take Ruggero Gerlin's summer class at the Accademia Musicale Chigiana in Siena, Italy. An audition there was mandatory, but she could not leave Paris. In October 1951, having survived the war, Huguette's father was killed when he was struck by a truck in front of their apartment building. Her brother was temporarily replacing another doctor in the south of France, so it fell on Huguette to help her mother while she continued to work and pursue her studies.¹⁶ However, the following year she successfully auditioned for Gerlin. The Accademia granted her the first of three scholarships to assist with her travel and living expenses in Siena, there being no fees to pay.¹⁷

In June 1953, Huguette completed Dufourcq's comprehensive course—studies in French and foreign vocal and instrumental music—as well as Roland-Manuel's course, receiving nothing but the highest marks. On July 15, she arrived in Siena. Classes were scheduled annually from mid-July to mid-September. The Accademia had been founded in 1932 by Count Guido Chigi Saracini in the palace where he resided, because he "adored music but detested traveling," according to Huguette. Operas and nightly concerts were given in the palace theater. The Accademia had a library, well stocked with books and music scores, a notable collection of musical instruments, and an important art collection. To Huguette, it was like being in a dream.

Having been granted the first of four scholarships, Jill Severs entered the class in 1953 along with Huguette, Jacqueline Masson, Françoise Petit, Sylvie Spycket, and Anne-Marie Beckensteiner. Kenneth Gilbert joined them the following year. The class remained small every



1953 harpsichord class: Jill Severs, Silvie Spycket, Ruggero Gerlin, Huguette Dreyfus, Jacqueline Masson, Accademia Chigiana, Siena, 1953 (Photo courtesy of Jill Severs)



Ruggero Gerlin, Accademia Chigiana, Siena, Italy, c. 1955 (Photo courtesy of Jill Severs)



Ruggero Gerlin and il Conte Guido Chigi Saracini, Accademia Chigiana, Siena, c. 1955 (Photo courtesy of Jill Severs)

year. Huguette audited classes by George Enesco and Andres Segovia. Students she met over the years from other classes included a twelve-year-old John Williams, Narciso Yepes, and Claudio Abbado. Jill remembers, "After the war, to discover Italy in the early 1950s was a revelation; a new world of warmth, beauty, colour, hope and optimism."¹⁸ The summers spent in Italy affected Huguette deeply, as did the warm Italian temperament. Every morning she would go to the same bakery for coffee and the Siennese specialty, *panforte*. If she did not appear, it was assumed that she was ill, and the owner would bring her a tray of tea and sweets. Huguette would later

say that with memories like that, she could never have been a pessimist.¹⁹

Ruggero Gerlin, born in Venice, had come to Paris to study with Wanda Landowska in 1920. He eventually served as her teaching assistant, and they often performed together on European tours. During the lessons at the Accademia, Jill Severs heard him sometimes refer to Landowska as "*ma mère*."²⁰ Their close collaboration was cut short by World War II. Landowska, fleeing the Nazis, left for New York in 1940, and the following year, Gerlin returned to Italy. He settled in Naples, where he taught harpsichord at the prestigious Conservatorio di San Pietro a Majella. After the war, he

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"Throughout my life there has been a singing within me — is not every production of music really connected with singing? — and even as a boy, urged on by an inward singing, I was searching for a *legato* and for shadings of touch at the piano, in order to impart to the played melody a songlike character."

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returned to Paris where he stayed until his death in 1983.

Although his “admiration for her was without limits,” Gerlin did not use or teach Landowska’s technique, which surprised Huguette. He also preferred a Neupert to a Pleyel, Landowska’s favorite, but Huguette did not ask him why. He was very sensitive, and if he thought his response could be construed as criticism of Landowska, Gerlin would withdraw into himself, according to Huguette.

Gerlin’s classes were held in French, and Huguette found them intense and tiring.²¹ There were three classes a week, lasting four hours each, during which the students remained silent.

I recognize, having taught a lot since, that he was absolutely correct in imposing this. Even if the students are talking about things concerning the class, it is very disturbing for the professor and very disturbing for the students’ concentration. So we were in prayer for four hours and we learned a ton of things. Gerlin was extremely meticulous. . . . He had an intelligent way of teaching fingering. . . . Above all, the fingering had to be adapted to the interpretation, that is to say, to the musical phrase.

The students generally worked on music by Bach, Rameau, Couperin, and Scarlatti, the quartet that would dominate Huguette’s concert programs later.

At first, the class shared a Cella harpsichord, “a sort of false copy of a Pleyel made by an Italian maker.”²² Jill remembers it being hard to play expressively on the Cella with its hard and unresponsive touch. It was later replaced by a Neupert, which was “extremely different from a Pleyel” and was for Huguette “a complete discovery,” an improvement on the Pleyel. The Neupert was “called the Bach harpsichord at the time, 8’ and 4’ above, and 8’ and 16’ below.”

Gerlin was extremely meticulous. . . . We could spend hours on two measures for the quality of the sound. Touch was extremely important, fingering, analysis of a work. . . . At first, the interpretation was left to the discretion of (the student), which was discussed at length. He did not always agree and if he didn’t, there was no question of arguing afterwards. . . . In the end, he always won.²⁴

But his comments were always respected. Jill Severs has kept her copies of music with fingerings he noted, all this time.

Although his manner was reserved and his moods not always easy to fathom, Gerlin was very gracious. According to Jill Severs, neither silence nor pieces were imposed. The silence came naturally as a result of the intensity of the lessons and the concentration they required, and students could choose to play the pieces that they had selected to prepare. To her, his lessons were a source of “discoveries and inspiration.”²⁵ If he was reserved in his expression of emotions, he always spoke passionately about music.

Anne-Marie Beckensteiner, who had married Jean-François Paillard in 1952, took the class the following year, while her husband searched for manuscripts in Italian libraries. She later wrote:

Gerlin’s lessons were exciting, and he noticed Huguette’s touch very quickly, her “pretty little round hand,” as he used to say, and had her show her hand position to us as an example. We began with the (Bach) inventions with two and three voices, and Huguette’s facility in playing them so easily, with so many colors, with such facility of expression and phrasing, overjoyed Gerlin. . . . He did not content himself with the inventions, very soon—Scarlatti. And what a school it was for us!!! The Count, all dressed in white, often proposed musi-

cal evenings. (Huguette) had an unquenchable thirst for music and the harpsichord was truly “her” instrument.²⁶

Each summer session ended with a concert in which Huguette, Jill, and Kenneth Gilbert were always invited to play. Count Guido Chigi Saracini was usually in attendance. As Jill Severs recalls, “Those chosen to perform in the beautiful white and gold Sala di Concerto were presented with an enormous bouquet of red or white carnations.”²⁷ Gerlin would be Huguette’s sole *maître*, and she attended his classes in Siena for a total of eight summers.

From 1954 on, Huguette worked tirelessly, playing continuo and accompanying other artists in concert. She also taught privately, an average of ten students a month. Although her days were filled with appointments noted in her neat, roundish penmanship without flourishes, her evenings were spent going to the opera and concerts. With virtually no teacher ten months out of the year, one of the ways she studied was by listening to music.

Her day began at 8:00 a.m. at the Salle Pleyel, where she rented a practice room.²⁸ Huguette joined her first ensemble, the Quatuor Instrumental de Lutèce, in 1954. In January 1956, they recorded a disc, her first, of unpublished Boismortier and Naudot sonatas, fruits of the research encouraged by Dufourcq. She also played continuo in Robert Dalsace’s ensemble Fiori musicali, the Fernand Oubradous Orchestra, Maxence Larrieu’s Instrumental Quartet, l’Orchestre Lamoureux, and Le Collegium Museum de Paris, directed by Roland Douatte.

On July 28, 1956, invited by Roland-Manuel, she played in a chamber group on his program, *Le Plaisir de la musique*, the first of 194 radio appearances. Wanting to learn more about performance practices, Huguette studied for three years with Antoine Geoffrey-Dechaume, an important figure in the early music revival. Having been initiated into early music by Arnold Dolmetsch, he studied period treatises and published an influential book at the time, *Les Secrets de la Musique Ancienne*. She liked him and thought him interesting, but stopped seeing him finally because she could not bear his “absolute fanaticism” with regard to historical performance practices.²⁹ Nevertheless, what she did learn from him, based on French music and texts, was important because it included *basso continuo*. She was also in frequent contact with the French musicologist Marcelle Benoît, another student of Norbert Dufourcq.

In November, she would turn thirty, the usual age limit for conservatory studies and harpsichord competitions. If she were to have a career, she would have to distinguish herself. She needed an instrument of her own. Ever since childhood, she had been determined to be a musician. Huguette was doing everything she could to lay the foundations for a career, but the clock was ticking. ■

To be continued.

Born in New York City, Sally Gordon-Mark has French and American citizenships, lives in Europe, and is an independent writer, researcher, and translator. She is also a musician—her professional life began in Hollywood as the soprano of a teenage girl group, The Murmaids, whose hit record, Popsicles & Icicles, is still played on air and sold on CDs. Eventually she worked for Warner Bros. Records, Francis Coppola, and finally Lucasfilm Ltd., in charge of public relations and promotions, before



Pierre Maire at right, Paris, undated (postcard from the archives of Marie-Françoise Martin-Scheuir, courtesy of Pascal Scheuir)



Norbert Dufourcq’s class at the Paris Conservatoire. Jacqueline Masson at Pleyel, Norbert Dufourcq to her left. First row: Huguette Dreyfus, 3rd from the right. Second row: Jean-François Paillard, Anne-Marie Beckensteiner, far right. Conservatoire de musique, rue Madrid, Paris, c. 1949 (photo courtesy of Robert Trnka)

a life-changing move to Paris in 1987. There Sally played harpsichord for the first time, thanks to American concert artist Jory Vinikour, her friend and first teacher. He recommended she study with Huguette Dreyfus, which she had the good fortune to do during the last three years before Huguette retired from the Supérieur regional conservatory of Rueil-Malmaison, remaining a devoted friend until Huguette passed away.

During Sally’s residence in France, she organized a dozen Baroque concerts for the historical city of Saint-Germain-en-Laye, worked as a researcher for books published by several authors and Yale University, and being trilingual, served as a translator of early music CD booklets for musicians and Warner Classic Records. She also taught piano privately and at the British School of Paris on a regular basis. In September 2020, she settled in Perugia, Italy. In May 2023, Sally will be the guest editor of the British Harpsichord Society’s e-magazine Sounding Board, devoted entirely to the memory of Huguette Dreyfus. For more information: www.sallygordonmark.com

Notes

1. *Les Carnets de Léonard de Vinci* (Paris: Editions Gallimard, 1942), volume I, page 98 (translation by the author).
2. Huguette Dreyfus, radio interview by Marcel Quillévère, “Traverses du temps,” *France Musique*, Paris, 2012.
3. Françoise Dreyfus, interview by the author, Paris, July 25, 2016.
4. Huguette Dreyfus, interview by Denis Herlin, Paris, December 8, 2008.
5. Recital program in the author’s personal collection.
6. Having studied with Paul Dukas, Alfred Corton, Yvonne Lefébure, and Nadia Boulanger, Collard became an eminent pianist, as did his daughter, Catherine Collard.
7. Huguette Dreyfus, interview by Denis Herlin, op. cit.
8. Bibliothèque nationale de France, VM Fonds 145 DRE-3 (12).

9. Ibid.
10. Irene Kedroff and her family had emigrated from Russia to Paris in 1923, where her father formed the Quatuor Kedroff consisting of Irene, her parents, and her cousin Natalia.
11. Françoise Dreyfus, interview, op. cit.
12. Florence Gétreau, “Les précurseurs français: Moscheles, Fétis, Méreaux, Farrenc, Saint-Saëns,” *Wanda Landowska et la renaissance de la musique ancienne* (conference in March 2009), under the direction of Jean-Jacques Eigeldinger. Musicales Actes Sud/Cité de la Musique, Paris, October 2011. [citedelamusique.fr/pdf/insti/recherche/wanda/pdf_complet.pdf](https://www.citedelamusique.fr/pdf/insti/recherche/wanda/pdf_complet.pdf).
13. “Concerts de Paris,” *Radiodiffusion Télévision Française*, March 10, 1960, INA ID PHD88011289.
14. Huguette Dreyfus, video interview by Rémy Stricker, June 7, 2015. Youtube.
15. Olivier Baumont, “La classe de clavecin du Conservatoire de Paris,” *La Revue du Conservatoire*, 30/11/2016, URL: <https://larevue.conservatoiredeparis.fr/443/index.php?id=913>.
16. Françoise Dreyfus, op. cit.
17. Accademia documents in the author’s personal collection.
18. Jill Severs, “Tribute to Kenneth Gilbert,” *Sounding Board* xv, The British Harpsichord Society, <https://www.harpsichord.org.uk/sounding-board-issue-15/>.
19. Huguette Dreyfus, interview by Denis Herlin, op. cit.
20. Jill Severs, video interview by the author, August 24, 2022.
21. Huguette Dreyfus, interview by Denis Herlin, op. cit.
22. Huguette Dreyfus, interview by Jean-Jacques Eigeldinger, Wanda Landowska symposium, Paris, March 5, 2009.
23. Jill Severs, video interview by the author, August 8, 2022.
24. Huguette Dreyfus, interview by Jean-Jacques Eigeldinger, op. cit.
25. Jill Severs, interview, op. cit.
26. Anne-Marie Beckensteiner-Paillard, her tribute to Huguette Dreyfus, <https://www.clavecin-en-france.org>; also her interview by author, Saint-Malo, October 23–25, 2016.
27. Jill Severs, “Tribute to Kenneth Gilbert,” op. cit.
28. Agendas (1955–1967), Bibliothèque nationale de France, VM Fonds 145 DRE-3 (5).
29. Huguette Dreyfus, interview by Denis Herlin, op. cit.

Summer Institutes, Workshops, & Conferences

Events listed below are accurate at the time of our deadline. Readers are encouraged to contact the organization offering any event early in the planning process for important updates. Many events have in-person and digital options.

University of Florida Sacred Music Workshop

May 7–9, Gainesville, FL.
Organ and carillon recitals, workshops. Laura Ellis, Will Kesling, J. D. Cain, Vicki Schaeffer.
Contact: uflsmw.wixsite.com/home.

Indiana University Sacred Music Intensive Workshop

June 5–9, Bloomington, IN.
Recitals, masterclasses, interviews, and presentations. Christopher Young, Stephen Price, David Kazimir, Janette Fishell, Bruce Neswick.
Contact: <https://blogs.iu.edu/jsomorgan/sacred-music-intensive-workshop/>.

Association of Anglican Musicians 2023 Annual Conference

June 11–15, Dallas, TX.
Recitals, lectures, workshops. Rev. Barbara Cawthorn Crafton, Orpheus Chamber Singers, Bradley Hunter Welch, Jeremy Filsell, others.
Contact: aamdallas2023.org

Guild of Carillonneurs in North America Annual Congress

June 13–17, Cohasset, MA.
Recitals and presentations. Contact: www.gcna.org.

American Guild of Organists 2023 Regional Conventions

June 18–21, Augusta, GA; June 25–28, Evanston, IL; June 27–30, Tulsa, OK; July 3–6, White Plains, NY; July 4–7, Minneapolis/St. Paul, MN; July 10–13, Portland, OR.
Recitals, workshops, seminars, worship. Contact: agohq.org.

American Guild of Organists Pipe Organ Encounters

June 18–23, Wheaton, IL; June 25–30, Wichita, KS.
Contact: agohq.org.

Shenandoah University Church Music Institute

June 18–23 (week 1); June 25–30 (week 2), Winchester, VA.
Week 1, organ program with Nicole Keller; Week 2, piano/organ program with Mark Hayes.
Contact: su.edu/cmi.

Fellowship of Worship Artists Music and Worship Arts Week

June 18–23, Lake Junaluska, NC.
Seminars, workshops, worship. Marianne Kim, Bryan Ijames, Mark Miller, others.
Contact: umfellowship.org

Montreat Conferences on Worship and Music

June 18–23 (in person) and June 25–30 (in person and online), Montreat, NC.
Rehearsals, seminars, workshops; choirs, handbells, organ, visual arts, liturgies. Nathaniel Gumbs, Sandra Eithun, Mark Burrows, others.
Contact: [Presbyterian Association of Musicians, www.pam.pcusa.org](https://www.pam.pcusa.org).

Church Music Association of America 33rd Sacred Music Colloquium

June 19–24, Detroit, MI.
Gregorian chant training, lectures, choral readings. Horst Buchholz, Jennifer Donnellson-Nowicka, MeeAe Cecilia Nam, others.
Contact: churchmusicassociation.org.

National Catholic Youth Choir

June 19–25, Collegeville, MN.
Rehearsals, worship, concerts. Contact: catholicyouthchoir.org.

RSCM—America Course for Choristers and Adults

June 19–25, Houston, TX.
Hymn festival, seminars, rehearsals, Evensong. Simon Lole, others.
Contact: rscmgulfcoast.org.

Lutheran Summer Music Academy

June 25–July 23, Valparaiso, IN.
Lessons, masterclasses, lectures for high school students. Chad Fothergill, Anne Krentz Organ, others.
Contact: lsmacademy.org.

Interlochen Adult Choir Camp

June 26–July 1, Interlochen, MI.
Vocal warm-ups, sectional rehearsals, with public performance. Jerry Blackstone, Scott Van Ornum.

interlochen.org/college-creative-arts/programs/adult-choir-camp.

Organ Historical Society & Royal Canadian College of Organists 2023 Annual Convention, Organ Festival Canada

July 2–6, Toronto, Ontario, Canada.
Contact: <https://organhistoricalsociety.org/2023-RCCO-OHS/>

American Theatre Organ Society Annual Convention

July 2–7, Chicago, IL.
Recitals, lectures, workshops. Walt Strony, Tedde Gibson, Brett Valliant, others.
Contact: atos.org.

French Organ Music Seminar

July 2–9, Paris, France.
Masterclasses, lectures, performances in various churches. Christina Harmon, Masako Gaskin.
For information: bfoms.com.

Association of Lutheran Church Musicians

July 4–8, 2023, Philadelphia, PA.
Recitals, lectures, workshops. Mark Miller, Anne Krentz Organ, Andrew Senn, others.
Contact: alcm.org/

Eastman School of Music Choral Masterworks

July 8–11, Rochester, NY.
Study of Mendelssohn's *Elijah*. Deanna Joseph, Daniel Bara.
Contact: summer.esm.rochester.edu.

Sarteano Chamber Choral Conducting Workshop

July 8–17, Sarteano, Italy.
Lessons, workshops, rehearsals. Simon Carrington, Tony Thornton, Jamie-Rose Guarrine.
Contact: sarteanochoralworkshop.com.

Eastman School of Music Summer Organ Academy

July 9–14, Rochester, NY.
Lessons, masterclasses, organ crawls. Nathan Laube, David Higgs, Caroline Robinson, others.
Contact: summer.esm.rochester.edu.

Oberlin Summer Organ Academy

July 9–15, Oberlin, OH.
Lessons and masterclasses in organ, harpsichord, improvisation, church music for high school students. Jonathan Moyer, David Hurd, David Kazimir.
Contact: oberlin.edu/summer-programs/organ-academy.

National Association of Pastoral Musicians Annual Convention

July 10–14, Reno, NV (in person); July 18–20 (virtual).
Handbell festival, exhibits, choral, organ, and music direction clinics, recitals.
Contact: www.npm.org.

Sewanee Church Music Conference

July 10–16, Monteagle, TN.
Study, worship, organ and choral music. Janette Fishell, Jeremy Filsell.
Contact: sewaneeconf.com.

Creative Oundle for Organists Summer School

July 10–16, Oundle, Northamptonshire, UK.
Course for young organists including keyboard skills, liturgical skills, improvisation. Ann Elise Smoot, others.
Contact: creativeoundle.co.uk.

Oregon Bach Festival Organ Institute

July 10–23, Eugene, OR.
Masterclasses, seminars, organ crawls, performance. Paul Jacobs. Contact: www.oregonbachfestival.org/organ-institute.

Handbell Musicians of America 2023 National Seminar

July 11–15, Irving, TX.
Seminars, symposiums, ring-in. Leslie Lewis, Paul Berryman, Linda Krantz, others.
Contact: handbellmusicians.org.

Cours d'Interprétation et Improvisation de Romainmôtier

July 12–24, Romainmôtier, Switzerland.
Improvisation and interpretation courses. Wolfgang Zerer, Emmanuel Le Divelle, Tobias Willi, Christophe Mantoux.
Contact: jehanalain.ch.

Hymn Society of the United States and Canada Annual Conference

July 16–19, Montréal, Québec, Canada.
Hymn festivals, workshops, worship. Leslie Jordan, Lester Ruth, Isabelle Demers, others.
Contact: thehymnsociety.org.

Fellowship of American Baptist Musicians Conference

July 16–22, Green Lake, WI.
Clinics, workshops, worship.
Contact: fabm.com.

Choristers Guild Institute

July 17–20, Richmond, VA.
Certificate program for directors of young singers in churches and schools. Michael Burkhardt, Karol Kimmel, Emily Floyd, others.
Contact: www.choristersguild.org.

Choral Conducting Symposium

July 17–21, University of Michigan, Ann Arbor, MI.
Masterclasses, score study, rehearsal techniques, reading sessions. Eugene Rogers, Julie Skadsem, Mark Stover.
Contact: smt.umich.edu/engagement-outreach/adult-programs/choral-conducting-symposium/.

Jacobs Academy Schola Cantorum

July 17–23, Bloomington, Indiana.
Course for young musicians passionate about performing a cappella and accompanied sacred choral music, for advanced singers and

organists in high school or college above age 16. Dana Marsh, Jeffrey Smith, Janette Fishell, and Christopher Young.
For information: <https://blogs.iu.edu/scholacantorum/>.

Baylor Alleluia Conference

July 18–21, Waco, TX.
Conference for church music directors, plenary reading sessions, choral/orchestral reading sessions. Marianne Kim, Joel Raney, John Purifoy, others.
Contact: www.baylor.edu/alleluia.

Smarano Academy

July 24–August 4, Smarano, Italy, and Vienna, Austria.
Keyboard music of Frescobaldi, Froberger, Pasquini, Muffat, etc. Joel Speerstra, Ulrika Davidsson, Edoardo Bellotti, others.
Contact: smaranoacademy.com/organ.

Royal College of Organists Organ Student Experience

July 25–30, Oxford, UK.
Lessons, masterclasses, and lectures for young students. Daniel Moulton, Sarah Baldock, Ben Bloor, Gerard Brooks, others.
Contact: rco.org.uk/events/TOSE22.

Association of Disciples Musicians Annual Conference

July 29–August, Louisville, KY.
Workshops, clinics, worship. Carolyn Sargeant, Jacob Miller, Nancy Krause, others.
Contact: adm-doc.org.

Sherborne Summer School of Music Art of Choral Conducting

July 30–August 13, Sherborne, UK.
Rehearsals, coaching, lessons. Amy Bebbington, Katie Thomas. Contact: sherborne-summer-school-of-music.org.

69th International conference of the Gesellschaft der Orgelfreunde, e.v.

July 30–August 4, Antwerp, Belgium.
Organ and carillon concerts, organ visits, lectures, panel discussions.
Contact: gdo.de.

Royal College of Organists Summer Course

July 31–August 5, London, UK.
Lessons, masterclasses, services, and performance. Drew Cantrill-Fenwick, others.
Contact: rco.org.uk/events/SC2022.

Musica Antica a Magnano

August 10–19, Magnano, Italy.
Clavichord, fortepiano, organ, harpsichord, musicology; Silva Manfré, Albert Muehlboeck, Georges Kiss, others.
Contact: www.musicaanticamagnano.com.

American Institute of Organbuilders 2022 Annual Convention

September 10–13, Charlottesville, VA.
Workshops, seminars, lectures, recitals.
Contact: pipeorgan.org.



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Cover feature

Schantz Organ Company, Orrville, Ohio 150 years of Schantz organs

This year, the Schantz Organ Company is proud to celebrate its 150th anniversary. Since our 1873 founding, five generations of Schantz family members have led our staff of artisans and musicians. More than 3,000 pipe organs have been built and installed across the United States as well as Australia. They have been installed in churches of every denomination, as well as concert halls, hospital chapels, Masonic temples, sanatoriums, synagogues, orphanages, residences, and even a penitentiary chapel.

This article will examine some of the details of how different mechanisms were developed and used, how tonal designs changed over the years, and the wide range of visual designs that can be found in our instruments.

Evolution of Schantz action

Abraham John Tschantz¹ (1849–1921) started his company in 1873 to build “Ohio Beauty” reed organs. An unknown number of instruments were built, starting on the family farm and moving quickly to a shop in Orrville. We know of seven surviving “Ohio Beauty” reed organs, ranging from fully restored to unusable.

After assisting with the installation of a Votteler pipe organ in 1872 (which we still care for), Abraham decided to grow his company to build pipe organs. Early records are unclear, but Schantz was building tracker pipe organs by 1891. By 1903, we began the transition to tubular-pneumatic action. In this style of mechanism, a lead tube runs from every key, pedal, and drawknob back to the chests. Pressing a key will de-pressurize the tube, which causes the chest to play a note. Most remaining contracts from this time refer to an “individual compartment for each stop” in the chest, i.e., ventil chests. Initially this was used only for pedal stops, while the manual key action remained tracker. A fine example of this is the 1904 instrument still standing in Second United Church of Christ in Tiffin, Ohio. By 1906, tubular-pneumatic key action with ventil windchests had become our standard. Trackers continued to be built until at least 1908; tubular-pneumatic actions were built until at least 1926. We built approximately 100 organs using this mechanism, and we still care for several of these instruments.

Victor A. Schantz (1885–1973) was part of the second generation, and he spent eighteen months working for Wurlitzer in North Tonawanda, New York. There he learned about building dependable electro-pneumatic chest action. In 1918, we built our first electro-pneumatic action for First Baptist Church in nearby Seville, Ohio. This was followed by electrifying two organs during the process of relocating them. By 1923, electro-pneumatic chests were our standard mechanism. This style of chest offers fast and reliable key action. It also allowed us to offer moveable consoles—quite an exciting development at the time. We continue to build pitman chests today, with subtle improvements since 1923. One important development was the Schantz cross-top pitman chest, built of laminated yellow poplar toeboards running perpendicular to the ranks of pipes. Leather gasketing between the toeboards allowed for plenty of expansion in the summer and contraction in the winter in the northern climates where most pre-World War II Schantz organs were installed.

Albert Imhoff (1898–1994) was a long-time employee who made several



Schantz Organ Company, corner of East Oak and South Walnut Streets

important mechanical developments during his time at Schantz. Indeed, we still regularly use several tools that he designed to ease production of pipes and chests. His most enduring contribution might be the tremolo device that he patented in 1959, which we still use today.

In 1980, Schantz rebuilt the 1892 Roosevelt organ at the Cathedral of the Immaculate Conception in Syracuse, New York, using slider chests purchased from Organ Supply Industries.² In the mid-1980s Schantz went further, and experimented with building tracker-action instruments again. However, we decided to continue our focus on electro-pneumatic instruments.

When Burton K. Tidwell took on the role of tonal director in 1988, he encouraged the company to explore building slider chests with electro-pneumatic key action. And so in 1993, Schantz built its first “Blackinton-style” slider chest for the Great division at the United Methodist Church in Painesville, Ohio. To maximize space efficiency and tuning stability, these chests often have pipes laid out in an M-M (or tierce) configuration. Speech is also subtly affected by the single valve and common tone channels, which operate just like a tracker. We are proud to continue to build both pitman and slider chests for clients today.

In addition to building our own instruments from raw lumber, our team has also successfully restored historic instruments from many builders throughout the country. Major restorations include the four-manual, 94-rank Skinner built in 1929 for Severance Hall in Cleveland, Ohio.³ More recently, six months ago we completed a restoration of the two-manual, 22-rank Aeolian-Skinner that was built in 1963 for the Metropolitan Opera in New York City.⁴

Tonal designs

As musical tastes have changed over the course of history, the tonal design of instruments has also changed. Comparing stoplists of organs built in the 1920s and 1960s by any company in the country would show a change in musical design. While some companies made dramatic shifts, Schantz was more subtle.

Looking at stoplists from our first and second generation, an abundance of 8' flue ranks will be seen. Upper work usually begins with a 4' Octave and a 4' Flute d'Amour. If the organ included a reed, it was most often a Vox Humana. The Swell would include two strings: an 8' Aeoline and an 8' Salicional—but no celeste to pair with them. The language used for stop names reflected an English influence with names like Open Diapason and Melodia. Often these instruments would also have a “hidden octave” to allow the effective use of super-couplers.

John Schantz (1920–2013) studied organ under Arthur Poister at Oberlin Conservatory (interrupted by military service in World War II), and visited



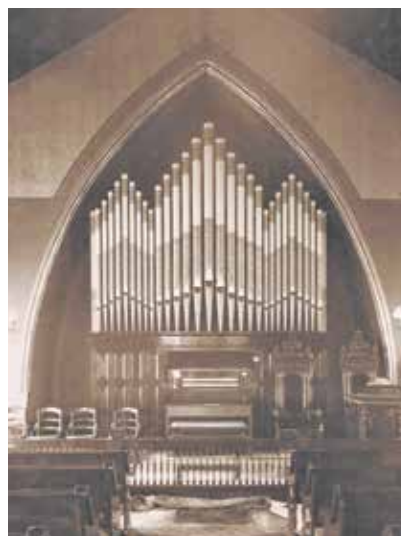
Abraham Schantz, c. 1910



First United Brethren Church, Canton, Ohio, 1891



Ohio Northern University, Ada, Ohio, 1908



Saint John's United Church of Christ, Evans City, Pennsylvania, 1903



Oliver, Edison, and Victor A. Schantz, 1924



Trinity Lutheran Church, Canton, Ohio, 1958



Tujunga United Methodist Church, Los Angeles, California, 1965



Grace Lutheran Church, Fairmont, Minnesota, 1979

instruments in Europe in 1950. When he took on the role of tonal director, his stoplists reflected these experiences and the *Orgelbewegung* (Organ Reform movement). Chorus structures included more upper work, and nomenclature reflected various national schools. Scale sizes (diameters) of principal pipes decreased slightly to increase the brightness of the sound, and wind pressures were lowered as far as 2.5 inches in a water column. All of this allowed the cut-up of the pipe mouth to be kept slightly lower. Languids and lower lips were nicked less, yielding some subtle initial “chiff” in pipe speech not found in earlier—or current—Schantz organs. Reed pipes also tended to be smaller scale, with chorus reeds primarily using parallel shallots.

Schantz has built wooden pipes in-house since we started building pipe organs. But initially, metal pipes were sourced from suppliers (Gottfried, Durst, and Schopp), as many builders do today. Shortly after World War II, Jack Cook joined the staff. A former Skinner/Aeolian-Skinner employee, Cook helped us design a pipe shop addition that was built in 1966 to allow us to efficiently make our own metal pipes, a practice that continues today.

Following John Schantz’s retirement, Burton K. Tidwell served as tonal director from 1988–1996. Under his leadership, Schantz organs started to retreat from neo-baroque narrow scaling and over-use of upperwork.⁵ Tidwell, an accomplished organist and church musician, insisted on spending significant time onsite doing tonal finishing. This allowed our voicers to carefully maximize the musicality of each instrument by addressing pipe speech and balance.

It should be noted that Tidwell also designed clever unit organs for clients with limited space and budgets. These small instruments have some ranks that share bottom and top octaves to maximize budget and space, but their middle range is independent to maximize musicality. Nearly twenty of these instruments have been built.

Jeffrey Dexter joined Schantz in 1993, and quickly followed Tidwell as our tonal director. He is also a practicing church musician who continues to move us toward even more broadly voiced instruments that play a wide range of repertoire effectively.

Visual designs

In the company’s early years, Abraham Tschantz was responsible for all design aspects of his organs, including visual design. By 1893 there were at least nine instruments by other builders within a short buggy ride of the shop that could potentially inspire his case designs. Contracts from this early time period can be subtly amusing to read:

Case of Oak or other native woods, varnished and polished, all front pipes richly decorated in gold and colors. Width about 12 feet 00 inches; depth about 6 feet 00 inches; height about 13 feet 00 inches. Style of case in harmony with the interior architecture of the Church.⁶

Abraham’s son Edison was interested in both architectural and tonal design, and the case designs between the World Wars are likely his.

After World War II, as Schantz became a truly national builder, Bruce Schantz (1913–2007) took on the role of foreman. One of his many developments was to establish an engineering department of three men: Chester Gable, Wilbur Herr, and Bob Romey. In addition to producing the hundreds of

Timeline

1824–Tschantz family emigrates from Switzerland to America, and settles in Ohio.

1849–Abraham Tschantz born

1873–Abraham starts building Ohio Beauty reed organs in a shop on the family farm near Kidron

1875–First factory built in Orrville

1891–First known pipe organ built for First United Brethren, Canton, Ohio

1899–Family name changed to “Schantz”

1901–New factory built at the corner of East Oak and South Walnut Streets; still used today.

1904–Oldest extant Schantz pipe organ built (Tiffin, Ohio, Second United Church of Christ, II/15)

1908–Last known tracker-action instrument built (Byesville, Ohio, First Methodist Church, II/9)

1913–Second generation takes on leadership:

Edison (visual and tonal design) (1878–1974)

Oliver (sales) (1882–1938)

Victor A. (foreman) (1885–1973)

1914–Zephyr blower patented

1926–Last known tubular-pneumatic action instrument built (New Philadelphia, Ohio, Trinity Episcopal Church, II/7)

1946–Third generation takes on leadership:

Paul (son of Oliver, sales) (1911–1997)

Bruce (son of Victor A., foreman) (1913–2007)

John (son of Victor A., tonal director) (1920–2013)

1947–Jack Cook hired as pipe shop foreman from Aeolian-Skinner; helps Schantz start making more pipes in-house

1953–Delivery of the Schantz “magnum opus” to the Cathedral Basilica of the Sacred Heart in Newark, New Jersey, IV/154

1966–Pipe shop built for making new pipes

1973–Jack Sievert hired as sales director from Reuter. Retired in 2008.

1985–Fourth generation takes on leadership:

Victor B. (son of Bruce) (b. 1953) executive vice-president (becomes president in 1998)

1988–Burton K. Tidwell hired as tonal director

1992–Eric Gastier hired as architect

1993–First Blackinton-style chest built (Painesville, Ohio, Painesville United Methodist Church, III/50)

1994–New three-story assembly room completed

1995–First CNC installed for efficiently building wooden parts

1996–Jeffrey Dexter becomes tonal director

2000–First international project completed in Melbourne, Australia

2014–Fifth generation takes on leadership:

John P. (son of Victor B.) (b. 1986) becomes comptroller

engineering drawings required during the post-war boom years of the 1950s and 1960s, each man developed his skills as a visual designer.

Many instruments were installed in chambers of churches during this time, with little or nothing to be seen. But late in the engineers’ long careers, Schantz clients became more interested in seeing as well as hearing the organs they



Trinity Lutheran Church, Hagerstown, Maryland, 1996



Mees Hall, Capital University, Columbus, Ohio, 2006



Cathedral of Mary Our Queen, Baltimore, Maryland, 2007



Saint Joseph Catholic Church, Tiffin, Ohio, 2021



Trinity Episcopal Church, Ambler, Pennsylvania, 1989



Martin Luther College, New Ulm, Minnesota, 2009

were commissioning. Bruce Schantz responded to the demand by seeking the advice of Reverend Arnold Klukas, an art historian who had taught at Oberlin College and Smith College. Klukas provided guidance for the Schantz engineers as they designed their cases. The Schantz cabinet shop began building the sort of cabinetry that had not been a mainstay at the company for decades. Our 1989 instrument at Trinity Episcopal Church in Ambler, Pennsylvania (III/49), was our first modern, free-standing case.⁷

In 1991 Romey, Gable, and Herr were nearing retirement.⁸ For the first time Schantz looked outside the company for one of its engineers and hired Eric Gastier, a registered architect and organist. He was mentored by Wilbur Herr and quickly designed his first case for Painesville (Ohio) United Methodist Church.⁹ With Gastier, Schantz made the transition from drafting boards and tracing paper to AutoCAD. That move was soon followed by the installation of the company's first CNC router, a machine that allows the efficient production of casework, pipe shades, console cabinet carvings, mechanical parts, and even metal pieces to solder into new pipes.

Anniversary celebrations

We are looking forward to celebrating our 150th anniversary over the course of the entire year. You can follow our Facebook page for some historic photos. A highlight will be our open house on Saturday, April 29, from 10:00 a.m. until 3:00 p.m. Our team will also be present at other local events—including sending a reed organ on a float through Orrville's Independence Day parade! And we are proud to look to the future by sponsoring scholarships with both the Akron and Cleveland chapters of the American Guild of Organists.

Notes

1. The spelling of the family name was officially changed in 1899 to ease pronunciation as the business was growing. Other branches of the family retained the original spelling.
2. It should be noted that Schantz provides chests, consoles, and pipes, as well as Zephyr organ blowers to almost every organbuilder in North America.
3. Featured as the cover instrument for *The American Organist*, January 2001, page 52.
4. For more information, see "New life for the Metropolitan Opera's organ," by Craig Whitney, *THE DIAPASON*, November 2022, page 12.
5. For more information about his tonal design, see his article, "The Small Church Organ: A Rationale Towards Integrity," *The American Organist*, April 1990, pages 95–98.
6. From the contract for the 1903 instrument built for Grace Reformed Church in Tiffin, Ohio.
7. Featured as the cover instrument for *The American Organist*, October 1990, page 66.
8. It should be noted—with deep appreciation—that many long-term employees at Schantz would "retire" to become part-time employees.
9. Featured as the cover instrument for *The American Organist*, October 1994, page 44.

Cover photos

Ohio Beauty Reed organ advertisement, c. 1878
Family: Bruce, John, and Paul (third generation), c. 1970
Horse-drawn wagon of pipes, c. 1916
Saint Paul Reformed Church, Butler, Pennsylvania, 1903

—Luke D. Tegtmeier
Jeffrey D. Dexter
Eric J. Gastier

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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. * = 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.

ALABAMA

Choral Evensong; Cathedral Church of the Advent, Birmingham, 3/16, 5:30 pm

Janette Fishell; Trinity Episcopal, Florence, 3/19, 5 pm recital and choral evensong

Tallis Scholars; Cathedral Church of the Advent, Birmingham, 4/14, 7 pm

Douglas Cleveland; First United Methodist, Montgomery, 4/16, 5 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, 4/20, 5:30 pm

Jens Korndörfer; St. Paul Catholic Cathedral, Birmingham, 4/28, 7 pm

ARIZONA

Katelyn Emerson; Pinnacle Presbyterian, Scottsdale, 3/25, 10 am workshop; 3/26, 3 pm recital

CALIFORNIA

James Kealey; Pasadena Presbyterian, Pasadena, 3/18, 7:30 pm

Christoph Tietze; Cathedral of St. Mary of the Assumption, San Francisco, 3/19, 4 pm

Jonathan Ryan; St. James Episcopal, Los Angeles, 3/19, 6 pm

Ken Cowan; Valley Baptist Church, Olive Drive Campus, Bakersfield, 3/24, 7:30 pm

James Kealey; St. James Episcopal, Los Angeles, 4/23, 6 pm

Chelsea Chen; St. Paul's Lutheran, San Diego, 4/30, 3:30 pm

COLORADO

Stephen Hamilton, Dupré, *Le Chemin de la Croix*; First United Methodist, Boulder, 3/26, 4 pm

Nathaniel Gumbs, with choir; Westview Church, Boulder, 4/2, 5 pm

CONNECTICUT

Choral Evensong; St. John's Episcopal, West Hartford, 3/26, 5 pm

Scott Lamlein; St. John's Episcopal, West Hartford, 4/2, 12:30 pm

Choral Evensong; St. John's Episcopal, West Hartford, 4/23, 5 pm

Jonathan Ryan; Christ Episcopal, Greenwich, 4/29, 5 pm

DISTRICT OF COLUMBIA

Carson Cooman; National City Christian, Washington, 3/17, 12:15 pm

James Wetzel; National City Christian, Washington, 3/24, 12:15 pm

United States Army Chorus; National City Christian, Washington, 3/31, 12:15 pm

Loreto Aramendi; National City Christian, Washington, 4/14, 12:15 pm

Michael Hey; Basilica of the National Shrine of the Immaculate Conception, Washington, 4/16, 6 pm

Charles Douglas Frost; National City Christian, Washington, 4/21, 12:15 pm

Emmanuel Duperrey; National City Christian, Washington, 4/28, 12:15 pm

GEORGIA

Alan Morrison; Spivey Hall, Morrow, 4/15, 3 pm

Scott Atchison & Patrick Scott, with choir; Peachtree Road United Methodist, Atlanta, 4/26, 7 pm

HAWAII

Caroline Robinson; All Saints' Episcopal, Kapa'a, 3/16, 6 pm

Caroline Robinson; Central Union Church, Honolulu, 3/19, 2 pm

ILLINOIS

Choral Evensong; St. Chrysostom's Episcopal, Chicago, 3/26, 4 pm

Christopher Urban; First Presbyterian, Arlington Heights, 4/5, 12:10 pm

• **Katelyn Emerson**; St. Chrysostom's Episcopal, Chicago, 4/14, 7:30 pm

Choral concert; First Presbyterian, Arlington Heights, 4/23, 4 pm

• Hymn festival; New England Congregational, Aurora, 4/23, 4 pm

INDIANA

Ball State University students, works of Brahms; Ball State University, Muncie, 3/28, 7:30 pm

Stephen Price; Reid Center, Richmond, 4/16, 4 pm

IOWA

Daryl Robinson; University of Dubuque, Dubuque, 3/18, 9:30 am masterclass; 3/19, 3 pm recital

KANSAS

Alcee Chriss; Wichita State University, Wichita, 4/18, 7:30 pm

KENTUCKY

Wesley Roberts; Basilica of St. Joseph Proto-Cathedral, Bardstown, 3/26, 3 pm

Wesley Roberts; Campbellsville University, Campbellsville, 4/3, 8 pm

MAINE

James Kennerley; Merrill Auditorium, Portland, 3/25, 7 pm

MASSACHUSETTS

Raymond Hawkins; Trinity Episcopal, Boston, 3/17, 12:15 pm

Simon Thomas Jacobs; Trinity Episcopal, Boston, 3/21, 12:15 pm

Steven Patchel; Trinity Episcopal, Boston, 3/24, 12:15 pm

Nathaniel Gumbs; First Church of Deerfield, Deerfield, 3/26, 3 pm

Susan Jane Matthews; Trinity Episcopal, Boston, 3/28, 12:15 pm

David von Behren; Trinity Episcopal, Boston, 3/31, 12:15 pm

Rosalind Mohnsen; First Congregational, Fall River, 4/12, 12 noon

MICHIGAN

James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, 3/19, 4 pm

Charles Miller, works of Bach; Cherry Hill Presbyterian, Dearborn, 3/21, 4 pm

Passiontide service; Cathedral of St. Paul, Detroit, 4/2, 4 pm

James Kibbie, works of Bach; Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, 4/2, 4 pm

Nathan Laube; Hillsdale College, Hillsdale, 4/13, 11 am service, 7:30 pm recital

Sarah Simko; Cathedral of St. Paul, Detroit, 4/14, 4 pm

James Kibbie, works of Bach; Hill Auditorium, University of Michigan, Ann Arbor, 4/16, 8 pm

Vanguard Voices and Brass; Cherry Hill Presbyterian, Dearborn, 4/23, 4 pm

Nicole Keller; First Presbyterian, Ypsilanti, 4/23, 4 pm

Calendar

Jeremy David Tarrant; Cathedral of St. Paul, Detroit, 4/28, 12:30 pm
Gail Archer; First Congregational, Ann Arbor, 4/30, 4 pm
Nathan Laube; Basilica of St. Adalbert, Grand Rapids, 4/30, 3 pm

MINNESOTA

Katie Gunn; Augustana Lutheran, Minneapolis, 3/15, 11:30 am
Peter Richard Conte; Northrup Auditorium, Minneapolis, 3/19, 3 pm
Isaac Drewes; Church of St. Louis King of France, St. Paul, 3/21, 12:35 pm
Katherine Handford; Augustana Lutheran, Minneapolis, 3/22, 11:30 am

MISSOURI

Gail Archer; Westport Presbyterian, Kansas City, 3/19, 7 pm

NEW JERSEY

Daniel Roth; St. Peter's Episcopal, Morristown, 3/17, 7:30 pm
Nathaniel Gumbs; Cathedral Basilica of the Sacred Heart, Newark, 3/19, 3 pm
Gail Archer; Shrine of St. John Paul II, Passaic, 3/19, 3:45 pm

NEW YORK

• **Isabelle Demers**, lecture-demonstration; St. Joseph Catholic Church, New York, 3/18, 1:30 pm
Alexander Pattavina; St. Bartholomew's Episcopal; New York, 3/19, 4 pm
 Choral concert, works of Rheinberger and Martin; St. Ignatius Loyola Catholic Church, New York, 3/19, 4 pm
David Hurd; Third Presbyterian, Rochester, 3/19, 4 pm
Jackson Borges; Cathedral of St. John the Divine, New York, 3/19, 5 pm
 Choral Lenten Vespers; St. Agnes Catholic Cathedral, Rockville Centre, 3/19, 7:30 pm
 Choral concert; Cathedral of St. John the Divine, New York, 3/19 7:30 pm
Raymond Nagem; Cathedral of St. John the Divine, New York, 3/26, 5 pm
David Briggs, works of Liszt; Cathedral of St. John the Divine, New York, 3/28, 5 pm
 Juilliard organ students; St. Mary the Virgin Episcopal, New York, 3/30, 7:30 pm

Choir of New College, Oxford; St. Thomas Church Fifth Avenue, New York, 3/30, 7:30 pm

Jean-Baptiste Robin; Downtown United Presbyterian, Rochester, 3/31, 7:30 pm recital; 4/1, 10 am masterclass

Choir of New College, Oxford, & Choir of St. Thomas Church; St. Thomas Church Fifth Avenue, New York, 4/1, 3 pm

Choir of New College, Oxford; St. Thomas Church, Fifth Avenue, New York, 4/2, 11 am worship service

Lotti, *Crucifixus*, Allegri, *Miserere Meus*; St. Agnes Catholic Cathedral, Rockville Centre, 4/5, 7:30 pm

Gedymin Grubba; Central Synagogue, New York, 4/11, 12:30 pm

Kent Tritle; Cathedral of St. John the Divine, New York, 4/16, 5 pm

Music Sacra; Cathedral of St. John the Divine, New York, 4/18, 7:30 pm

Barnard-Columbia Chorus & Choir of Gdynia Maritime University; Columbia University, New York, 4/22, 8 pm

James O'Donnell; St. Thomas Church Fifth Avenue, New York, 4/27, 7:30 pm

TENET, Bach, *Magnificat* & *Easter Oratorio*; St. Vincent Ferrer Catholic Church, New York, 4/29, 7 pm

Janette Fishell; Holy Trinity Lutheran, Buffalo, 4/29, 7 pm

Isabelle Demers; St. Ignatius Loyola Catholic Church, New York, 4/30, 3 pm

NORTH CAROLINA

Choir of New College, Oxford; Christ Episcopal, Charlotte, 3/28, 7:30 pm

OHIO

Amanda Mole; St. Michael's-in-the-Hills Episcopal, Toledo, 3/24, 7:30 pm

Jean-Baptiste Robin; Christ Church Cathedral, Cincinnati, 3/25, 10 am masterclass; 3/26, 3 pm recital

Ken Cowan; Stambaugh Auditorium, Youngstown, 4/16, 4 pm

Caroline Robinson; Hyde Park Community United Methodist, Cincinnati, 4/23, 4 pm

OKLAHOMA

James Kealey; St. John's Episcopal Church, Tulsa, 4/26, 12 noon

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Calendar

OREGON

James Kealey; Church of the Good Samaritan, Corvallis, 4/16, 4 pm

PENNSYLVANIA

Lenten Vespers; Shadyside Presbyterian, Pittsburgh, 3/15, 7 pm

Richard K. Fitzgerald; Shadyside Presbyterian, Pittsburgh, 3/19, 3 pm

Lenten Vespers; Shadyside Presbyterian, Pittsburgh, 3/22, 7 pm

Isabelle Demers; Market Square Presbyterian, Harrisburg, 3/26, 4 pm

Lenten Vespers; Shadyside Presbyterian, Pittsburgh, 3/29, 7 pm

Seung Hee Cho; Longwood Gardens, Kennett Square, 4/16, 8 pm

Monica Czausz Berney; Overbrook Presbyterian, Philadelphia, 4/28, 7 pm

Raúl Prieto Ramírez; Longwood Gardens, Kennett Square, 4/28, 8 pm

Alan Morrison; East Liberty Presbyterian, Pittsburgh, 4/30, 3 pm

RHODE ISLAND

Daniel Roth; Brown University, Providence, 3/19, 4 pm



TENNESSEE

David L. Patton; First-Centenary United Methodist, Chattanooga, 4/10, 7 pm

Amanda Mole; Union University, Jackson, 4/27, 7 pm

TEXAS

Jean-Baptiste Robin; University Methodist, San Antonio, 3/19, 4 pm

recital; 3/20, 10 am masterclass

Choir of New College, Oxford; Lanier Stone Chapel, Houston, 3/24, 7 pm

Choir of New College, Oxford; St. Michael and All Angels Episcopal, Dallas, 3/26, 11 am worship service, 7 pm concert

Nathan Laube; Episcopal Church of the Transfiguration, Dallas, 3/26, 7 pm

Chelsea Chen; St. Luke's Episcopal, San Antonio, 4/23, 3 pm

Ken Cowan, with Lisa Shihoten, violin; Highland Park United Methodist, Dallas, 4/23, 5:30 pm

Easter Lessons & Carols; Cathedral of Our Lady of Walsingham, Houston, 4/25, 7:30 pm

Choral Evensong; Palmer Memorial Church, Houston, 4/30, 4 pm

Choral Evensong; Palmer Memorial Church, Houston, 4/30, 4 pm

UTAH

Elgar, *Dream of Gerontius*; Cathedral of the Madeleine, Salt Lake City, 3/19, 8 pm

VIRGINIA

Isabelle Demers; River Road Church, Baptist, Richmond, 3/17, 7:30 pm

Caroline Robinson; St. Mary's Episcopal, Richmond, 4/14, 7:30 pm

Diane Meredith Belcher; Holy Trinity Lutheran, Lynchburg, 4/23, 4 pm

WISCONSIN

Just Bach; Luther Memorial Church, Madison, 3/15, 12 noon

Andrew Schaeffer; First Presbyterian, Waunakee, 3/19, 2 pm

Bruce Bengtson; Luther Memorial Church, Madison, 3/22, 12 noon

Larry Wheelock; Cathedral of St. John the Evangelist, Milwaukee, 3/22, 12:15 pm

Andrew Schaeffer; Luther Memorial Church, Madison, 3/29, 12 noon

Sheri Masiakowski; Cathedral of St. John the Evangelist, Milwaukee, 3/29, 12:15 pm

Tyler Pimm; Luther Memorial Church, Madison, 4/12, 12 noon

Chelsea Chen; St. Norbert Abbey, DePere, 4/16, 3 pm

Just Bach; Luther Memorial Church, Madison, 4/19, 12 noon

University of Wisconsin Lab Choir; Luther Memorial Church, Madison, 4/26, 12 noon

GERMANY

Winfried Bönig; Pfarrkirche Wiederkunft Christi, Kolbermoor, 4/5, 7:45 pm

NETHERLANDS

Anton Pauw, Gerrie Meijers, & Jaap Stork; Philharmonie Haarlem, Haarlem, 3/16, 8 pm

Pieter van Dijk & Antonio di Dedda; Philharmonie Haarlem, Haarlem, 4/20, 8 pm

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Pieter van Dijk & Antonio di Dedda; Philharmonie Haarlem, Haarlem, 4/20, 8 pm

Pieter van Dijk & Antonio di Dedda; Philharmonie Haarlem, Haarlem, 4/20, 8 pm

Recital Programs

F. ALLEN ARTZ, III, Trinity Episcopal Church, Pottstown, PA, October 9: *Sonata IV in B-flat*, op. 65, no. 4, Mendelssohn; *Prelude on Psalm 23:4 (Psalm Preludes)*, op. 32, no. 3, Howells; Choral in a, FWV 40 (*Trois Chorals*, no. 3), Franck; *Fantasy on St. Anne*, Parry; *Méditation (Trois Improvisations)*, no. 2, Vierne, transcr. Duruflé; *Eclogue for Piano and Strings*, Finzi, transcr. Gower; *Concert Variations on The Star-Spangled Banner*, op. 23, Buck.

CORRADO CAVALLI, St. John Cantius Catholic Church, Chicago, IL, October 16: *Mr. Purcell's Wedding March*, Cook; *Prelude and Fugue in b*, BWV 544, Bach; *Theme and Variations on Psalm 41*, Pauw; *Adagio ma non troppo*, Martucci; Choral in a, FWV 40 (*Trois Chorals*, no. 3), Franck; *Ronde*, Berceuse, Final (*The Firebird*), Stravinsky.

CHELSEA CHEN, Cathedral Basilica of the Sacred Heart, Newark, NJ, October 16: *Sinfonietta*, Gjeilo; *Prelude and Fugue in a*, BWV 543, Bach; *Taiwanese Suite*, Chen; Choral in E, FWV 38 (*Trois Chorals*, no. 1), Franck; *Moto Ostinato (Sunday Music)*, Eben; *Sicilienne*, von Paradis, transcr. Gouin; *Phantom of the Opera Medley*, Lloyd Webber, transcr. Kitamura; Final (*Symphonie III*), Saint-Saëns, transcr. Briggs.

TOM COLAO, St. Chrysostom's Episcopal Church, Chicago, IL, November 13: *O Lammes Gottes, unschuldig*, BWV 656, Bach; *Sonata VI in d*, op. 65, no. 6, Mendelssohn; *Jesu, meine Freude (Drei symphonische Choräle)*, op. 87, no. 2), Karg-Elert.

LYNNE DAVIS, St. Paul's United Methodist Church, Rochester, MI, October 16: *Grand Dialogue in C*, Marchand; *Récit de tierce en taille (Livre d'Orgue)*, de Grigny; Choral in a, FWV 40 (*Trois Chorals*, no. 3), Franck; *Andantino (Pièces de fantaisie)*, Première suite, op. 51, no. 2), Toccata (*Pièces de fantaisie*, Deuxième suite, op. 53, no. 6), Vierne; *Variations sur un thème du Clément Jannequin*, JA 118, *Postlude pour l'Office de Complies*, JA 29, Alain; *Te Deum*, op. 11, Demessieux.

CLIVE DRISKILL-SMITH, Trinity Episcopal Church, Tulsa, OK, September 13: *Fête*, op. 51, Langlais; *Prelude on Iam*

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sol recedit igneus, Simonds; *Tanz-Toccata*, Heiller; *Meine Seele erhebt den Herren*, BWV 648, BWV 733, Bach; Allegretto (*Sonata in G*, op. 28), Elgar; Hamburger Totentanz (*Trois Préludes Hambourgeois*, no. 3), Bovet; Clair de Lune (24 *Pièces de fantaisie*, Deuxième suite, op. 53, no. 5), Vierne; *Introduction, Passacaglia, and Fugue in e-flat*, B. 149, Willan.

DONIC FACCIO, First Baptist Church, Hamilton, NY, October 9: Grand Choeur Dialogué (*Six pièces d'orgue*, no. 6), Gigout; Moderato (*Symphonie Romane*, op. 73), Widor; Scherzo (*Symphonie V in a*, op. 47), Vierne; *Er-barm' dich mein, O Herre Gott*, BWV 721, Bach; Final (*Symphonie V in a*, op. 47), Vierne; *Toccata in F*, BWV 540i, Bach; *Les Jeux d'eaux à la Villa d'Este*, Liszt; O Welt, ich muss dich lassen (*Eleven Chorale Preludes*, op. 122, no. 11), Brahms; *Vor deinen Thron tret' ich hiermit*, BWV 668, Bach; Résurrection (*Symphonie-Passion*, op. 23), Dupré.

St. Mary's Catholic Cathedral, Ogdenburg, NY, October 23: Moderato (*Symphonie V in a*, op. 47), Vierne; *Wachet auf, ruft uns die Stimme*, BWV 645, *Meine Seele erhebt den Herren*, BWV 648, *Ach bleib bei uns, Herr Jesu Christ*, BWV 649, *Prelude and Fugue in G*, BWV 541, Bach; Final (*Symphonie III in f-sharp*, op. 28), Vierne; *Prelude and Fugue in e*, BWV 548, Bach; *Ave Maria*, Schubert, transcr. Vibbard, Fiacco; Résurrection (*Symphonie-Passion*, op. 23), Dupré; *Power of Life*, Takle.

JILLIAN GARDNER, Huntsville First United Methodist Church, Huntsville, AL, October 13: *Marche Héroïque*, Brewer; *Prelude and Fugue in D*, BWV 532, Bach; Give Me Jesus (*Four Festive Pieces for Organ*), Osterman; Allegro non troppo (*Symphony 5*, op. 47), Shostakovich, transcr. Gardner; *Petite Suite in Blue*, Michel; *Psalm Prelude*, Set 2, no. 3, Howells; Clair de Lune (*Pièces de fantaisie*, Deuxième suite, op.

53, no. 5), Final (*Symphonie I in d*, op. 14), Vierne.

MICHAEL HEY, St. Francis de Sales Oratory, St. Louis, MO, October 23: *Praeludium in f-sharp*, BuxWV 146, Buxtehude; *Sonata in G*, BWV 530, Bach; *Mein junges Leben hat ein End*, SwWV 324, Sweelinck; *Passacaglia and Fugue in c*, BWV 582, Bach; *Variations on an Original Theme*, Roberts; *The Dancing Pipes*, Dove; Allegro (*Symphonie VI in g*, op. 42, no. 2), Widor.

BÁLINT KAROSI, College of the Holy Cross, Worcester, MA, September 13: *Prelude and Fugue in C*, BWV 531, *Komm, Gott Schöpfer, Heiliger Geist*, BWV 667, *Komm, heiliger Geist, Herre Gott*, BWV 652, *Liebster Jesu, wir sind hier*, BWV 730, *Sonata in G*, BWV 530, Bach; *Concerto in a*, BWV 593, Vivaldi, transcr. Bach; *Herr Gott, dich loben wir*, BWV 725, *Toccata, Adagio, and Fugue in C*, BWV 564, Bach.

JAMES KIBBIE, Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI, September 25: *Pièce d'Orgue*, BWV 572, *Es ist das Heil uns kommen her*, BWV 1175, *Herr Christ, der einig Gottes Sohn*, BWV 1169, *Chorale Partita: Herr Christ, der einig Gottes Sohn*, BWV 1170, *Fantasia and Fugue in c*, BWV 562, *Auf meinen lieben Gott*, BWV 1171, *Herr Christ, der einig Gottes Sohn*, BWV 1172, *Ich ruf zu dir, Herr Jesu Christ*, BWV 1173, *Komm, heiliger Geist, erfüll die Herzen*, BWV 1174, *Trio in d*, BWV 583, *Wo Gott der Herr nicht bei uns hält*, BWV 1128, *Fantasia in C*, BWV 573, *Du Friedefürst, Herr Jesu Christ*, BWV 1102, *Erhalt uns, Herr, bei deinem Wort*, BWV 1103, *Wenn dich Unglück tut greifen an*, BWV 1104, *Jesu, meine Freude*, BWV 1105, *Prelude and Fugue in C*, BWV 545, Bach.

Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI, October 9: *Prelude in E-flat*, BWV 552i,

Kyrie, Gott Vater in Ewigkeit, BWV 669, *Christe, aller Welt Trost*, BWV 670, *Kyrie Gott heiliger Geist*, BWV 671, *Allein Gott in der Höh sei Ehr*, BWV 676, *Dies sind die heiligen zehen Gebot*, BWV 678, *Wir glauben all an einen Gott*, BWV 680, *Vater unser im Himmelreich*, BWV 682, *Christ, unser Herr, zum Jordan kam*, BWV 684, *Aus tiefer Not schrei ich zu dir*, BWV 686, *Jesu Christus, unser Heiland, der von uns den Zorn Gottes wandt*, BWV 688, *Fugue in E-flat*, BWV 552ii, Bach.

Blanche Anderson Moore Hall, University of Michigan, Ann Arbor, MI, October 23: *Concerto in d*, BWV 596, Vivaldi, transcr. Bach; *Herr Jesu Christ, wahr' Mensch und Gott*, Emans 100, Emans 101, *Es spricht der Unweisen Mund*, Emans 69, *Der Tag, der ist so freudereich*, Emans 53, *Ach, was soll ich Sünder machen*, Emans 19, *Sonata in c*, BWV 526, *Kyrie, Gott Vater in Ewigkeit*, BWV 672, *Christe, aller Welt Trost*, BWV 673, *Kyrie, Gott heiliger Geist*, BWV 674, *Allein Gott in der Höh sei Ehr*, BWV 675, *Fughetta super Allein Gott in der Höh sei Ehr*, BWV 677, *Fughetta super Dies sind die heiligen zehn Gebot*, BWV 679, *Pedal-Exercitium*, BWV 598, *Gott ist mein Heil, mein Hilf und Trost*, BWV 1106, *Jesu, meines Lebens Leben*, BWV 1107, *Als Jesus Christus in der Nacht*, BWV 1108, *Ach Gott, tu dich erbarmen*, BWV 1109, *Prelude and Fugue in C*, BWV 531, Bach.

KAREN SCHNEIDER KIRNER, Church of Our Lady of Loretto, South Bend, IN, October 23; Westminster Abbey, London, UK, October 30: *Procesión Alegre*, Cornell; *Three Preludes Founded on Welsh Hymn Tunes*, Vaughan Williams; *Bethena—a Concert Waltz*, Joplin, transcr. Eaton; *Toccata and Fugue in d*, BWV 565, Bach.

GEOFFREY MORGAN, Christchurch Priory, Christchurch, UK, October 13: *Hyfrydol (Three Preludes Founded on Welsh Hymn Tunes)*, no.

3), Vaughan Williams; *Pièce heroïque*, FwV 35 (*Trois pièces pour grand orgue*, no. 3), Franck; *Toccata in F*, BWV 540i, Bach; Menuet-Scherzo (*Deux Pièces*, op. 53, no. 2), Jongen; *Morning Song*, Hollins; Grand Chœur alla Händel (*Pièces dans différents styles*, Book 4, op. 18), Guilmant.

JOEL STOPPENHAGEN, Valparaiso University, Valparaiso, IN, October 30: *Praeludium in G*, Bruhns; *The Galliarde to the First Pavian*, Byrd; *Introduction and Passacaglia in d*, Reger; Down Ampney (*Six Hymn Tune Preludes*), Gehring; Andante (*Sonata in d*, BWV 527), *Wir glauben all an einen Gott*, BWV 680, Bach; Cortège et Litanie (*Quatre Pièces*, op. 19, no. 2), Dupré.

STEPHEN THARP, St. James Basilica, Prague, Czech Republic, September 8: *Chromatic Fantasy and Fugue in d*, BWV 903, Bach, transcr. Tharp; *An Waßerflüssen Babylon*, BWV 653, Bach; Carillon (*Sept Pièces*, op. 27, no. 4), *Prelude and Fugue in f (Trois Préludes et Fugues*, op. 7, no. 2), Dupré; *Variations (Symphonie VIII in B*, op. 42, no. 4), Widor; *Rorate coeli, Domine Jesu, Attende Domine (Twelve Chorale Preludes on Gregorian Chant Themes*, op. 8, nos. 1, 12, 3), Octaves (*Six Études*, op. 5, no. 6), Demessieux.

KENT TRITLE, First United Methodist Church, West Des Moines, IA, October 9: *Praeambulum in c*, Lübeck; *Toccata Sesta*, Frescobaldi; *Prelude and Fugue in b*, BWV 544, *Nun danket alle Gott*, BWV 657, Bach; *Partita on Detroit*, Hurd; *Sonata III in A*, op. 65, no. 3, Mendelssohn; *Pastorale*, op. 19 (*Six Pièces d'orgue*, no. 4), Franck; *Triptych for Organ*, Paulus.

Cathedral of St. John the Divine, New York, NY, October 16: *Prelude and Fugue in b*, BWV 544, Bach; *Pastorale*, op. 19 (*Six Pièces d'orgue*, no. 4), Franck; *Triptych for Organ*, Paulus.

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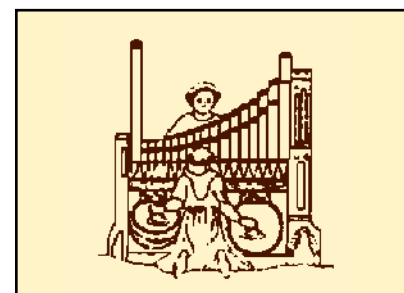
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