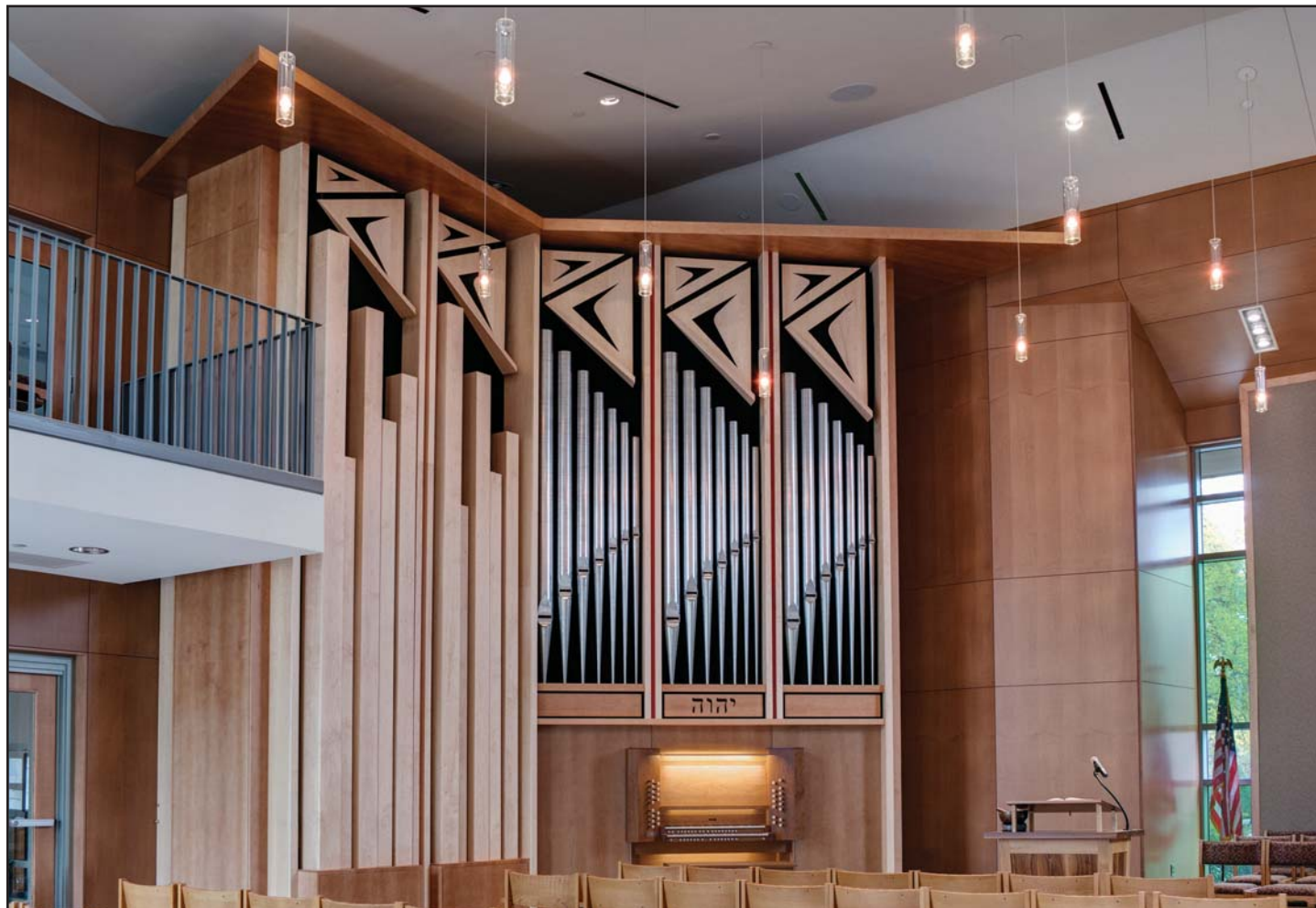


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FEBRUARY 2016



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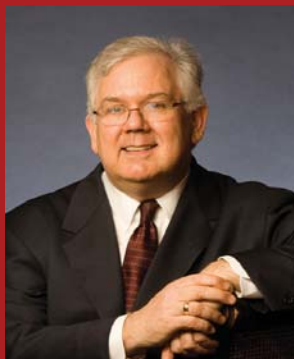
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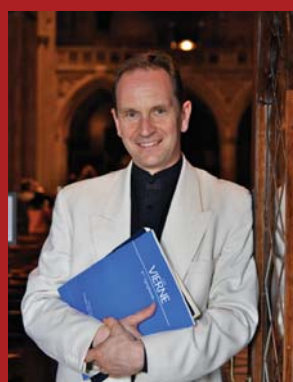
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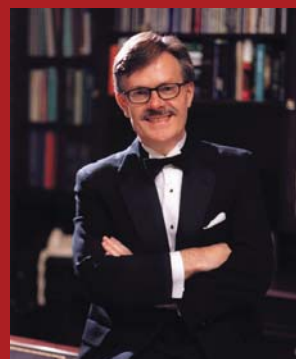
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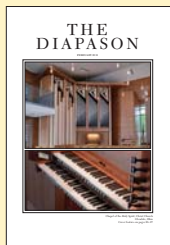
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Editor's Notebook

In this issue

This month, we offer John Brombaugh's profile in memory of Cor Edskes, noted Dutch organologist, who died last September. Edskes may be less well known in this country than in Europe, so Brombaugh's tribute is much appreciated.

Myron Patterson presents a comparison of various editions of Bach's *Orgelbüchlein*, from the point of view of pedagogy. We all know this music; it is helpful to have an examination of some of the major editions that are available. To assist you in planning programs and services, John Collins provides details on composers of early music whose anniversaries (birth or death) occur in 2016.

Gavin Black continues his discussion of techniques for achieving velocity, this month focusing on achieving lightness without tension. John Bishop's column this month makes many connections between artistic accomplishments and historic events, and reminds us that audiences appreciate learning about the context that surrounds a musical composition's creation.

This month's cover feature is C. B. Fisk's instrument at Chapel of the Holy Spirit, Christ Church, in Glendale, Ohio. All this is in addition to our regular departments of news, reviews, new organs, international calendar, organ recital programs, and more.

In preparation

In the coming months, we will be publishing conference reports, including on the organ conferences held last fall at

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Indiana University and the University of Michigan. We will also continue Stephen Schnurr's study of the pipe organs in La Grange, Illinois, and present a feature on the organ sonatas of Charles Villiers Stanford.

Reminders

Ernest M. Skinner was born in 1866, so 2016 marks the 150th anniversary of his birth. We hope you will plan on attending the E. M. Skinner Sesquicentennial Conference, to be held April 24 and 25 in Evanston, Illinois. Co-sponsored with the Chicago, Fox Valley, and North Shore chapters of the American Guild of Organists, the Chicago-Midwest Chapter of the Organ Historical Society, and the Music Institute of Chicago, the conference features Skinner instruments in Evanston—at St. Luke's Episcopal Church, First Congregational Church, and the Music Institute of Chicago. Performers and lecturers include Bella Voce, David Jonies, Joyce Robinson, Andrew Schaeffer, and Stephen Schnurr. Mark your calendars!

Letters to the Editor

In the wind . . .

John Bishop's THE DIAPASON contributions alone put him in the top very few feature writers of today. He has the ability to choose subject matter that always transcends his impressive pipe organ expertise, to reach out to both the professional and personal lives of his readers and to share—with genuine humility—his own life experiences. Taken together, this is communication mastery. And, he delivers

all of this frosted with a wonderful sense of humor! The recent (December 2015) "In The Wind . . ." piece featuring his new grandson is another sterling example.

Though I have subscribed to THE DIAPASON for decades, I am neither an organist nor an organ builder. But I have had the experience of working on several fine instruments to repair, relocate, remove, or replace various components. All who have done this

kind of "work" know that each such situation can offer a real challenge (sometimes quite physical!) and a learning opportunity! The aesthetic end-result (after the dust has settled and a good tuning job!) always amply rewards the effort.

John Bishop has done it all. His next uniquely engaging contribution never can come soon enough!

Robert Bacon
Lisle, Illinois

Here & There

Events

The Catalina Organ Festival will take place at Catalina United Methodist Church, Tucson, Arizona: February 5, 7 p.m., Peter Krasinski plays improvised accompaniment to Cecil B. DeMille's 1923 silent movie *The Ten Commandments*; March 4, 7 p.m., The Chenault Duo; April 16, 1–4 p.m., French-inspired art, organ, and choral music. Pamela Decker, Woosug Kang, Jeffrey Campbell, Norene Walters, and Dennis Grannan play music of Franck, Vierne, Widor, Duruflé, Messiaen, Alain, Escaich, Bannister, and Hakim. The choirs of St. Philip's in the Hills Episcopal Church and Catalina United Methodist Church will perform Vierne's *Messe Solennelle*, op. 16, with organists Jeffrey Campbell and Dennis Grannan. For information: www.catalinamethodist.org/organfestival.

Laudamus, a men's choir from Concordia Seminary, St. Louis will undertake a five-state tour. Laudamus is a choir of 14 seminarians preparing for service as pastors in The Lutheran Church—Missouri Synod (LCMS), under the direction of Jim Marriott, the seminary's director of musical arts. The choir will sing works by Bruckner, Christiansen, Fauré, Hogan, and more: February 21, Mount Calvary Lutheran Church, Warner Robins, Georgia, and Abiding Savior

Lutheran Church, Gainesville, Florida; other Florida performances: 2/22, Grace Lutheran Church, Jacksonville; 2/23, St. Paul Lutheran Church, Boca Raton; 2/24, Grace Lutheran Church, Naples; 2/25, Prince of Peace Lutheran Church, Orlando; 2/28, St. Paul's Lutheran Church, Cullman, Alabama; April 8, Immanuel Lutheran Church, Washington, Missouri; and 4/16, St. Paul's Lutheran Church, Strasburg, Illinois. For information: www.csl.edu/laudamus.

VocalEssence will present its annual WITNESS concert February 21 at 7 p.m. at Orchestra Hall in Minneapolis. The performance will feature Morehouse College Glee Club conductor David E. Morrow and new VocalEssence associate conductor G. Phillip Shoultz, III leading the Morehouse College Glee Club, the VocalEssence Chorus, and a newly formed 200-voice male chorus, made up of students from Minneapolis and St. Paul high schools. For information: www.vocalescence.org.

The Opus 327 foundation of St. Luke's Episcopal Church, Evanston, Illinois, presents Stephen Sharp playing Petr Eben's *Faust* with readings selected by the composer on March 9 at 7:30 p.m. on the church's 1922 Skinner pipe organ, Opus 327. For information: www.stlukesevanston.org.

The New Amsterdam Singers, led by music director Clara Longstreth, will present Swiss composer Frank Martin's *Golgotha*, a 90-minute oratorio for chorus, orchestra, organ, and soloists (soprano Meredith Lustig, alto Avery Amereau, tenor Dann Coakwell, basses Tyler Duncan and Kevin Deas), in its first New York City performance since 1952, on March 13 at 3:00 p.m., at Trinity Church, Wall Street. *Golgotha*, written between 1945 and 1948, in ten musical tableaux, relates the story of Christ's Passion, from his entrance into Jerusalem until the Resurrection, with texts from all four of the Gospels and writings of St. Augustine.

The New Amsterdam Singers have long championed the music of Frank Martin. In 1990 the chorus celebrated Martin's centenary with an all-Martin concert that included his *Mass for Double Chorus* and *Songs of Ariel*. For information: nasingers.org.

The **Houston Chamber Choir** has received an Art Works award of \$10,000 from the National Endowment for the Arts for its concert featuring four-time Grammy winning bassist Christian McBride and his trio. The program will feature the premiere of McBride's composition for jazz ensemble and choir, commissioned by the chamber

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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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choir. The performance will take place May 22 in Houston. For information: www.houstonchamberchoir.org.

The Royaumont Organ Academy of France is accepting applications for its 2016 conference, to be held July 10–14 at the Royal Chapel at Versailles Palace (1710 Clicquot/1994 Cattiaux organ) and the Royaumont Abbey (1864 Cavaillé-Coll organ). In addition to five days of organ teaching, the schedule includes lectures by Aurélie Decourt, Jean-Marc Leblanc, and Yannick Merlin. Cost is €227, including lessons, lectures, four nights' accommodations, and meals. The deadline for applications is March 30. For further information: www.royaumont.com/en/french-organ-music-in-the-early-twentieth-century-between-tradition-and-modernity-2016.

The 51st **Haarlem International Organ Festival** will take place July 18–30 in and near St. Bavo Church in Haarlem, the Netherlands. The festival will be divided into three sections: the International Organ Improvisation competition, the Summer Academy, and a series of concerts in Haarlem, Zutphen, Doesburg, Zwolle, Leiden, and Alkmaar. Applications for the improvisation competition and the academy are currently being accepted. A recent innovation of this decade at the festival is the Young Talent masterclass. For this year's festival, eight young organists ages 13–18 will be selected to participate in classes led by Guy Bovet, Ben van Oosten, Peter Planyavsky, Christophe Mantoux, Jos van der Kooy, and Leo van Doeselaar. For extensive information on all aspects of the festival, visit www.organfestival.nl.

Christ Episcopal Cathedral, Salina, Kansas, and the **Episcopal Church in the Diocese of Western Kansas** announce a new music academy to train church organists, of which there is a notable shortage in the region. The academy, largely the work of Canon Royce Young, director of music and organist of the cathedral, is available to all persons, regardless of church affiliation. Faculty includes Young as well as Matthew Schwan, a vocal coach and choral director for the cathedral. For more information, visit www.christcathedralsalina.org.

The Association of Anglican Musicians' (AAM) Internship Committee is accepting applications for the second season of its full-time internship program, the AAM Gerre Hancock Fellowship.

The internship offers a young church musician who lacks experience with the Anglican/Episcopal traditions of liturgy and music an opportunity to be mentored intensely over a ten-month period in one of the Episcopal Church's music programs by one or more of its leading musicians. The intern will be mentored intentionally in every aspect of the many musical and non-musical skills that are required to be a highly successful church musician. Applications from potential interns are due March 1. For further details and application materials, visit www.anglicanmusicians.org/internship.

Witte Tours announces a tour of the cathedrals of England, July 15–24, with Randall Engle, tour host. Highlights include a private tour of Lambeth Palace and archives, worship at St. Paul's Cathedral, Westminster Abbey, and Chichester Cathedral, private organ tour of Westminster Abbey, and attendance at the Southern Cathedral Festival. Optional lectures will be offered on the history and origins of the Church of England and its worship and music. For further information, visit www.wittetravel.com.

Finchcocks Musical Museum, Goudhurst, England, closed on December 31, 2015. Housed in a Georgian manor house, the museum has been owned by Katrina and Richard Burnett for the past 45 years. The world-class collection of historic pianos, fortepianos, harpsichords, clavichords, organs, and other instruments will be divided, with the most prized instruments taken to the couple's new home, the remainder to be auctioned for charity in May. The final month of the museum was filled with concerts and events to celebrate the collection. For information: www.finchcocks.co.uk.

Rider University, Lawrence, New Jersey, has announced the successful negotiation of a new agreement with the university's American Association of University Professors faculty union, which the university faculty and board of trustees have ratified. The new agreement eliminates the previously announced consideration of termination of thirteen majors and one minor, including the piano program at the school's music campus, Westminster Choir College, in Princeton, as reported in the December 2015 issue of *THE DIAPASON*. The university is actively recruiting students for its various piano programs at the bachelor's and master's degree levels.

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Wesley M. Vos



Jonathan Ryan (photo credit: Kevin Sarnwick)

Jonathan Ryan will perform on February 21, 4 p.m., at **First Congregational Church**, Crystal Lake, Illinois, for the **Sixth Wesley M. Vos Memorial Organ Recital**, on the church's Buzard Opus 16 pipe organ (two manuals, 24 ranks). Ryan has concertized throughout the United States and Europe. He holds six First Prize awards from major international and national organ competitions. His latest CD, *Influences*, was recently released on the Acis label (see page 8 of this issue for information).

Wesley M. Vos earned M.A. and Ph.D. degrees from Washington University in St. Louis, studying with Howard Kelsey, Anton Heiller, and Gustav Leonhardt. He served as associate editor of *THE DIAPASON* from 1967 until his death in 2002, and was associate dean and professor of music at DePaul University. For information contact Ann Tucker, director of music at First Congregational Church: 815/459-6010.



Buzard Opus 16, First Congregational Church, Crystal Lake, Illinois



Eric Lenz, Scott Dettra, Lynn Trapp, and James Reifinger at Southern Illinois University

Scott Dettra performed the 22nd recital of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series on October 9, 2015, in Shryock Auditorium at **Southern Illinois University at Carbondale**. Pictured left to right are Eric Lenz (interim director, School of Music), Scott Dettra, Lynn Trapp (principal artistic director), and James Reifinger (professor of music education and organ instructor).



Houston Chamber Choir

During its 20th-anniversary year, **Houston Chamber Choir** has won the 2015 American Prize in Choral Performance. The choir's founder and artistic director, **Robert Simpson**, also received the prize in the choral conducting category. Founded in 2009, The American Prize is an annual series of non-profit, national competitions in the performing arts providing cash awards, professional adjudication, and regional, national, and international recognition for the best performances by ensembles and individuals each year in the United States.

The choir's 20th-anniversary season presents two more concerts: "Mexicantos," exploring five centuries of Mexican choral music, and "Just Gettin' Started," featuring a performance and commission for vocal ensemble by four-time Grammy winner Christian McBride and his jazz trio. For information: www.HoustonChamberChoir.org.

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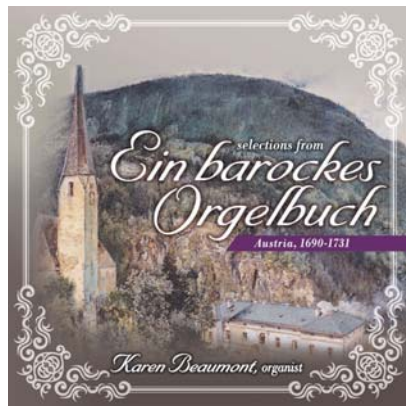
Competitions

The 12th **International Organ Competition of Biarritz**, sponsored by the Académie André Marchal, was held October 20–24 in Biarritz, France, with 17 candidates from eight countries participating. The jury was chaired by François Sabatier and included American organist James Higdon. In improvisation, Karol Mossakowski (Poland) won the Grand Prix André Marchal and audience prize; second prize was awarded to Geerten Liefthart (Holland). In interpretation, Ikuyo Mikami (Japan) won the Grand Prix André Marchal; second prize ex-aequo was awarded to Camille Bloche (France) and to Karol Mossakowski (Poland), who also received the audience prize in Interpretation.

Special prizes were awarded to Karol Mossakowski (Louis Vierne Prize), Camille Bloche and Ikuyo Mikami ex-aequo (Giuseppe Englert Memorial Prize for best interpretation of a contemporary work), and Melissa Oskvarek (France), the J. S. Bach Prize.

The fifth **Grand Prix Bach de Lausanne**, Switzerland, an international organ competition held as part of the 18th Lausanne Bach Festival, was held November 14–21. The judges for the third and final round of the competition were Jörg-Andreas Bötticher, Hans Davidsson, Jean-Christophe Geiser, Martin Gester, Martin Haselböck, Kei Koito, and Pascale Van Coppenolle. Vincent Bernhardt of France won the grand prize (CHF 5,000); second prize (CHF 3,000) was awarded to Emmanuel Arakélian, also of France; third prize (CHF 1,500) and audience prize (CHF 500) were awarded to Olga Papykina of Russia. The next competition will take place in 2019. For information: www.festivalbach.ch.

People



Karen Beaumont, *Ein barockes Orgelbuch*

Karen Beaumont is featured on a new recording in collaboration with Musikverlag Doblinger of Vienna, of selections from *Ein barockes Orgelbuch*. The recording includes selections from Doblinger's publication *A Baroque Organ Book (Austria, 1690–1731)*, edited by Rudolf Scholz (DM 1474). The CD is available from Beaumont (\$10 each or 2 for \$15, plus shipping). For information: karenbeaumontorganist.mysite.com.

The Orchestra of the Age of Enlightenment has appointed **John Butt**, OBE, as principal artist. Gardiner

Chair of Music at the University of Glasgow since 2001, Butt has served as guest conductor of the Philharmonia Baroque Orchestra, founding conductor of the chorus, King's Voices, and music director of the Dunedin Consort. Butt's appointment comes at a time when the orchestra begins a five-year focus on the music of Johann Sebastian Bach.



Nicholas Capozzoli

Nicholas Capozzoli has been awarded the National Association of Pastoral Musicians' Nancy Bannister Scholarship in the amount of \$2,000. Capozzoli, a member of THE DIAPASON's "20 under 30" class of 2015, is a fifth-year student at the Oberlin Conservatory of Music, Oberlin, Ohio, where he is pursuing a bachelor of music degree and an accelerated master of music degree in historical performance.



Katelyn Emerson

Katelyn Emerson made her Russian performance debut in Krasnoyarsk in two solo performances in the VIII International Festival "The Organ Universe" on November 1 and 2, 2015. These were two of several prizes that she received as Laureate of the 2013 Mikael Tariverdiev Organ Competition in Kaliningrad. Emerson, one of THE DIAPASON's "20 under 30" Class of 2015, was warmly welcomed by the Russian audiences and presented works of Brahms, Dupré, Escaich, Ives, and Langlais, among others, on the only pipe organ in the entire Krasnoyarsk region of Russia.

A recipient of a J. William Fulbright study/research grant, Emerson is studying organ, harpsichord, fortepiano, and continuo at the Conservatoire à Rayonnement Régional in Toulouse, France, with Michel Bouvard, Jan Willem Jansen, and Yasuko Uyama-Bouvard. A 2015 graduate of Oberlin College and Conservatory with double bachelor's degrees in French and organ performance, studying with James David Christie, she will perform concerts in France, Germany, and Belgium before returning to the United States in June 2016. For information: www.katelynemerson.com.

Appointments



Pierre Queval

Pierre Queval, a recent graduate of the master's program at the Conservatoire de Paris (CNSMDP), has been named the 2015–16 Young Artist in Residence at the Cathedral-Basilica of St. Louis, King of France in New Orleans, Louisiana. At the Paris Conservatory, Queval was an organ student of Michel Bouvard and Olivier Latry; he studied improvisation with Thierry Escaich, Laszlo Fassang, Philippe Lefebvre, and Jean-François Zygel. In 2014, he received a bachelor's degree in improvisation. In 2013, he received his diploma in counterpoint, in the class of Pierre Pincemaille. Prior to his studies at the Paris Conservatory, he graduated from the conservatories of Nantes and Saint-Maur-des-Fossés, where he studied organ and improvisation with Michel Bourcier, Eric Lebrun, and Pierre Pincemaille.

Organiste Titulaire of the Cavaillé-Coll/Haerpfer-Ermann organ at Saint-Ignace in Paris (since 2014), assistant organist of the historic Debieuvre organ at Notre-Dame-de-Bon-Port in Nantes (since 2007), Pierre Queval performs recitals all across France. He performs regularly in Paris (at churches including Notre-Dame, Saint-Eustache, La Trinité, Saint-Sulpice, and Saint-Séverin) and has been invited to perform at many festivals in France, including Radio France Montpellier/Languedoc-Roussillon, Festival de la Chaise-Dieu, and Toulouse les Orgues.

As an accompanist, Pierre Queval plays with several different vocal ensembles and with many different vocal and instrument soloists. With singer Ellen Giaccone, he recently recorded a CD devoted to sacred music of the 19th and 20th centuries. Queval also recently founded a trio with flautist Charlotte Berthomé and violinist Mathilde Gandar. The Young Artist in Residence program is funded by the Elise Murray Cambon Memorial Trust. As part of that program, Queval will appear in recital throughout Louisiana.



James M. Hopkins

James M. Hopkins has been appointed director of music at Grace Church in Newark, New Jersey. Hopkins will lead the St. Gregory's Choir, the St. Dunstan's volunteer choir, and Grace Church Choristers, a children's choir, perform on the church's 1990 Casavant Frères pipe organ, and expand and develop Grace Church's music program for greater public awareness and participation. He previously served as organist and choirmaster at St. James' Anglican-Catholic Church in Cleveland, Ohio, and as assistant organist-choirmaster at St. Paul's Church in Akron, Ohio.

Hopkins holds degrees from the Cleveland Institute of Music and the Westminster Choir College in Princeton, New Jersey, where he studied with Todd Wilson and Ken Cowan, respectively. As a high school student, he attended the Pre-College Division of the Juilliard School in New York City, where he studied with Matthew Lewis. Hopkins has presented recitals at the Cathedral of St. John the Divine and St. Peter's Lutheran Church in New York City, and has performed with period ensembles at Case Western Reserve University, the Berkeley Early Music Festival, and the Boston Early Music Festival. ■



David Jonies at Notre Dame

David Jonies made his debut in France with a recital at Notre Dame Cathedral in Paris in September. He also played recitals at the cathedrals in Helena, Montana, Seattle, Washington, and Kalamazoo, Michigan. Jonies also performed in Wisconsin, at Church of the Gesù in Milwaukee and Queen of the Rosary Chapel in Sinsinawa, and in Chicago, at Rockefeller Chapel and a recital at Holy Name Cathedral celebrating the 25th anniversary of the installation of the cathedral's Flentrop organ. David Jonies is the associate director of music at Holy Name Cathedral.

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David & Jeannine Jordan

Jeannine Jordan will present her organ and multi-media program "From Sea to Shining Sea": February 21, St. Paul's Lutheran Church, Des Peres, Missouri; April 10, Fairlawn Lutheran Church, Akron, Ohio; May 15, First United Methodist Church, Moorestown, New Jersey; June 12, First Presbyterian Church, Athens, Ohio; November 13, First Presbyterian Church, Fort Smith, Arkansas. For information: jeannine@fromseatoshiningsea.net or 541/905-0108.



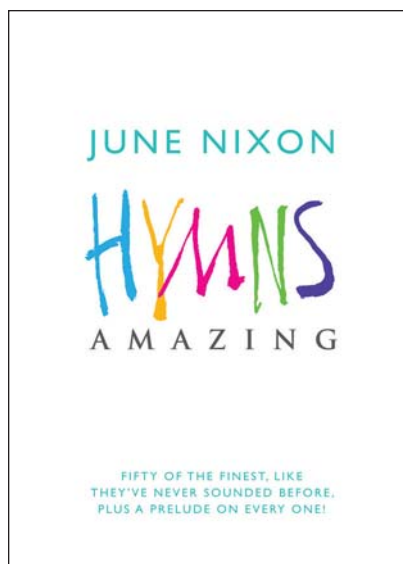
James Welch

On October 4, **James Welch** presented a recital at the Cadet Chapel of the United States Military Academy, West Point, New York. The Cadet Chapel organ features 874 speaking stops and 23,236 pipes. The recital, part of the Class of 1936 Distinguished Organists Recital Series, included works with a military flair such as Elgar's *Military March No. 4*, Langlais's *Chant heroïque* (incorporating "La Marseillaise"), and Sousa's *The Liberty Bell*.

Publishers

Breitkopf & Härtel has released volume 8 of J. S. Bach's *Complete Organ Works* (edition with CD-ROM, EB 8808, €26.80), which comprises the chorale arrangements known as the Leipzig Chorales. Editor Jean-Claude Zehnder consulted all relevant sources and early versions and uncovered some surprisingly new readings. For information: <https://www.breitkopf.com>.

Fugue State Films is launching a crowdfunding campaign for their next DVD, a multi-disc boxed set that will celebrate the life and work of Max Reger (1873–1916). The set will include Reger's greatest organ works plus other key works for orchestra and various instruments, along with a full biographical documentary, filmed performances, and recordings. The documentary will be presented by noted Reger performers Frauke May and Ira Levin and will be filmed using the full resources of the Max Reger Institute. Individuals interested in investing should e-mail will@fuguestatefilms.co.uk. To pre-buy the DVD as a subscriber, visit www.fuguestatefilms.co.uk/regier/.



Hymns Amazing by June Nixon

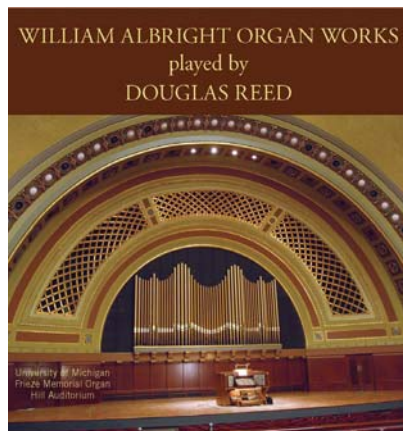
Kevin Mayhew announces a new publication, *Hymns Amazing* by June Nixon. Each of the fifty hymns has an introduction, alternative harmony (and the original harmony so a hymn book would not be needed), an interlude before the last verse, and an alternate last verse harmony, plus full-length preludes on the tunes. The 252-page volume (code 1450453, £19.99) is available at www.kevinmayhew.com.

Recordings



The King of Instruments

The East Texas Pipe Organ Festival has released its program booklet and new two-CD set featuring Albert Russell's Aeolian-Skinner *The King of Instruments* volumes AS-318 and AS-319. The program booklet is 128 pages long, and contains photos, old and new, and memorabilia from the collections of Albert Russell and the ETPOF. The CDs and booklet, along with other recent volumes of *The King of Instruments* series, can be purchased at www.easttexaspipeorganfestival.com.



William Albright Organ Works

The University of Michigan School of Music, Theatre, and Dance has released *William Albright Organ Works*, recorded by Douglas Reed on the Frieze Memorial Organ in Hill Auditorium, Ann Arbor. The recording focuses on



Mark Kruczek, Reneé Anne Louprette, and Dennis Keene at 2015 Voices of Ascension Conductor Academy

The **Voices of Ascension Conductor Academy**, Dennis Keene, director, announces that applications are now being accepted for the 2016 workshop taking place June 6–10 in New York City. Attendees will conduct the Voices of Ascension Chorus and chamber orchestra in conducting masterclasses, attend lectures and conductors' roundtable discussions, and have private one-on-one lessons with Dennis Keene. The academy was launched last June and drew veteran conductors and gifted students from across the United States, with repertory from Byrd and Bruckner motets, to classic church anthems, to Duruflé's *Requiem* and Handel's *Messiah*. For information: www.voicesofascension.org.

Albright's early works closely associated with the Hill Auditorium organ: *Juba* (1965), *Pneuma* (1966), *Organbook* (1967), and *Organbook II* (1970–71), and also includes the fifth movement (unpublished) of *Organbook* ("Chorale Prelude") and *De Spiritum* (1988), a rarely performed 20-minute work for organ, two assistants, and percussion. A native of Gary, Indiana, William Albright (1944–98) taught at the University of Michigan from 1970 until his death. Douglas Reed serves as adjunct professor of music (organ) in the Jacobs School of Music, Indiana University. The recording is available on iTunes at <https://itunes.es/us/rVNz->.



Francesca Massey

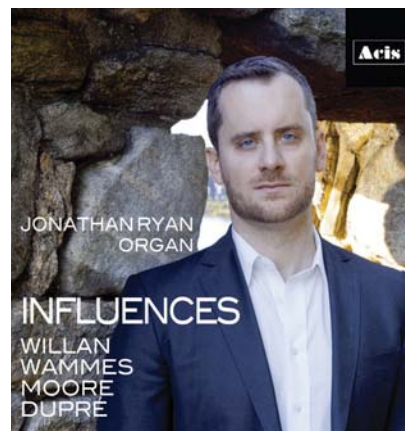
Francesca Massey, sub-organist of Durham Cathedral, is featured on her first CD of solo work, *Bravura!*, recorded on the Durham Cathedral organ. Massey, who studied with Jeremy Filsell, Kevin Bowyer, David Goode, and Andrew Fletcher, has worked as a tutor for Cambridge University Faculty of Music, taught on various courses hosted by Oundle for Organists and the Royal School of Church Music, and performed extensively as an organ accompanist, continuo player, pianist, violinist, and singer. The CD is available from Priory Records and in the Durham Cathedral Shop.



Joan Lippincott, Bach's Orgelbüchlein

Joan Lippincott has recorded J.S. Bach's *Orgelbüchlein* on the Fritts organ, Opus 20 (2000), at Princeton Theological Seminary, Princeton, New Jersey, on the Gothic label. Of her many recordings on Gothic, ten are devoted to the music of J. S. Bach: *Toccatas and Fugues*, *Leipzig Chorales*, *Trio Sonatas*, *Sinfonia*, *Preludes and Fugues*, *Clavierübung III* and *Schübler Chorales*, *Weimar Preludes and Fugues*, *Concerto Transcriptions*, *Art of Fugue*, and *Orgelbüchlein*.

This is the first recording from the Gothic Catalog to use DXD (Digital eXtreme definition) technology. DXD encodes the sound in 24-bit words at a sample rate of 352.8 kHz per channel. Recordings made in this format can be down-sampled to various DSD formats or high-resolution PCM formats, as well as a standard CD. DXD and the other electronics chosen for this recording yield the highest fidelity recording possible today. For information: www.gothic-catalog.com.



Jonathan Ryan, Influences

Jonathan Ryan is featured on a new compact disc, *Influences*, on the Acis label, recorded on the 1912 Stahlhuth/2002 Jann organ (IV/94) at St. Martin's Church in Dudelange, Luxembourg, an instrument noted for its combination of German, French, and English Romantic styles. The recording selections include Marcel Dupré's *Passion Symphony* and Healey Willan's *Introduction, Passacaglia*,

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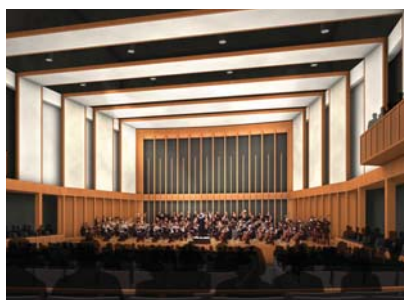
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and *Fugue*, as well as two recording premieres: Ad Wammes' *Ride on a High Speed Train* and Philip Moore's *Pastorale*, commissioned by Ryan for this project. It is available for purchase on jonathan-ryan.com and iTunes. Jonathan Ryan is represented by Karen McFarlane Artists, Inc., www.concertorganists.com.

Pro Organo announces its new compact disc product, the "Six Pack." These are bundles of six CD titles that share a similar theme or common thread. These bundles are offered for \$34.98, or approximately \$5.83 per disc, a savings of 68% over the cost of buying each disc separately. For more information or to place orders, visit www.proorgano.com.

Pro Organo has acquired the vintage audio library of the late F. Eugene Miller of Long Beach, California. For more than 20 years, Miller avidly recorded hundreds of live organ recitals in the Los Angeles area, archiving these recordings on open-reel magnetic audio tape recorders in high audio fidelity. Many of the recordings date to the early 1960s. Evaluation of the recordings began at Pro Organo studios in December, with the intent to issue some of the recordings beginning in 2016, allowing the present generation to experience fine live performances of the past half century.

Organ Builders



Architect's rendering, Hope College, Jack H. Miller Center for Musical Arts, Holland, Michigan

In December 2015, **Casavant Frères** completed a new three-manual organ in the French symphonic style for the Jack H. Miller Center for Musical Arts, Hope College, Holland, Michigan. The inaugural recital program for 2016 includes performances by Huw Lewis of Hope College (February 9), David Baskeyfield (March 1), and Clive Driskill-Smith (April 5). Performances for organ and orchestra will also occur in April and May. For information: www.casavant.ca.

Orgues Létourneau announces that First Baptist Church of Edmonton, Alberta, has chosen Létourneau to restore and revoice their 39-rank Casavant Frères pipe organ (Opus 2300, 1955 and 1961). The project will include the conversion of the three-manual console to solid-state switching and capture systems, restoration of the existing electro-pneumatic wind chests, recovering of

the wind reservoirs, revoicing of the organ's reed stops, and several weeks of on-site tonal finishing. The work is expected to be completed before the summer of 2016. For information: www.letourneauorgans.com.



Trinity-by-the-Cove calliope

The **Miner Calliope Company** of Kirkville, Missouri has built a calliope for Trinity-by-the-Cove Episcopal Church, Naples, Florida. It is air-driven, comprising forty-three solid brass whistles, with a chromatic compass beginning at F below middle C. The calliope plays on static wind pressure, directly from the blower, on twenty inches of wind, and can be heard from a considerable distance. It can be played from the keyboard (the key action is mechanical), or by an automatic player mechanism with a perforated paper roll.

Because of the warm year-round climate in southwest Florida, there are numerous outdoor events at Trinity-by-the-Cove. Since its arrival this past fall, the calliope has been played at the beginning of school ("Youth Rally Day"); for an outdoor postlude following the institution of a new rector; at the November Christmas Faire, after the choral concerts in December, and at the Blessing of the Boats on St. Nicholas Day. Director of Music John Fenstermaker plans to play it in the town's annual Fourth of July Parade next summer. For information: www.minercompany.com.

Schoenstein & Co. is building a new organ of 23 voices, 25 ranks for First Presbyterian Church of Monterey, California. The instrument will tonally recreate a Murray M. Harris organ of 1912 incorporating original Murray M. Harris pipes of the period augmented with new pipes, including a Dolce Cornet built and voiced in the style. Seventy-four percent of the organ's voices are at 8' pitch or below. The entire organ will be under expression, and additional flexibility will be provided through a third manual with solo stops from both the Great and Swell divisions. The console is patterned on a Murray M. Harris model of the period. After listening to a variety of instruments, the committee was impressed with the dignified and churchly tone of a Murray M. Harris organ and wanted the same for their congregation. The music director is John Koza. The consultant for the project is Thomas L. DeLay of Salinas, California, well-known expert on early 20th-century west coast organ history, especially the work of Murray M. Harris. Completion is planned for the summer of 2016. For information: www.schoenstein.com.

Nunc Dimittis



G. Maurice Hinson

G. Maurice Hinson died November 11, 2015. He was 84. Hinson served as professor of piano at Southern Baptist Theological Seminary from 1957 to 2015, and as organist-choirmaster at churches in Florida, Michigan, and Kentucky from 1943 to 1980, including the First Baptist Church in Gainesville, Florida (starting at the age of 14) and concluding at Calvin Presbyterian Church in Louisville, Kentucky, from 1944–80. He earned a BA degree from the University of Florida and MM and DMA degrees from the University of Michigan; he also studied at the Juilliard School and the Conservatoire National in Nancy, France.

The author of 14 books (most published by Indiana University Press) and over 100 articles, he is perhaps best known for his *Guide to the Pianist's Repertoire*. He edited more than 300 editions of classical piano music and recorded five DVDs of piano works. A specialist in American piano music, some of his most recent articles appeared in the *New Grove Dictionary of American Music*.

Hinson's many awards in piano pedagogy and performance include the Liszt Commemorative Medal by the Hungarian government, and the American Liszt Society's Medal of Excellence for his research on the music of Franz Liszt. He was the founding editor of the *Journal of the American Liszt Society*, and served as editor of the *American Music Teacher*, and contributing editor of *The Piano Quarterly* and *Piano and Keyboard*. Hinson also served as dean of the Louisville (Kentucky) chapter of the American Guild of Organists.

G. Maurice Hinson is survived by his wife of 64 years, Margaret Hinson, daughter Susan Elizabeth Jordan, grandchildren Kendel, Lindsey, and Michelle Enoch, and Ross Jordan.

René Saorgin, French organist, recording artist, and organ historian, died December 17 at the age of 87 in Nice. Born in 1928 in Cannes, he began his studies at the Nice Conservatoire. At the Paris Conservatoire he was a pupil of Maurice Duruflé and Noël Gallon for composition and took organ lessons from Gaston Litaize. He also studied organ with Fernando Germani. From 1954 to 1996 he was professor of organ at the National Regional Conservatoire in Nice. He served as titular organist at the Church of St. Jean Baptiste, Nice, from 1954 to 1984, and at the Cathedral of the Principality of Monaco from 1984 to 2005. He was a founder in 1962 of the Académie de St. Maximin. Saorgin's work helped fuel a revival of interest and appreciation of historic French and Italian organs. His efforts facilitated the rediscovery of many instruments. Saorgin's extensive discography includes more than 20 recordings on the Harmonia Mundi label, including the complete works of Dieterich Buxtehude, as well as recordings of selected works of J. S. Bach and Georg Muffat.



Robert Schuneman

Robert Schuneman, music publishing executive and long-time owner of ECS Music Publishing, died on December 4, 2015, in Wayland, Massachusetts. He was 81. Born and raised in Pittsburgh, Pennsylvania, and Arlington, Virginia, he was trained in music theory, composition, organ, piano, harpsichord, vocal music, and choral and instrumental conducting. He studied at State Conservatory of Music and University of Freiburg in Breisgau, Germany, Valparaíso University (MusB, 1956), Oberlin College Conservatory of Music, and Stanford University (MA, musicology, 1958).

Schuneman's extensive career included working with narcotics addicts in Brooklyn; serving as a church musician in Fort Wayne, Indiana; Glens Falls, New York; Chicago, Illinois; and Boston, Massachusetts; choral and orchestral conductor in Cambridge, Massachusetts; and teaching at Oberlin Conservatory, Boston Conservatory of Music, New England Conservatory of Music, and Westminster Choir College. Schuneman also served as editor for THE DIAPASON from 1970 to 1976.

In 1985 Schuneman and his wife Cynthia purchased E. C. Schirmer Music Company, where he had worked as a part-time editor. He became president of the parent company ECS Publishing Company, and in that role oversaw the publications associated with E. C. Schirmer Music Company, Galaxy Music Corporation, Ione Press, and Highgate Press. In 1995 Schuneman began Arsis Audio and went on to master and produce over two hundred recordings. He also served as conductor of the Philovox Ensemble of Boston.

As a music executive and conductor, Schuneman and his wife Cynthia traveled broadly, enjoyed time with their family, and also made time for Robert's great enthusiasm for watching and playing soccer. He was active in a large number of professional music organizations including the Music Publishing Association of the United States, and was particularly active in the work of the American Guild of Organists, the American Choral Directors Association, and Chorus America.

Robert Schuneman was preceded in death by his wife Cynthia in 2012. He sold ECS Publishing Corporation in 2013 and spent the last years of his life writing, conducting, traveling, and spending time with family, all the while keeping up an active schedule of playing soccer. ■

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Reviews

Music for Voices and Organ

by James McCray

Easter music with brass

Gone are the grief and gloom, they have fled the empty tomb.
No more fearing for the darkness of the night.
Life has been restored by the everlasting Lord.
Death is overcome by heaven's light.
Alleluia, Alleluia, Alleluia!

—Allen Pote

When Easter is early, as it is in 2016 (March 27), there may be a collective groan from church choir directors, because this means there is a longer time until the choir's summer break; thus, attendance usually wanes after Easter.

Although spring officially begins on March 20, and Daylight Saving Time on March 13, in many places warmer weather may not yet have made its shining, radiant appearance. Solid attendance at rehearsals and services throughout March, and especially during Holy Week, which begins with Palm Sunday on March 20, is vital to the grandeur sought in music for Easter Sunday. Furthermore, there may be another conflict from school vacations that typically occur in mid-March, so many singers may be gone for a week just at this crucial period.

This year, directors should carefully consult their calendars to be certain that they have not over-planned or had too great of an expectation for this pinnacle of the church year. Resurrection Sunday may require Resurrection repertoire for a portion of the music. There is nothing wrong with including a work or two from a past Easter, and I firmly believe the congregation will not remember

previous settings since so many of the texts sung on Easter are similar.

So, dear friends, make it a happy Easter for yourself by not over-programming. Just having the brass perform with the choir will bring the enthusiasm you seek. All the music reviewed this month employs brass. Some items use just one or two instruments, some use quartets, quintets, or more; some have percussion, which adds to the festive nature of the morning.

Good luck to each of you. Easter Sunday will be triumphant for the choir. Enjoy that full choir loft!

Intros for Easter

Easter Introit and Benediction, Mark Patterson. SSATB, brass quartet, timpani, and organ, MorningStar Music Publishers, MSM-50-4110, \$1.70 (M-).

This will make for a joyful opening for the service. After an instrumental introduction, the choir sings the opening section in unison, which then dissolves into four parts including extended Alleluia phrases. The setting is loud throughout all four pages. The Benediction, also *forte*, is titled *Our Strength and Our Song*, and the Alleluia text has changed to "Halleluia Amen." These are easy choral settings that could be performed with organ accompaniment alone. Instrumental parts and conductor's score are available as MSM-50-4110 and MSM-50-4110A.

Christ Has Arisen! (An Easter Introit), Daniel Mattix. SATB, optional B-flat trumpet and six handbells, Hope Publishing Co., C 6009, \$2.20 (E).

In addition to being an Introit for Easter, this publication contains readings for

all six Sundays of Easter; they are spoken calls to worship and each is about one paragraph in length. There is music to quietly accompany the readings. The back cover has parts for trumpet and handbells; both parts are very easy and play throughout most of the setting. The choral music is on two staves with the first half in unison, then moving into SATB scoring for the three "Alleluia" statements. This is a simple and practical introit for small choirs.

Easter anthems with one or two brass instruments

Break Forth into Joy!, Daniel Pinkham. SATB, trumpet in C, optional keyboard doubling, ECS Publishing Co., 6508, \$1.55 (M).

Although Pinkham died in 2006, some of his last compositions are still finding their way into print. This fast and joyous setting uses textual fragments from the prophet Isaiah and Christopher Smart (1722–71). The trumpet part is found on the back cover; at first the trumpet plays in alternation with the choir, later joining the singers. There are some typical dissonances for the choir, but they always follow the same chordal rhythms. This will be exciting, and at only three pages long, could be used as an Introit. Highly recommended!

Resurrection Joy, arr. Lloyd Larson. SATB, B-flat trumpet, and keyboard, Beckenhorst Press, Inc., BP 2010, \$2.00 (M+).

The trumpet music is not found on the choral score, but is available separately from the publisher (BP2010-1). In the middle of the setting are unison choral statements of Beethoven's ODE TO JOY that add to the excitement of the setting. The keyboard part is often filled with repeated hammering chords in syncopation; they add to the joyous and energetic mood. The choral parts are not difficult and are often in unison. This will certainly be a sure winner for any Easter service and is strongly recommended for solid church choirs.

Crown Him Lord This Easter Day!, Don Besig. SAB and piano with optional B-flat trumpet, Hope Publishing Co., C 5923, \$2.05 (M).

Besig incorporates the music and text of DIADEMATA into this ten-page anthem. Choral parts are on two staves and not difficult. The trumpet part is not found on the choral score, but where it plays is indicated; a separate part, on the back cover, has it playing throughout much of the time. This setting in 3/4 time is a joyful one, as it dances along in a happy, spirited mood. Congregations will love this.

Hail the Day that Sees Him Rise!, arr. Daniel Forrest. SATB, organ or piano, with optional congregation, horn, trumpet, and percussion, Beckenhorst Press, BP 2039, \$2.10 (M).

The popular Easter tune LLANFAIR is sung in the middle passage with the congregation joining the choir; the congregation also sings at the end with an additional soprano part featuring contrasting text and music. The closing chords of the choral score have divisi. A full score and parts are available from the publisher (BP 2039A, \$20.00), but none of the instruments are indicated in the choral score. The music moves through a series of key changes and has a broad, majestic tempo adding to the resolved character of the work. The keyboard music is not difficult and is on two staves. A delightful Easter anthem.

Easter anthems with brass quartet, quintet, or sextet

Now Let the Heavens Be Joyful, Glenn Wonacott. SATB, organ, brass quartet, and congregation, Paraclete Press, PPM01523FS, \$2.20 (M).

The choral parts are on two staves with some divisi passages; however, there are considerable sections of unison singing. The organ part, at times somewhat busy, is on two staves and independent of the choir. The brass add a bravura style with lots of accents, *fp* chords, and a very dramatic Amen ending. Samuel Sebastian Wesley's 1864 hymn tune AURELIA is used near the end, and the congregation joins the choir singing the melody. This will be an exciting anthem for Easter.

The Day of Resurrection, arr. Stephen Tappe. SATB, brass quartet, timpani, and organ, Paraclete Press, PPM01524FS, \$2.20 (M).

This setting of ELLACOMBE calls for two C trumpets and two trombones, and the brass quartet plays in a straightforward style that doubles the choral parts for the first verse. There are three verses, with the final one adding a treble descant above the mostly unison choir part. The brass and percussion do not play on verse two, but return on verse three in a maestoso fanfare style that brings excitement to the music. The organ part, on three staves, plays throughout including a brief introduction with the timpani.

Lift High the Cross, arr. Tom Fetteke. SATB and piano with optional brass sextet and timpani, Hope Publishing Co., C 5924, \$2.10 (M-).

Sydney Nicholson's very popular hymn tune (CRUCIFER) is used in this anthem. There is a fanfare-like opening that uses the opening textual phrase, "Lift high the cross." Later, a section for soloist or unison choir changes tempo and sings music to the text from John 3:16 ("God so loved the world that he gave us his only son") in a sweet 3/4-time section that contrasts with the other bold 4/4 music of the setting. This organ score does not indicate the brass music, but the brass parts are available as C5924B (\$24.95). This triumphant hymn will be very popular for both singers and congregation.

Christ Is Alive!, Allen Pote. SATB, brass quintet, timpani, and cymbals (C 6008B, \$26.95), Hope Publishing Co., C 6008, \$2.25 (M).

This selection is typical of Pote's music, which is usually festive and practical for church choirs. The choral parts are on two staves, often with divisi. The organ part, also on two staves, includes Pote's signature 3+3+2 accompaniment patterns that help drive the music. The contrapuntal Alleluia section is not difficult and offers contrast to the other chordal music used throughout. Highly recommended for most choirs.

Book Reviews

Dem Himmel Nahe: Faszinierende Blicke auf Orgeln und Gewölbe (Looking Up At Organs and Ceilings), Jenny Setchell. Dr. J. Butz Musikverlag, Bonn, Germany, 2015. ISBN 978-3-928412-17-9, 64 pp., €18, www.butz-verlag.de.

This book is designed to appeal to those who appreciate the pipe organ and architecture. *Dem Himmel Nahe* is likely unique among publications in that it conscientiously contains a collection of photographs of fascinating pipe organs and their cases, with a distinction of attention to detail of the vaulting and ceilings

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Pozzi Escot: Mirabilis IV
Christ Lutheran 2007 Andover - 82 ranks
Sofia Gubaidulina: Hell un Dunkel
Arvo Pärt: Annun per annum
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that surround the instruments. As the dust jacket notes, "After all, in many instances, they were created together in perfect harmony." Jenny Setchell is the photographer, and she has compiled an excellent collection of photographs of organs historic and modern, featuring the stunning architectural magnificence of the buildings housing these instruments. Ms. Setchell is the wife of Martin Setchell, an international concert organist based in New Zealand.

The oldest instrument represented is the 1482 organ in St. Martin Church, Groningen, the Netherlands; the most recent is from 2013 in the Klosterkirche of Maulbronn, Germany. Many of these organs will be known to most organists, but even these instruments are presented to the reader in new and creative perspectives. Each photograph provides the name of the venue and its city and country, without further information. The chasteness of layout is intentional and ensures that the reader is focused on the beauty of organ and architecture. At the back of the book, one finds the list of contents, and for each picture, the name of the organbuilder, the date of construction (along with more recent dates of restoration or enlargement), and number of manuals and ranks are provided.

Of the 57 organs pictured, 39 are located in continental Europe, 12 in the United Kingdom, four in the United States and Canada, and two in Australia and New Zealand. This publication will surely make even the best-travelled organist view the organ case in a new and appreciative light.

—Stephen Schnurr
Gary, Indiana

New Recordings

The Organ Sings: Music of David Dahl. Mark Brombaugh, organist; Brombaugh organ, Christ Episcopal Church, Tacoma, Washington. Raven OAR-953; ravencd.com.

This CD, *The Organ Sings: Music of David Dahl*, contains a delightful cross-section of Dahl's music. At first hearing, the pieces sound, well, traditional. They are cast in historical forms (preludes, chorales, variations), many of which are based on hymns that we know. Then, the reality sinks in. Even for that music based on the historical style of a composer long dead, there is a contemporary sound that comes through, which both surprises the listener and seems to fit the piece in which it resides. David Dahl has a talent for this, making, say, the *Italian Suite* sound like early Italian music, but without falling into the trap of simply imitating a historical style. As a result, the music is uplifting and refreshing.

Mark Brombaugh presents this music with clarity and feeling on the John Brombaugh organ in Christ Episcopal Church, Tacoma, Washington. He has included in the attached booklet not only a description of the organ and stop list, but also a description and photos of the church building, photographs of the different kinds of pipes along with their names, biographical material on David Dahl and himself, and the registrations he used for every piece on the disc. If this weren't enough, Mark Brombaugh also lists which of Dahl's collections contain each piece played. The collections used for this recording are: *Hymn Interpretations* (1999), *The Organ Sings* (2013), *An American Suite for Organ* (2010), *An Italian Suite for Organ* (2004), *Organ Music for the Seasons* (1999), *An English Suite for Organ* (2002), *A Scandinavian Suite for Organ* (2007), and one piece that

is as yet unpublished. Since all the collections are published by Augsburg Fortress, Brombaugh has made it easy for the performer to find the piece he or she likes!

The recording opens with a short setting of LASST UNS ERFREUEN from *Hymn Interpretations* and was written, as were several others, for introducing the hymn. I found myself thinking at many points in this recording that a particular piece would make a lovely prelude or a thrilling postlude.

Offerings on the CD include *Suite Homage* from *Hymn Interpretations*, with tributes to Buxtehude, Couperin, Franck, and Dubois. All of these trick the ear enough that you think they just might have been written by those composers. Hymn introductions include (beside LASST UNS ERFREUEN) RENDEZ À DIEU, NUN KOMM DER HEIDEN HEILAND, and PUER NOBIS. Other lengthier chorales from *Hymn Interpretations* include ES IST EIN ROSE, FOREST GREEN, LOBT GOTT DEN HERREN, IHR, and a set of variations on LOBE DEN HERREN. There are three movements from *An Italian Suite for Organ*. So help me, this is early Italian music! Two gripping movements are included from *A Scandinavian Suite for Organ*. Four lovely movements are included from *An English Suite for Organ*. Offerings from *An American Suite for Organ* are all sets of variations on the hymns NEW BRITAIN, WONDROUS LOVE, and DOVE OF PEACE. In addition there is a "Cornet Processional," which was written for a wedding, and one unpublished work, "Festive Prelude on CWM RHONDDA."

You can see from this list that there is something here for everyone. Most of what is here could be included in a church service as well as a recital program. David Dahl has an extensive number of organ compositions, and Mark Brombaugh has chosen a wide selection of representative pieces to include. His playing is enhanced by the expressiveness and clarity of the organ, and so I expect that you will enjoy this recording as much as I have.

—Jay Zoller
Newcastle, Maine

New Organ Music

Clay Christiansen, Praise to the Lord: Seven Hymn Settings for Organ. MorningStar Music Publishers, MSM-10-749, \$19.00.

Are you looking for some new and interesting hymn settings? Look no further than these seven settings by Clay Christiansen. This varied collection draws on tunes from several traditions, including that of the Church of Jesus Christ of Latter Day Saints (LDS), the tradition from which Christiansen comes as one of the organists of the famed Mormon Tabernacle in Salt Lake City, Utah. The tunes used include BOUNTIFUL, LOBE DEN HERREN, LUX BENIGNA, NEANDER (UNSER HERRSCHER), NEED, SANFORD, and WELCOME GUEST. Surprisingly for hymn treatments, none of these works begins and ends in the same key. This migrating tonality fits in with the late Romantic style that abounds within these arrangements. Several possess an improvisatory quality, enhancing the Romantic mystique. The contrapuntal writing in these pieces is skillful.

Of the seven, the two toccatas, reminiscent of the great French toccatas of the late nineteenth century, will require the most practice, while the others are more readily accessible with limited rehearsal time. The writing falls easily under the organist's hands and feet,

reflecting the skill with which Christiansen himself plays the instrument. Of note are *Processional on Praise to the Lord, the Almighty, Prelude on I Need Thee Every Hour*, and the *Toccata on He is Risen!*, as these tunes are easily recognizable to any congregation. Every piece possesses an intrinsic lyricism, which should make them instant favorites with any congregation. Highly recommended.

—Steven Young
Bridgewater State University

New Handbell Music

The Day of Resurrection (Lead On, O King Eternal), arranged for 3, 4, or 5 octaves of handbells with optional organ, congregation, SATB choir, brass quintet, and timpani, by Cathy Moklebust. Choristers Guild, CGB930, \$4.50, level 3- (M).

With all of the musical resources suggested, this "barn burner" piece pulls out all the stops to make a memorable musical experience for all involved. Separate scores available for conductor (CGB929), choral (CGA1450), organ (CGB931), and instruments (CGRP39, (reproducible).

All Glory and Praise, reproducible music for 2 or 3 octaves of handbells, arranged by Dan R. Edwards. Choristers Guild, CGB881, \$39.95; CGB882, 3, 4, or 5-octave edition, Levels 2 and 2+ (E+ to M-).

With music for Lent, Palm Sunday, Easter, Pentecost, and general use, this collection is designed to meet the needs of handbell choirs by helping to stretch music budgets. Each title is creatively arranged and should make a great addition to any handbell library.

Thine Is the Glory, arranged for 3-5 octaves of handbells and piano, by Joel Raney. Agape (a division of Hope Publishing Company), Code No. 2713D, \$8.95; Director/Piano score, Code No. 2713, handbells and piano, \$4.95, Level 2 (M).

This festive setting of G. F. Handel's JUDAS MACCABEUS is set for handbells and piano in classic style. Here is a wonderful presentation with very few bell changes and plenty of dynamic techniques with this uplifting duo.

When You Do This, Remember Me, arranged for 3, 4, or 5 octaves of handbells with optional organ and 3 octaves of handchimes, by Cathy Moklebust. Choristers Guild, CGB866, \$4.50, full score with organ accompaniment (optional), CGB866, Level 2 (M-).

This piece is based on the tune LORETTO by David L. Edwards (1988) and is given a lovely, flowing character that involves a lot of the LV (leave ring) technique. Here is a meditative composition that can set the mood for a reflective, contemplative time of worship.

All Praise to Thee, Volume 1, reproducible hymn arrangements for 12 bells, arranged by Jason W. Krug. Choristers Guild, CGB920, \$49.95, Levels 2 and 3 (E - M).

Jason Krug has provided a wealth of attractive and versatile hymn settings for twelve bells (F5 to C7). The selections span the church year and also include a number of titles for general use. There are over 20 titles and each piece uses the "traditional" set of 12 bells.

Everlasting God with Majesty, arranged for 2-3 octaves of handbells by Peggy Bettcher. Agape (a division of Hope Publishing Company), Code No. 2642, \$5.25, Level 3 (M).

Rhythmic drive and energy make this exciting Peggy Bettcher arrangement come alive. Benton Brown and Ken Riley's popular praise song, paired with Jack Hayford's classic, incorporates a variety of bell techniques that add to the richness and beauty of this piece.

Brethren, We Have Met to Worship, arranged for bell tree solo with keyboard by Linda R. Lamb. Agape (a division of Hope Publishing Company), Code No. 2685, \$7.95.

The tune, HOLY MANNA, is given a Scottish flare in this bell tree arrangement for 9 bells. The piano accompaniment begins with a bagpipe-like drone, with the second verse giving the melody to the piano while the bell tree plays a jig-like pattern. This is a great addition to the solo handbell literature.

—Leon Nelson
Vernon Hills, Illinois

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In the niche of time

The history of organ building and organ music is deep and rich, but the longer I toil in those vineyards, the more I realize how small it is in the wider world. The histories of art, architecture, literature, and philosophy fill libraries and geo-political history—especially the great procession of warfare that dominates every epoch of human existence, influencing the flow of the arts and academic thought. It may seem trite to acknowledge the relative insignificance of the pipe organ, but I notice that many professionals in the field focus on the interrelation of historic and geographic subdivisions of organ history, separate from the context of more general world history.

I've often mentioned the juxtaposition of the fashionable Rococo courts of Western Europe, complete with minuets and powdered wigs, and the Minuteman of Lexington, Massachusetts, scrambling behind walls and fences, trying to outsmart the British Redcoats in the early days of the American Revolution. Paul Revere (1735–1818), Thomas Jefferson (1743–1826), Franz Joseph Haydn (1732–1809), and Wolfgang Amadeus Mozart (1756–91) were all contemporaries.

Most of us have all the libraries of the world at our fingertips—a few clicks or keystrokes can call up reliable information on any subject. You can do it while you're sitting on an organ bench. Give a Google or two to consider the composer on your music rack today—what painters, philosophers, or writers might he have met? What war was coming up or going on? How might that have influenced his thinking? Or did he scam when things got rough so he could work in peace?

Ancient roots

The history of the pipe organ spans more than 2,250 years, starting with the hydraulis created by Ctesibius of Alexandria, Egypt, in about 256 BC. Sounds mighty old, but the hydraulis didn't come out of thin air. Panpipes are still familiar to us today and predated the hydraulis by many centuries. With a dozen or more of individual flutes lashed together, the panpipe is a sort of pipe organ, minus the mechanical valve systems and the User Interface (keyboards) of "modern organs" built after 1250 AD. You can hear live performances on panpipes (for a modest donation) most days in New York's Times Square Metro Station.

The Chinese *sheng* is a little like an ocarina with vertical pipes—an obvious precursor to the organ. It's easy to find photos online. It is a common mainstay of Chinese classical music, with ancient roots. Archeologists working in the Hubei Province in 1978 unearthed a 2,400-year-old royal tomb that contained a *sheng*.



Hydraulis (photo credit: QuartierLatin1968; Creative Commons Attribution-Share Alike 3.0 Unported license)

Most of us learned about the supposed oldest playable organ from E. Power Biggs, who featured the organ in the Basilica of Notre Dame in Valère, Sion, Switzerland, in his 1967 recording, *Historic Organs of Switzerland*. We read on the jacket notes of that vinyl LP that the organ was built in 1390, more than a century before Christopher Columbus ostensibly discovered the New World. It's now generally thought to have been built in 1435, 17 years before the birth of Leonardo da Vinci. Filippo Brunelleschi (1377–1446) was active in Florence at that time—the dome of the cathedral there for which Brunelleschi is perhaps best known was constructed right at the time of his death. Cosimo de' Medici, the great patriarch of the fabled Florentine banking family, inherited his fortune in 1429. Nicolaus Copernicus, the astronomer who told us that the sun is the center of the universe, wasn't born until 1473.¹ It's fun to note that Cosimo, Brunelleschi, and the builder of the organ at Sion lived in a world where it was believed that Earth was the center of the universe.² As a sailor, I wonder how Christopher Columbus navigated?

Jan Pieterszoon Sweelinck (1562–1621)

Sweelinck was born and died in Amsterdam. He assumed the position of organist at that city's Oude Kerk in 1577 at the age of fifteen and worked there the rest of his life. His employment was unusual for his day in that playing the organ was his sole responsibility. That left him with plenty of time to teach, and his studio included such luminaries as Praetorius, Scheidemann, and Samuel Scheidt. So while he was born in the last years of the broadly defined Renaissance, his music and teaching formed a bridge between, let's say, Palestrina and Buxtehude—a mighty tall order.³

One of Sweelinck's greatest hits is *Balletto del Granduca*, a set of variations on a simple theme. On my desk right now is the "sheet music" edition I bought as a teenager (\$1.00), Associated Music Publishers, edited by E. Power Biggs. (Wasn't he a great educator?)

Painters Rubens and Caravaggio were Sweelinck's contemporaries, and St. Peter's Basilica in Rome was completed a few years after his death. Heliocentrism (the Sun as the center of the universe)

was confirmed by astronomer Johannes Kepler in his publication *Mysterium Cosmographicum* in 1596. The Edict of Nantes was signed by King Henry IV of France in 1598, recognizing the basic rights of Protestants (Huguenots) in predominantly Roman Catholic France, including the right to freely practice their religion. Henry IV was murdered in 1610 by the radical Catholic François Ravaillac, and succeeded by his son, Louis XIII. Coincidentally, the King James Bible was published in 1611.

Sweelinck was a Calvinist, a doctrine governed by the regulative principle, which limited worship to the teachings of the New Testament. Calvin notwithstanding, Sweelinck's creativity was encouraged by the Consistory of Dordrecht of 1598, in which organists were instructed to play variations on Genevan Psalm tunes in an effort to help the people learn them.

On closer shores, British refugees established the Colony of Virginia in 1607, French refugees established the city of Quebec in 1608, and Dutch refugees founded New York in 1612. The first African slaves arrived in Virginia in 1619, two years before Sweelinck's death.



Jan Pieterszoon Sweelinck

Given that much of the migration of Europeans toward the "New World" was inspired by religious persecution, we read that Sweelinck lived in an era of dramatic international religious tension and change. It's not much of a stretch to compare those tensions around the year 1600 with today's religious persecution, division, and fundamentalism.

(I'll let you do Bach!)

Felix Mendelssohn (1809–47)

Beethoven (1770–1827) was 29 when Mendelssohn was born, and Mendelssohn was 24 when Brahms (1833–97) was born.⁴ Felix Mendelssohn was as precocious as musicians get. He wrote 12 string symphonies between the ages of 12 and 14. His three piano quartets were written between 1822 and 1825 (you do the math!)—these were his first published works. I've long counted his overture to *A Midsummer Night's Dream* among my favorite pieces. Its brilliant passagework, soaring melodies, sumptuous orchestration, and driving rhythms are a tour de force for modern orchestras and ferociously challenging to organists playing it in transcription. If you didn't know better, you'd think it was a mature work, but it's the product of a 17 year old. What were you doing when you were 17?

The 1820s was a decade of violent uprisings all over Europe. Italians revolted against King Ferdinand of the Two Sicilies, resulting in the formation of a constitutional monarchy. A colonel in the Spanish army assembled a mutiny

against King Ferdinand VII, who capitulated to their demands for a liberal constitution. France answered Ferdinand's plea for assistance by sending 100,000 soldiers, quelling the uprising, and restoring the absolute monarchy. There were revolutions in Portugal and Brazil, and in a brutal revolutionary war, Greece won independence from the Ottoman Empire. The death of Napoléon Bonaparte in 1821 coincided with Mendelssohn's prolific adolescence. In the United States in 1825, John Quincy Adams was president, the Erie Canal was opened, and Eli Whitney, inventor of the cotton gin, passed away.

One of Mendelssohn's greatest hits is his *Violin Concerto*, completed and premiered in 1845, four years before his death. The year 1845 was a busy one around the world. Edgar Allan Poe published *The Raven*, Baylor University and the United States Naval Academy were founded, James Polk succeeded John Tyler as President of the United States, and the potato blight began in Ireland. In 1845, Frederick Douglass published his autobiography, *Narrative of the Life of Frederick Douglass, an American Slave*, an earth-shaking work that represented several giant steps in the march toward the American Civil War.

There were many "firsts" that year: a "screw-powered" steamship crossed the Atlantic, anesthesia was used to ease childbirth, the *New York Herald* mentioned baseball, and the rubber band was invented in Great Britain. It has never occurred to me to associate Felix Mendelssohn with baseball, anesthesia, or rubber bands. Do you suppose Mendelssohn ever rolled up a manuscript with a rubber band?

Charles-Marie Widor (1844–1937)

Widor is probably forever to be remembered by legions of organists and brides for one piece of music. But seventy-five measures of sixteenth notes in 4/2 time, followed by three of big whole-note chords in F major is a pittance when compared to the rest of his massive output of music. He wrote tons of orchestral music including symphonies, works for orchestra with organ, piano, violin, cello, harp, chorus, and various huge combinations. There are six duos for piano and harmonium, a piano quartet, a piano quintet, and sonatas for violin, cello, oboe, and clarinet. There are reams of piano music, songs, and choral music, even music for the stage. But all we really know are ten organ symphonies along with a half-dozen incidental pieces for organ. And most of us only play one of his pieces. Oh yes, there's also a doozy in G minor, but it's a lot harder.

Widor was one of the most important teachers of his generation, succeeding César Franck as professor of organ at the Paris Conservatoire in 1890, later leaving that post to become professor of composition. His students included Marcel Dupré, Louis Vierne, Charles Tournemire, Darius Milhaud, and Albert Schweitzer.

Widor studied in Brussels with Jacques-Nicolas Lemmens (lots of us play Lemmens's *Fanfare*). When he finished those studies in 1868 at the age of 24, he moved to Paris where he was appointed assistant to Camille Saint-Saëns at Église de la Madeleine. And in 1870, he was appointed "provisional" organist at Ste-Sulpice, the most prestigious post in France and home to the fantastic Cavaillé-Coll organ that is revered, cherished, and studied by generations of organists and organ-builders around the world. His primary advocate for that envied position was

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Daniel Roth at Ste-Sulpice (photo courtesy Daniel Roth)

Aristide Cavaillé-Coll himself, who had been disappointed by the flippancy of the music of Louis James Alfred Lefébure-Wély (1817–69), the previous organist who had presided over the first years of Cavaillé-Coll's masterpiece. It's rumored that Cavaillé-Coll's agitation contributed to Lefébure-Wély's early death. (You gotta watch out for those organbuilders!)

Daniel Roth, the current organist at Ste-Sulpice,⁵ visited New York City to play a recital at Church of the Resurrection, where I, with the Organ Clearing House, had installed a renovated and relocated 1916 Casavant organ. It was an exciting moment for us to have such a master player perform on "our" instrument, but one of the most interesting moments came not at the organ console, but walking the sidewalks of Park Avenue, when Monsieur Roth told me some of the back story surrounding Widor's appointment in 1870.

That's the year that the Franco-Prussian War broke out. Chancellor Otto von Bismarck had used brilliant and nefarious schemes to provoke a French attack on Prussia. The French Parliament declared war on the German Kingdom of Prussia on July 16, 1870, the Germans were armed and in position, and quickly invaded northeastern France. Paris fell to Prussian forces in January of 1871. In May of 1871, the Treaty of Frankfurt gave Germany what is now Alsace-Lorraine, and the balance of power in Europe was upset. France was determined to reclaim lost territory, Britain was nervous about the change of balance in power, and the seeds were sown for World War I.

In that harsh political climate, patriotic (and perhaps, bigoted) Frenchmen considered Belgium as German,⁶ and Widor's detractors whispered in the ears of the priests that Widor "plays like a German." Cavaillé-Coll prevailed, and Widor was appointed. But his appointment was never made formal. He served Ste-Sulpice as provisional organist for 64 years. Widor's student Marcel Dupré succeeded him, and served until 1971—more than a hundred years after Widor's appointment.⁷

Claude Monet (1840–1926) completed some of his early works while living in Paris between 1865 and 1870, when Camille Doncieux was his model for *The Woman in the Green Dress*, *Woman in the Garden*, and *On the Bank of the Seine*. Camille gave birth to their son in 1867, and they were married on June 28, 1870, less than three weeks before the start of the Franco-Prussian War. As the war started, Monet fled to

England with his new wife and child, where he studied the work of John Constable and J. M. W. Turner. How's that for war influencing the arts?

Édouard Manet, James Whistler, Edgar Degas, and Auguste Renoir were contemporaries of Widor. Monet, Manet, Degas, and Renoir were all active in Paris when Widor was organist at Ste-Sulpice. I wonder if they met? What would they have talked about?

And that organ?

The Cavaillé-Coll organ at Ste-Sulpice was built in 1862, incorporating some pipes from the previous (1781) Clicquot organ. With five manuals and a hundred stops, it was one of the largest organs in the world. (An additional voice was added when Widor retired.) It included pneumatic actions to assist the vast mechanical systems, a complex wind system with multiple wind pressures (all in the days of hand-pumping), a state-of-the-art whiz-bang console with arrays of mechanical registration devices, and a huge palette of tonal innovations.

Europe had not cornered the market on war in those days. The American Civil War was in full swing when Cavaillé-Coll completed that organ. In 1862, Jefferson Davis was inaugurated as President of the Confederate States of America, Abraham Lincoln issued the Emancipation Proclamation, and Julia Ward Howe's *Battle Hymn of the Republic* was published in the *Atlantic Monthly*. Henry David Thoreau died on May 6, 1862. Do you suppose Widor ever read Thoreau's *Resistance to Civil Government*, *Slavery in Massachusetts*, or *Walden*? And who will be the first to include *Battle Hymn of the Republic* on their recording at Ste-Sulpice?

§

Maybe Felix Mendelssohn was aware of Eli Whitney's cotton gin, but it would be a reach to trace how that machine influenced Mendelssohn's music (though there are dissertations out there that seem just as obscure). Widor had to have noticed the Prussian occupation of Paris as he was starting his epic tenure at Ste-Sulpice. He must have had terrifying walks to church past Prussian soldiers brandishing weapons. Such a sight would have influenced my improvisations. And suppose he had happened to meet Degas or Renoir at a reception. Would he have gone to the studio for coffee the next day and discussed the confluence of pictorial art and music?

In its collective history, the organ is an exquisite example of the highest of

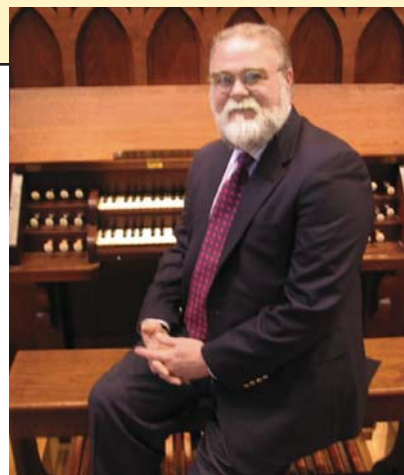
human achievements. It combines an array of crafts, it functions thanks to scientific principles, and it evokes the full range of human emotions. But it's not a be-all or end-all. Its place in our society is the result of complex evolution, and given the complexity of today's world and the state of today's church, we're passing through a time that has been less than a Golden Age.

But the range of the instrument, the breadth of its history, and the sheer power of its voice continue to keep it in the forefront. However obscure and arcane, its nearly unique status as a vehicle for improvisation equips it perfectly as an instrument of the future. What will future generations deduce from today's organ music when they look back and consider the wide world in which we live today?

And here's a hint: your recital audience loves to hear this stuff. Of course we're interested in the intricacies of sonata form, or the structure of a fugue ("listen for the entrances"), but the people might get more out of connecting your organ world with their history world, their literature world, their art world. It took me about seven hours to write this piece, including the deep research. It's not a big effort, and it adds a lot. The buzz phrase in the real estate world is "location, location, location." How about "relevance, relevance, relevance?" ■

Notes

1. A general note: In this essay, I'm tossing about lots of supposedly specific facts. As usual, I'm sitting at my desk with nothing but a laptop, and I'm gathering data from quick Google searches. Much of the data comes from Wikipedia, which we suppose is generally accurate, but cannot be relied on as absolute. I am, therefore, not citing each specific reference, and offer the caveat that any factual errors are unintentional. They are offered



to provide general historical context, and discrepancies of a year or two are inconsequential for this purpose.

2. There may well be some hangers-on who still believe that the sun revolves around the earth!

3. Similarly, Haydn was eighteen years old when J. S. Bach died, just as the Baroque era was ending.

4. I like telling people that my great-grandmother, Ruth Cheney, was seven years old when Brahms died, and my sons were present at her funeral in 1994. On her hundredth birthday she increased from one cigarette a day to two! I treasure her piano, an 1872 rosewood Steinway, passed through our family to me as the only musician in my generation.

5. Daniel Roth has just been named International Performer of the Year by the New York City AGO chapter.

6. Today, Belgium has three official languages: French, German, and Dutch.

7. It's poignant to remember that in his memoir, Dupré wrote of the agonies of World War II. He and his wife stayed at their home in Meudon during the Nazi occupation. German officers visited their home, planning to install guns on the roof, which commanded a view of Paris. Somehow the presence of the big pipe organ in the Salle d'orgue helped them decide not to. Later, their home was badly damaged by a German bomb. For the first two weeks of the German occupation, with no other transportation available, the Duprés (then in their fifties) walked the several miles to Ste-Sulpice.

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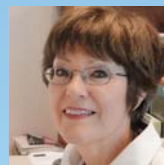
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Velocity III

As a brief addendum to the latter part of last month's column, I must mention that among famous organ pieces, the Widor Toccata is almost preternaturally well designed for the kind of practicing in altered rhythms that I mentioned in that column. Playing those sixteenth-note mordent-and-arpeggio figures first in fast groups of eight notes starting on the beat, then in fast groups of eight notes starting just after each beat, is remarkably effective for learning the piece itself and is also a good test case for my method. It is also undeniably fun to try to get at least a stretch of that piece as fast as you possibly can—and again a good test case for this approach. As with the Bach *Toccata, Adagio, and Fugue in C*, BWV 564, which we examined last month, it is not by any means necessary or even good to play the piece as fast as you possibly can. And with the Widor, there is an interesting history about tempo, since the composer changed the metronome markings through different editions, and he recorded it at a slightly different speed—slower than his slower metronome suggestion.

This piece—or specifically the passages that are in the shape of the opening in the right hand—is also a good one for practicing stringing together smaller very fast gestures: seeing how long you can keep it going at a tempo defined not by what the music requires, but by simply trying to transfer the “fast, light drumming on a table” feeling to patterns on the keyboard. Once you have practiced two or three adjacent half-notes worth of the sixteenth-note pattern, try going through all of that material, again sometimes playing sixteen or twenty-four notes with the beat, sometimes playing the opening note and holding it

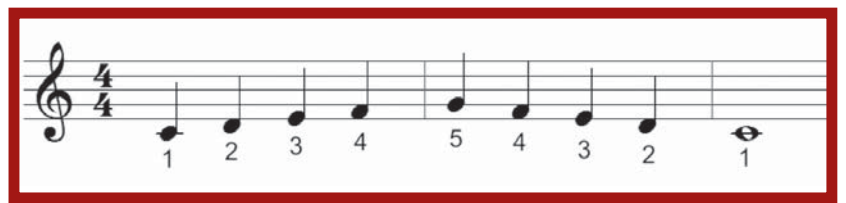
for an unmeasured time, and then playing the following two or three groups in one gesture as fast as you can, ending on, and holding, the next downbeat.

Utter predictability

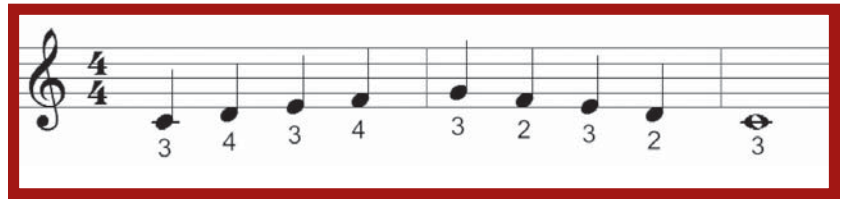
Of course, this is all based on having achieved the utter predictability that is the foundation of being able to play fast. For one-note-at-a-time lines, that comes from a combination of sensible fingering and enough slow practice to get the elemental learning of the patterns to be way beyond just solid. The reason for considering building a potentially fast passage up out of smaller components (specifically as part of the process of getting it fast, or of testing and figuring out how fast it can be) is that the smaller the bit of music, the more promptly utter predictability can be achieved. In practicing a passage for really learning it—rather than as an exercise in moving around notes as quickly as possible—a player can decide to learn a longer stretch of music and move it up to tempo gradually (this is probably the most common method) or to learn very small bits, and get them up to (or beyond tempo) more quickly, and then work on putting them together.

Achieving lightness

This feeling that we get from the drumming-fingers exercise of being able to move the fingers even more quickly than playing pieces will actually require is based quite crucially on keeping things light. It is easy to experience what happens if this lightness is compromised. Go back to simple drumming, then selectively tighten up various component parts of the physical mechanism that delivers your fingers to the table or chair-arm: shoulders, biceps, wrist, the fingers



Example 1



Example 2

themselves. Each of these tightenings will have some effect on the ease, speed, and fluency of the drumming. The tightening of the fingers will be the worst, and will probably bring the drumming down below the velocity that you would like to be able to achieve. It will also most likely hurt. (Don't do too much of it.)

Playing lightly is always a good idea, always important. However, in trying to play anything that is fast enough that its speed is an issue, lightness is beyond just a good idea: it is a necessity. (Light, for this purpose, means with not too much more force than you need to make the keys go down, and with no tension whatsoever. It is the absence of tension that is the most important. The actual force of the downstroke of each finger is not as significant, as long as it is reasonably light, and as long as nothing in that downstroke predisposes the finger to have trouble coming back up, which is an impediment to velocity. Holding on to the keys after you have played them is to be avoided altogether. Experimenting with using so little force that you are almost not quite depressing the keys is a good idea, just to get the feel of it.)

My so-called trill exercise (about which I wrote most recently in the December 2013 issue) is really about incorporating lightness and absolute lack of tension into fast playing. The trill in that case stands in for any fast playing, and, of course, as with the patterns that we have been dealing with here, it is fully predictable. (That exercise can also be found online here: <http://gavinblackbaroque.com/trills.pdf>). It works well to do a session of this exercise, then do something else for a while (practice something else, or get away from the keyboard altogether) and then play short excerpts from whatever passage you are working on playing at a challenging fast tempo, trying to remember and recapture the feeling of the trill exercise.

Tension and playing fast

Here are a couple of useful points to remember about the interaction between tension and fast playing. Physical tension, which physically inhibits speed, can have mental tension as one of its causes. And in turn, of course, nervousness about the ability to play a passage fast enough or to

play it well at the appropriate tempo can be a cause of mental tension. This creates a sort of downward spiral or pernicious feedback loop. Part of the point of using the “drumming on a table” model to convince players that absolute velocity is not often the problem is to break this feedback loop. Also, there is a statement that goes like this: “If we want to accomplish something more, we have to exert ourselves more; playing faster is a form of accomplishing more, therefore to play faster we have to exert ourselves more; and exerting ourselves more means pushing harder.” Of course no one is going to spell this out: when you do it is obvious that it doesn't add up. But it is a surprisingly pervasive underlying assumption, and we can help our students to let go of it by pointing it out.

(Playing very fast can seem like a tightrope act. The most instinctive way to avoid falling when we are afraid of falling is to hang on tight. This hanging on tight physically is, as I said above, fatal to velocity and to ease of playing in general. But hanging on tight while playing must be mental only: focus, concentration, paying attention to the music or to memory, and so on.)

Transition points

Transition moments, where the hand has to move in some way, rather than just present fingers to the keyboard in one place, are a big part of the challenge when it comes to velocity. If there were no such moments, we could pretty much just transfer the drumming on a table feeling directly to at least any one-line passages. (But music would be much less interesting!) In real music these transition moments happen sometimes because we effectively just run out of fingers in one position: that is, they happen of necessity. Sometimes they happen because although we could encompass a certain set of successive notes in one position, that is not the most comfortable way to do so. But sometimes also they happen because the change in hand position creates an interpretive effect that we want. This latter situation is found in abundance in “early” fingering, that is, certain fingering patterns that were common and characteristic during and before the early eighteenth century. (Any identification of fingering approaches with any time period is really about tendencies, not absolutes.) These patterns involve using smaller chains of fingers to play small groups of notes, and then turning or moving the hand to present the next small group of fingers to the next set of notes. This was probably done to create articulation or to keep the hands in positions that enabled them to control the sensitive action of the prevailing kinds of instruments as minutely as possible, or some combination of these things. In any case, these fingerings routinely deprive the hand of

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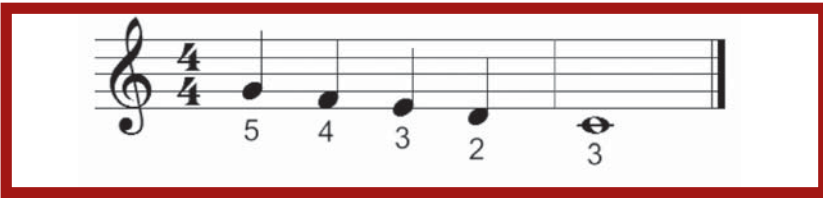
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Example 3



Example 4

the ability to sit over a group of notes and just drum those notes out. How does this relate to velocity?

Examples 1 and 2

Considering Examples 1 and 2, do these two fingerings for a basic scale fragment have significantly different ceilings to the tempo at which they can be played? Based on experience with the “drumming on a table” model, I would say that most players could execute the first fingering in not much more than half or two-thirds of a second. (That’s a “tempo” of quarter-note equals 700 or more.) The second fingering? I can’t picture anyone playing it that fast. Someone could surprise me, but certainly for most of us it can’t go at that speed. It is not the “drumming on a table” situation, because the transition points are too many and too frequent: every other note.

Examples 3 and 4

Now considering Example 3, I feel pretty sure that most people could execute this one, including the transition moment going across the bar line, almost as fast as they could execute example 1: not quite, but almost. So in part it seems to be recovering from the transition, or executing multiple transitions in a row that lowers the ceiling on velocity.

Practicing this sort of early fingering with a view to getting it fast can involve breaking things up into small units, and applying some of the principles of both my trill exercise and the sort of altered-rhythm practicing that we have been looking at. I have given two fingerings (for the right hand) for this pattern in Example 4. The upper one, with the hand remaining in one position, is for comparison.

Using the lower fingering, try playing only the first note, then, in an untimed manner, only when you feel relaxed and ready, play the next two notes quickly. Prior to actually playing, map out the feeling of the fingering in your mind. There should be a small articulation between the second note and the third note. (There also can be one between the first note and the second note.) It doesn’t matter exactly how large or small these articulations are as long as the feeling is comfortable. The second finger should be released lightly before moving 3 over it. Don’t hold 2 to the point where the whole hand begins to turn upside down. Try doing the same thing starting on the third note and going to the first note of the second measure. Then try adding notes: start on the first note, wait until you feel relaxed and ready, and play four successive notes.

Try various small units like this. (You can always try the same groups of notes using the upper fingering, to be reminded of the differences in the feeling.) After you have gone over all sorts of smaller groupings like this, try playing

the passage itself as lightly and quickly as you can. (It can repeat indefinitely. Just do it several times, and don’t keep going if it feels stiff.)

Another aspect of the relationship between this sort of fingering and velocity turns things around. If you want an articulation at a certain point, then if you program that articulation into the fingering—using fingers that create a

transition moment that makes a space or breath—then that articulation will automatically be there at any tempo. In Example 3 with the given fingering, you will create a small articulation at the bar line. That articulation is not dependent on anything that you do other than executing the fingering. It will be there, proportionate to the tempo, at any tempo. If you change the fingering to 5-4-3-2-1, and still want that articulation (between 2 and 1) then you have to remember to do it on purpose, consciously lifting 2 early by just the right amount. Above a certain speed it becomes very hard; above another, higher tempo, it actually becomes quite impossible.

In the course of working out these last couple of columns, I have realized that it would be a mistake to try to include a discussion of velocity in more complicated textures here. That would constitute giving it short shrift. Therefore, I will devote a fourth column to that, next month. In addition to talking about two-voice and multiple-voice textures and chords, and a bit about getting comfortable playing fast in both hands together, I will return to some of



the questions from the beginning of the first column in this series and talk a bit about the connections between gaining greater ability to play with great velocity and aspects of interpretation and effective performance. ■

Gavin Black is the director of the Princeton Early Keyboard Center in Princeton, New Jersey. His website is www.gavinblack-baroque.com and he can be reached by e-mail at gavinblack@mail.com.

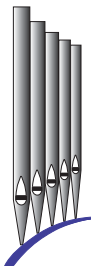
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Remembering Cor Edskes, 1925–2015

Organologe extraordinaire

By John Brombaugh

Cor (Cornelius Herman) Edskes, noted organologist, left this world on September 7, 2015, from his hometown, Groningen, in the northeastern corner of the Netherlands, where he was born on August 1, 1925. He is survived by two younger brothers, Herman and Bernardt, the latter who has been building organs in Switzerland for many years. Another younger brother, Bram (Hilbrand Albert), who was an optometrist and organized many organ concerts and excursions for over 60 years, passed away in March 2013.

Cor Edskes was a leader in organ building from its Romantic twilight through the Organ Reform/neo-Baroque movement of the 1920s through 1960s into the compelling search for historic authenticity in building new organs and restoring historic instruments much as his friend, Gustav Leonhardt, and others such as Nikolaus Harnoncourt and Christopher Hogwood led musicians into the historically informed performance of the music of earlier times.

Edskes received his first organ lessons from Johan van Meurs, the organist at Der Aa-kerk in Groningen who had taught many others, such as the Haarlem Bavokerk organist, Klaas Bolt. Edskes later studied with many others including Helmut Walcha. Around 1940 he became church organist on the 1700 Schnitger organ in Uithuizen, Province Groningen and moved ca. 1942 to the Mennonite church in Groningen, where he served until very late in his life, and where he had a new Marcussen organ installed in 1961. He was appointed to the Organ Commission of the Netherlands Reformed Church in 1957 and in 1963, moved on to assist Hendrik Oussoren, the organ consultant for the

Netherlands national Monumental Heritage. In 1954, he began working with *Het Orgel* (the Dutch equivalent of THE DIAPASON), and became that monthly journal's chief editor from 1957 to 1963.

Living in the region surrounding the Dollart bay where the Ems flows into the North Sea put Edskes next to the largest collection of extant historic organs of any style in the world. (See https://de.wikipedia.org/wiki/Orgellandschaft_Ostfriesland.) Because the area had lost much of its source of wealth as a medieval shipping center during the Hanseatic ascendancy, funds needed for constant upgrading as organ styles changed had not been available for centuries, so these instruments tended to be left in remarkably unaltered condition. As Germany recovered from World War II, it was ready to spend funds making necessary repairs to poorly maintained historic organs. As part of such work, the organ advisor for the Reformed churches in the Emden, Ostfriesland area asked the Jürgen Ahrend & Gerd Brunzema organ shop—newly founded in nearby Leer in 1954—to restore a late Renaissance organ in Larrelt as their first job. Living not far from Leer, Cor Edskes was to discover their seldom-found skills. This developed a productive friendship between Edskes and A&B that instigated the re-introduction of meantone and restoration of the short-octave keyboards for the first time in our modern era when they restored the 1642 Jost Sieburg organ in Westerhusen in 1955. The team continued restoring other nearby historic organs such as Rysum (1457, which was to be found the world's oldest known organ that was in virtually original condition) and Uttum, ca. 1660. Edskes was consequently able to advance important ideas working with the



Cor Edskes and John Brombaugh at the inaugural festival for the restored 1702 Schnitger organ at Der Aa-Kerk in Groningen, 2011

small, young firm that was not hindered by resistance to change so typical of the established large, production-oriented firms. (See https://de.wikipedia.org/wiki/Jürgen_Ahrend_Orgelbau.)

Cor Edskes and Gustav Leonhardt also became good friends early on. This influenced Leonhardt to encourage his many American Fulbright students to visit the historic organs in the Groningen/Ostfriesland region. Being able to see, hear, and play such a wealth of historic organs unlike those anywhere else had an enormous effect on their musical ideas. Edskes also worked with young organists—e.g., Harald Vogel—who were interested not only in learning to play in the historic manner, but in the construction of the historic organs.

This prompted Vogel to encourage builders to adapt their work to the ideas found in the extant organs so prevalent in Groningen/Ostfriesland. Certainly that happened when this writer—by fate—was urged by Vogel to make his first visit to the Groningen/Ostfriesland region in May 1968. Vogel introduced me to Edskes as we went to visit the 1702 Schnitger organ in Der Aa-kerk in Groningen. Needless to say, hearing that organ with Edskes sitting at my side changed my life. But I am not unique; the same has happened with many younger builders after learning of my fate with Vogel and Edskes. Such was particularly the case when my former partners, George Taylor and John Boody, had their first visit with Edskes in Fall 1977. Realizing their skills, Edskes quickly summoned them to dismantle the Schnitger organ in Der Aa-kerk's high brick Gothic building, which was approaching a structural

collapse that could also ruin the exceptional organ in its nave. T&B moved all parts to the nearby Martinikerk. By 1990, Der Aa-kerk was completely restored and its organ could be put back to use with almost no alterations. After my first visit to Der Aa-kerk, Vogel, Edskes, and I walked across town to the Martinikerk to hear the mid-15th-century organ of Groningen origin that Schnitger revised in 1690 as his first project in the Netherlands. This much-recorded organ is the only Schnitger that has its original pedal façade Præstant 32' pipes (which, however, begin with the 24' F with no lower bass pipes).

Cor Edskes continued working to understand the great historic organs in Northern Europe to the end of his life. As a result, he was to become the leading consultant for many significant restorations in this vast region. That included advising the Flentrop firm's 1965 restoration of the 1671 Pieter Backer organ in Medemblik. As part of that work, Edskes required the Werckmeister's III Well-Temperament to be reintroduced for the first time in our modern time. Upon hearing a recording soon after that work was done, this writer concluded in 1970 that this better way to hear and play organs must be used in his new work in America; that totally ended (except for his changeable-pitch continuo Positives) his use of equal temperament after finishing only one project in ET done while an apprentice in 1966.

With Edskes' connections with Leonhardt, he became advisor for A&B's 1965 restoration of the 1680 Langlez/1734 Christian Müller organ in the Amsterdam Waalse Kerk where



Cor Edskes, 2008, in the Nieuwe Kerk of Amsterdam after the Silver jubilee organ concert of Gustav Leonhardt and Bernard Winsemius (photo credit: Hilbrand Edskes & Elly Kooiman)

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Leonhardt was organist. In 1981, Edskes supervised Marcussen's restoration of the 1655 Schonat organ in the Amsterdam Nieuwe Kerk where Leonhardt had moved to become organist. In 1984 Edskes worked with Jürgen Ahrend on the major renewal/restoration of the Groningen Martinikerk Schnitger organ that had almost been destroyed in 1939 by conversion to electric action and unfortunate attempts at neo-baroquizing the voicing in an attempt to bring it 'up to date'. Fortunately, with Ahrend's skills and with Edskes' knowledge and his good working relationship with Ahrend, this very tenuous project turned into a grand success, as the many recordings on this organ show.

From these significant improvements to the instruments he cared for, Edskes was being recognized elsewhere, and in 1991 he worked as adviser along with support of the cathedral's organist, Kristian Olesen, when Marcussen restored the oldest extant organ in Denmark—at the Danish National Cathedral in Roskilde where all the Danish kings and queens back to the 1100s are buried—which was built in 1555 by Netherlander Hermann Raphael Rodenstein. In the 1990s, Edskes supervised restorations on organs in the Kongsberg Kirke and Røros Kirke in Norway and others in Scandinavia. Perhaps the most significant of all historic restoration work in northern Europe occurred when Edskes worked with Jürgen Ahrend to restore the largest of all remaining Schnitger organs, the 60-stop instrument in the Hamburg Jacobikirche that Bach played in 1720. This organ was re-inaugurated on Easter 1993 to an audience coming from all over the world to celebrate its 300th anniversary. The many recordings made since demonstrate Edskes' knowledge as an advisor, achieving the finest restoration work found on any historic organ today.

Among those describing Cor Edskes, Dutch builder Henk van Eeken states:

His manner of working in which the organ builder had a central rôle, was striking. In his still phenomenal 'Report on the organ in the Groningen Martinikerk' prepared in 1972, he chose to re-create the state of the Martini organ as it was in 1740 (soon after Schnitger's son, Frans-Casper, had brought his father's work to its present state).

Van Eeken adds:

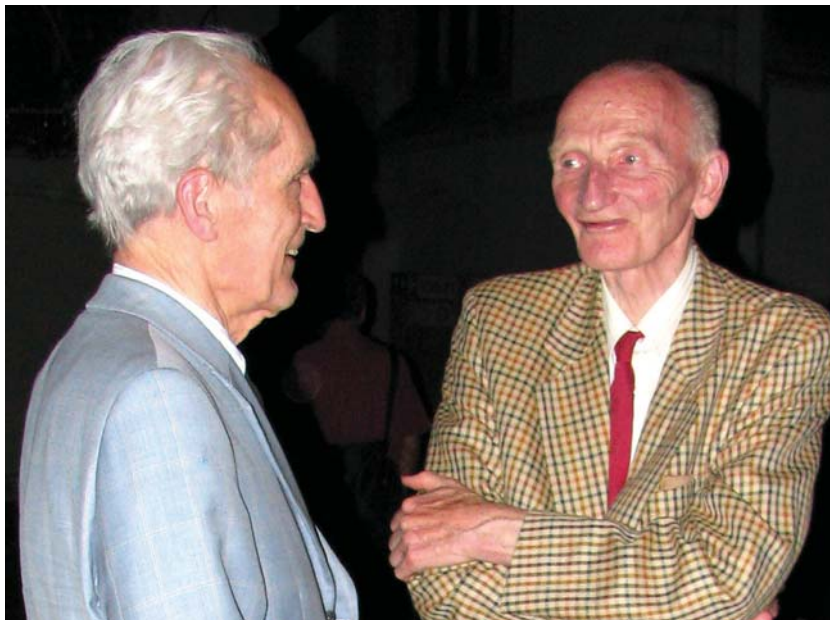
The possibility of restoring the organ in this way, it is vitally connected with the capability of the person chosen for the restoration, who shall have to satisfy the very highest requirements. If it is not possible to choose a restorer with these qualifications, then the execution of the restoration plan will be completely illusory.

A Groningen documentation film described

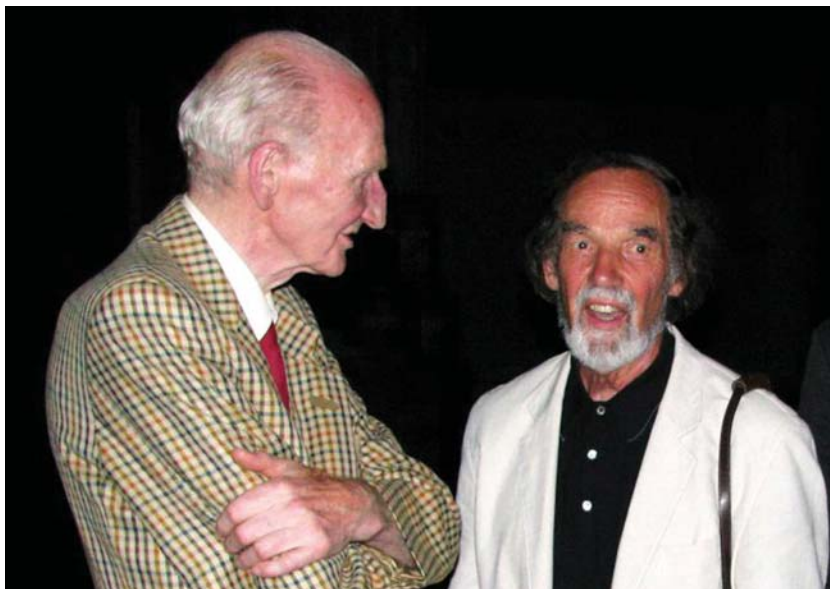
... Cor Edskes, a sprightly 85 year old whose career was devoted to the restoration of the historic organs of Northern Europe. His vast knowledge and experience makes him probably the greatest living authority on the subject, and his sparkling personality makes this subject enthralling and entertaining.

Dutch organist Sietze de Vries writes in his "In memoriam Cornelius Herman Edskes (1925–2015)":

His 'experience' may be understood in a most literal sense: no organ consultant has left such pioneering and guidance work as he ... Edskes was one of the most influential art and antiques experts of his time. When he came as an advisor to the reconstruction of the choir organ in the Nieuwe Kerk in Amsterdam, an antiques fair was taking place. All fake glasses disappeared under the table.



Gustav Leonhardt and Cor Edskes (photo credit: Hilbrand Edskes & Elly Kooiman)



With Jürgen Ahrend at the Oude Kerk in Amsterdam (photo credit: Hilbrand Edskes & Elly Kooiman)

Edskes often worked with Harald Vogel and others to publish important historic documentation, such as *Arp Schnitger und sein Werk* (Hauschild, Bremen 2009, ISBN 978-3-89757-326-0). Much more information (such as many projects not listed here that Edskes was associated with) can be found (in German) at https://de.wikipedia.org/wiki/Cornelius_H._Edskes.

Although some think Edskes tended to keep most of his important information to himself—as almost no one was permitted into 'his' organ world—he was never secretive when sharing so much of his knowledge with this writer. In recognizing that knowledge, the University of Göteborg, Sweden, under the guidance of Hans Davidsson, crowned



Cor Edskes in 1987 (photo in honorary doctorate booklet) (photo credit: Anette Kruse)



With Hendrik Ahrend (Flentrop staff members Frits Elshout & Cees van Oostenbrugge at left in background) (photo credit: Hilbrand Edskes & Elly Kooiman)

Cor Edskes' achievements with the Doctor Honoris Causa on October 19, 1996. It was also a great privilege for us Americans that he shared his knowledge with us at the Westfield Center conference in Eugene, Oregon, in April 2010, Heer Edskes' only visit to North America. His funeral took place on September 15, 2015, in his beloved Martinikerk in Groningen with his longtime friend, Wim van Beek, playing the great Schnitger organ that Edskes helped return to greatness and took so many of us to see whenever we could visit Groningen. ■

John Brombaugh was a student of Fritz Noack, Charles Fisk, and Rudolf von Beckerath between 1964–68. He worked as an organbuilder in Germantown, Ohio, from 1968–77, and in Eugene, Oregon, from 1977–2005.

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Das Orgelbüchlein

A Bibliographic Overview of Selected Editions

By Myron B. Patterson

No doubt exists about the pedagogical value of Johann Sebastian Bach's *Das Orgelbüchlein*. Perhaps the clearest statement of its importance can be found in George B. Stauffer's notes in the preface to Russell Stinson's *Bach: The Orgelbüchlein* (Monuments of Western Music) [New York: Schirmer Books, 1996; reprint, New York, Oxford: Oxford University Press, 1999], xi:

No other volume of music is so well known to organists as the *Orgelbüchlein* of Johann Sebastian Bach. For generations of players it has stood as the first resource for honing manual and pedal skills . . . It is central to the educational process, a pedagogical *vade mecum* that no student or instructor can be without.

The purpose of the *Orgelbüchlein* can be viewed as a multifaceted fabric woven together from the following interconnected areas: compositional treatise, liturgical organ music, organ teaching method, and a theological statement.

Although the chronology of the *Orgelbüchlein* has been a point of question, as Ulrich Leisinger suggests, watermarks and handwriting on the original autograph show that the work was conceived at Weimar, where Bach was primarily court organist, and that these pieces were for the professional organist. This contradicts the title page indication of the collection's pedagogical nature. Leisinger states that the handwriting on the title page is from about 1720 but that most of the musical content is from a later period. He suggests that Bach may have emphasized the pedagogical nature of the collection around the time of his application to St. Thomas, Leipzig.

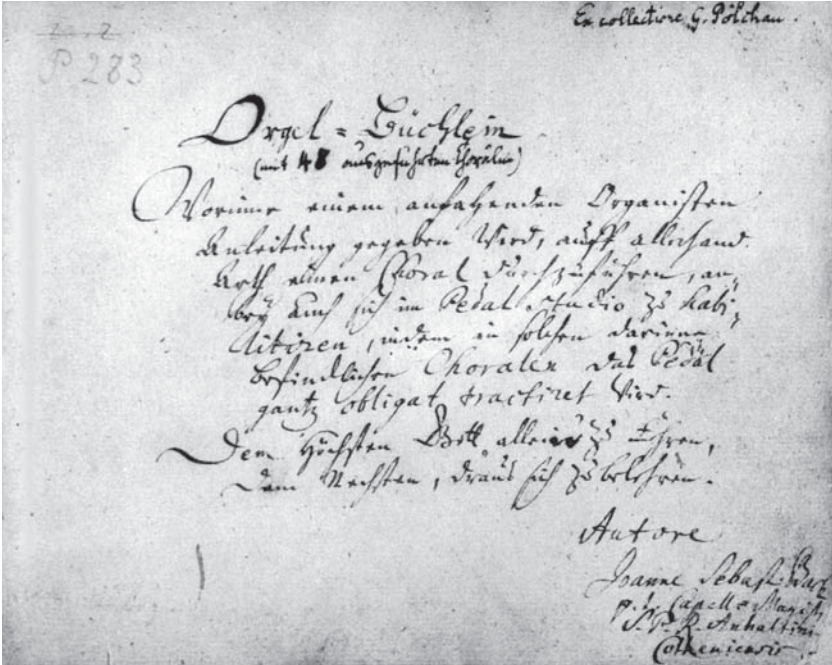
The pedagogical nature of the *Orgelbüchlein* is certainly substantiated by the number of copies made and used by Bach in his lifetime.¹ However, Russell Stinson gives a much fuller and

comprehensive assessment of the chronology by citing multiple scholars who have attempted, with varying degrees of success, to authenticate the timeline of this work.² Stinson himself proposes and gives clear reasons for what may be the most plausible timeline: an early phase from about 1708–12, followed by a second or middle phase from 1712–13, and a late stage from 1715–16.³

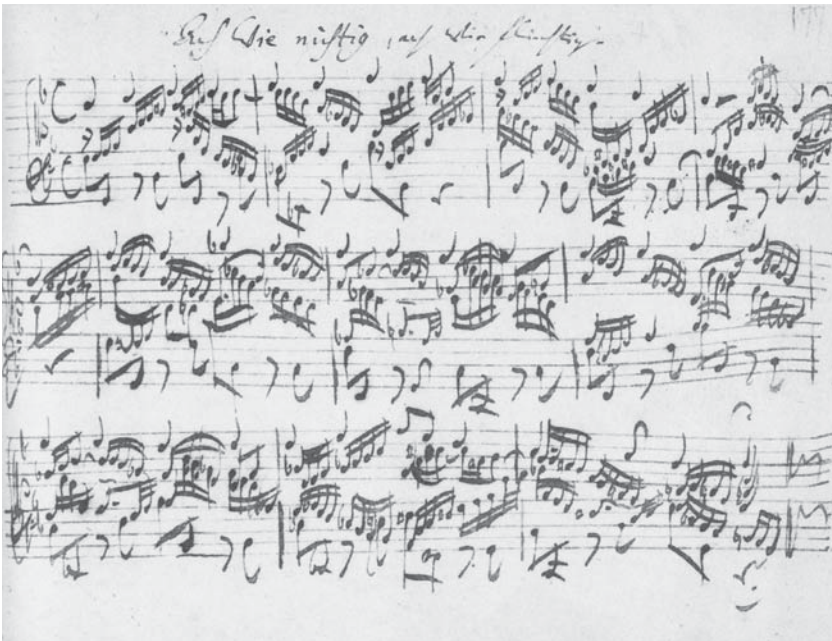
Pedagogy

By the time he arrived in Weimar, Bach was established as a teacher and no doubt used the *Orgelbüchlein* as part of his teaching resources. Although the title was added later, it does state the following about the *Orgelbüchlein*: "guidance is given to a beginning organist . . . and become practiced in the study of pedaling. . . [and] for my neighbor, that he may instruct himself from it."⁴ However, it should be noted that the work was not designed as a teaching tool in a graded sense, as most organ method books are today. It does ensure proficiency in the use of the pedals and the coordination connected with that skill, while the individual chorale settings serve as compositional models. The facsimiles of the *Orgelbüchlein* do not have the pedal line on a separate staff; all of the notation is on two staves. Further evidence for this work having been used as a pedagogical tool is shown by the number of copies made by Johann Tobias Krebs, Bach's pupil in Weimar.

Because of its pedagogical value, clearly suggested by Bach himself in the title and through his use of it with his own pupils, it is not surprising that numerous teaching editions of the *Orgelbüchlein* have appeared in the twentieth century. The purpose of this article is to explore several twentieth-century editions of *Das Orgelbüchlein* as pedagogical and practical editions. The choice of editions



Orgelbüchlein title page, Bach's autograph



"Ach wie nichtig, ach wie flüchtig," Orgelbüchlein, Bach's autograph

is purely my own; the choices are drawn from my experience and perspective as a teacher and a performer. Omission of the Neue Bach Ausgabe volume of *Das Orgelbüchlein* is deliberate, since the Neue Bach Ausgabe is a scholarly edition and does not contain the added educational materials that are found in the editions I have included in this article.

The Editions

The Liturgical Year: Forty-Five Organ Choral[es] = Orgelbüchlein. Johann Sebastian Bach; edited by Albert Riemenschneider. Bryn Mawr, Pennsylvania: Oliver Ditson, distributed by Theodore Presser, c.

1933. 1 score (xvi, 138 p.); 31 cm. Includes bibliographical references.

The title of this edition, which is based on the Bachgesellschaft edition as stated in the preface, is "The Liturgical Year." While accurate, this differs from Bach's original title, more accurately translated as "The Little Organ Book." Riemenschneider explains his choice of title this way: "The whole was to cover the needs of the Church Year, and it is because of this that the set is known in America as 'The Liturgical Year.'"⁵ Riemenschneider goes on to explain the interpretation of the organ chorals [sic], which leads to his comments on performance tempo, phrasing, and

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45. ACH WIE FLÜCHTIG, ACH WIE NICHTIG
O HOW FUTILE, HOW INUTILE

MANUALS

PEDAL

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The Liturgical Year: Forty-Five Organ Choral[e]s = Orgelbüchlein. Johann Sebastian Bach; edited by Albert Riemenschneider. Bryn Mawr, Pennsylvania: Oliver Ditson, distributed by Theodore Presser, c. 1933. 1 score (xvi, 138 p.); 31 cm. Includes bibliographical references.

dynamics coupled with expression. He gives a chart explaining how embellishments are to be interpreted, along with abbreviations and sources consulted. In "Some General Rules for Playing Bach," Riemenschneider advocates fingering that allows for "perfect legato." He states that "singing legato is the natural element of the organ. . . [and] remains paramount."⁶ Precise attack and release of notes is essential. Repeated notes are addressed, as is the interpretation of voices being played on different keyboards. The organist is cautioned to avoid "buzz" by taking care when playing from white key to white key; black key to black key; white key to black key; and black key to white key. How to play octave leaps is also explained.

A clear outline of the whole plan of the *Orgelbüchlein* is given, along with an indication of which pieces were actually completed. Each individual chorale prelude is preceded by a four-part harmonization of the chorale melody along with German and English texts of one verse. There is one exception to this model and that is *Vom Himmel kam der Engel Schaar*, which lacks the usual four-part

harmonization. Instead, a realization of the figured bass is given, along with a lengthy explanation regarding the difficulty finding a suitable choral harmonization. Alternate editions and references are also listed, along with "suggestions for interpretation."

Spacing and layout is clear and easy for the player to read at the organ console. Fingering and pedaling suggestions reflect the common practice of Riemenschneider's time, which was based on a rather Romantic conception of Baroque performance practice. That this edition is still in print reflects the scholarship value of its contents and Riemenschneider's stature within the organ teaching community, even though the points of view are now dated.

Orgelbüchlein: The Little Organ Book. The Organ Works of J. S. Bach, Book XV. Edited by Ivor Atkins, with an introduction by Ernest Newman; revised by Walter Emery. London: Novello, 1957.

This edition of the *Orgelbüchlein* reflects numerous editorial hands, all of whom are respected twentieth-century

ACH WIE NICHTIG, ACH WIE FLÜCHTIG
BWV 644

Orgelbüchlein, Johann Sebastian Bach. With introduction, figured-bass chorales, texts and commentary, edited and prepared by Robert Clark and John David Peterson. © 1984 Concordia Publishing House, www.cph.org. Used with permission.

scholars. Under Atkins' editorship the edition is based on that of the Bachgesellschaft, while Emery's revision is based on the Berlin autograph. Unlike the Riemenschneider edition, this edition's educational or pedagogical value (aside from being extremely physically well laid-out, with chorale harmonizations designed for singing and ornamentation interpretations being included in the musical text) lies in the prefatory material dealing with stylistic observations regarding composition.

Newman's introduction is thorough. In it, he covers many aspects of the compositional style of the *Orgelbüchlein*—for example, stating that for "a great number of preludes [in the collection] polyphony is the life and soul; and this polyphony assumes various forms."⁷ Newman points out other examples that are more harmonically intense and have some melodic decoration, such as *Liebster Jesu wir sind hier*, and *Ich ruf zu dir, Herr Jesu Christ*. A third style Newman refers to is arabesque treatment of the chorale melody. In the third part of the introduction, Newman discusses poetics, pictorialism, and symbolism as found in the *Orgelbüchlein* chorales.

As editor of the original edition, Ivor Atkins presents commentary regarding phrasing, registration, and classification of the preludes. One specification of a Bach organ at the Weimar Castle is given, but registration considerations are minimal and general. Walter Emery, as reviser of this edition, gives more

up-to-date insights than Newman and Atkins. However, Emery's notes are representative of scholarship in 1957. While valuable as a student edition, the Novello edition does not represent later twentieth-century scholarship; its value is in its layout, ease of use, and editorial comments with each of the preludes, including interpretation of ornaments and notes about the chorale.

Orgelbüchlein, Johann Sebastian Bach. With introduction, figured-bass chorales, texts and commentary, edited and prepared by Robert Clark and John David Peterson. St. Louis: Concordia, 1984.

In their prefatory material, Robert Clark and John David Peterson clearly state that their edition is based on the Berlin manuscript referred to in endnote 7. The educational value of the introduction in this edition is multifaceted. It contains a brief history of the chorale and states that the organ was used minimally in sixteenth-century Lutheran services. Because of the organ's minimal use, there was a lack of organ chorale collections; these came at a later time, as did more elaborate organ settings of chorale melodies. The pedagogical use of the *Orgelbüchlein* is clearly explained, indicating that its goal is to teach how to work out a chorale and provide studies in pedaling, while its liturgical use within the Lutheran liturgy is unclear. The editors speculated upon where the organ chorales might have been placed within

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Organ music editions

the liturgy, since Bach gave no indication of this.

The types of organ known to Bach are discussed in general terms, but the specifications of organs at Weimar, Erfurt, Mühlhausen, and Grosshartmannsdorf are given and can help students to understand how to register these chorale settings. Broad guidelines regarding the registration of the individual chorale settings are given. These guidelines include: 1) the expressive character of a piece, in other words, the use of *Affekt*; 2) historical possibilities for registering a piece based on Bach's eclectic view of organs; 3) the purely musical possibilities of registration. Examples are provided demonstrating these concepts.

Ornamentation common to Bach's time is discussed, noting that the trill and mordent are the primary ornaments used in the *Orgelbüchlein*. Examples from the chorales are given to illustrate their execution.

Articulation is thoroughly, yet briefly explained. Rhetorical figures are explained in detail, with specific examples from the chorales provided. Discussion of rhetoric is unique to this collection and has great pedagogical value regarding interpretation and performance. Understanding rhetorical figures can prove useful in interpreting other Baroque organ works, especially, but not limited to, those of Bach. A complete list of the chorales in liturgical order, including those that were never composed, is given. Some rather poor facsimiles are included. While not stellar reproductions, they do have some teaching value.

Each of the chorale preludes within the collection is preceded by comments regarding compositional style, possible performance approaches, registration suggestions, and where each setting fits into the church year. A four-part harmonization of the chorale melody, including figured bass, is given. The layout of the music is clear, making the music easy to read. All of these characteristics make it an excellent teaching and learning edition.

J. S. Bach, 1685–1750, *Basic Organ Works: Orgelbüchlein, Three Free Works*. Edited by Quentin Faulkner. Wayne Leupold Editions WL 500006, 1997.

In 1997 Wayne Leupold Editions published J. S. Bach, *Basic Organ Works* edited by Quentin Faulkner. Three freely composed works are included in the volume containing the *Orgelbüchlein*. This edition, which is based on the Berlin autograph and other sources, is an exemplary pedagogical tool in many ways.



Johann Sebastian Bach (Elias Gottlob Haussmann, 1746)

Quentin Faulkner discusses the *Orgelbüchlein*'s history and the "Bach Organ," particularly those at Altenburg Court Chapel and St. Wenceslaus Church, Naumburg. Knowing something of the Bach Organ leads to a better understanding of how to register the *Orgelbüchlein* chorales. Faulkner's discussion of organ registration includes reference to Agricola's writings on this topic, since this is the most complete resource coming from the Baroque period. Reflecting on Agricola's writing, "plenum" and "combinations of the flute stops" are explained, along with reed stops and Bach's own registrational practices. Two observational statements are made by Faulkner regarding registration: 1) organ registration is a matter of taste as discerned by the ear of the performer; and 2) greater familiarity with the organs of Bach's time results in more informed performances.

Detailed discussion of articulation is given, particularly dealing with the areas of touch, musical phrases, and the doctrine of figures. Meter and tempo are considered and, unlike the Riemschneider edition, which views meter and tempo in a subjective and emotional context, Faulkner refers to Johann Kirnberger's theory of musical meter and tempo being comparable to speech. Only three tempo indications are found in the *Orgelbüchlein*: Largo, Adagio, and Adagio assai.

Posture, hand position and fingerings, pedaling, and ornamentation are explained and a rationale for the fingerings used in this edition is given. The enigmatic corona (*fermata*) is addressed. Hymn tunes and their texts are explained. A very useful teaching and learning aid is the listing of the chorales in order of difficulty, along with the criteria used

BWV 644

WL500006

J. S. Bach, 1685–1750, *Basic Organ Works: Orgelbüchlein, Three Free Works*, edited by Quentin Faulkner (©1997, Wayne Leupold Editions, Inc., WL500006)

for creating this list. Also provided are a systematic learning guide and a bibliography of sources in English for further reading. All topics in this preface are illustrated clearly with musical examples, which give clarity to the written text. Black and white illustrations of places, organs, and music facsimiles appear throughout the edition.

The completeness, reference to historical documents, clarity of writing, comprehensiveness of written text illustrated by equally comprehensive musical examples, learning aids, historical fingerings in the musical text, and reference to additional sources make this perhaps the most valuable pedagogical edition of the *Orgelbüchlein*.

Both of these editions, first that by Clark and Peterson edition and then that by Faulkner, became popular teaching

editions and both have much to offer. The Clark edition is clearly printed in oversize format with an excellent preface. As in the other editions covered in this article, a complete list of chorales as Bach planned them is given along with several black and white facsimiles of chorales. A bibliography of articles dealing with the *Orgelbüchlein* is given at the end of the edition. By contrast the Leupold-Faulkner edition has extensive prefatory material, and fingering representing what is believed to have been the performance practice of Bach's time. Both of these editions have strengths and value as pedagogical volumes.

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Ach wie nichtig, ach wie flüchtig (O How Fragile, O How Fleeting)

BWV 644

J.S. Bach

Johann Sebastian Bach, *The Complete Organ Works*, edited by George B. Stauffer. Series 1A and 1B (©2012, Wayne Leupold Editions, Inc., WL500020)

1B. Colfax, North Carolina: Wayne Leupold Editions WL 500020 and WL 500021, 2012.

Wayne Leupold has taken on an even more intense project, which Barbara Owen's review refers to as "an American Bach Edition." The editorial team used American evaluation techniques that include the testing of each volume by pedagogues and students. The Leupold Edition is in two parts: Series I comprises fifteen volumes that include the music and pedagogical works. Series II comprises monographs dealing with sources of Bach's organ works; Bach's organ chorales, that is, tunes, texts and translations; and performance issues.

Within the first series the *Orgelbüchlein* appears as both a "Practical Urtext" and a "Standard Urtext." In the commentary, Stauffer discusses the historical progression or development of the *Orgelbüchlein*, which he divides into early, middle, and late periods during Bach's time in Weimar and later revisions linked to Bach's students Krebs and Kittel in Leipzig. These musical variants are given within the musical text as *ossias*. Although not from Bach himself, the edition suggests eighteenth-century registrational possibilities based on Kirnberger's Berlin Circle. New readings and performance suggestions along with detailed historical background are given, along with a generous inclusion of facsimiles, some of them in color. Problematic passages are discussed.

A unique feature of the *Orgelbüchlein*, in this edition, is its appearance in two urtext versions with the repertoire being almost the same in both. However, there are differences. The standard edition has nine variant readings while only one variant (BWV 634) is included in the practical edition. The chorales appear in both versions; the chorale melodies are harmonized in the practical version. The *Orgelbüchlein* content from Bach's autograph is included in the standard edition

only, while the practical edition contains two tables of ornaments. A detailed editorial report is given in both versions.

There is a rationale for having two versions of the *Orgelbüchlein*. In his review of the new Leupold Bach Edition, Lawrence Archbold suggests that with some modification, the standard edition could serve as an organ tutor while the practical edition may be more useful to students because of the explanation of ornaments and the inclusion of fully harmonized chorales. In fact, Archbold asserts that the practical edition most likely will be the choice of students because of the way it draws them to the music.

Archbold's final statement is: "one regrets the empty pages in J. S. Bach's copy of the *Orgelbüchlein*." This makes a wonderful segue to an innovative project currently underway and connected to the *Orgelbüchlein*.

The *Orgelbüchlein* Project

Noted British organist William Whitehead has set about a thrilling and imaginative project in which he plans the completion of the *Orgelbüchlein*. Bach wrote the titles of 164 chorales in the *Orgelbüchlein* and finished only 46, leaving 118 "ghost" compositions—gaps that Whitehead wants to fill with compositions that will bring to completion Bach's initial vision. The rules for submission are simple. First, the chorale melody must be one of those inscribed by Bach but never started or finished. Second, the length of each composition should be between one and two-and-a-half minutes, but should not exceed five minutes. Third, any style is encouraged, but the pieces must be for organ solo and have a pedal obbligato as Bach indicated in the full title of the *Orgelbüchlein*.

The project was launched in 2009 at the London Festival of Contemporary Church Music with six compositions being played by organ students from

Trinity College of Music. The stylistic palette varied in style from jazzy to astringent. A second phase of the project took place in Cambridge, where the whole of Bach's original *Orgelbüchlein* compositions and new pieces by British composers Thomas Neal, Jeremy Thurlow, Cecilia McDowall, Robin Holloway, Jeremy Coleman, and Iain Farrington were performed. A web page dedicated to this imaginative project can be accessed at www.orgelbuechlein.co.uk. Here can be found links to various aspects of this project including recordings, composition rules, commissioned chorales, and the *Orgelbüchlein* community.

Conclusion

Bach's *Orgelbüchlein* continues to fascinate the creative mind and has proven to be a lasting source of pedagogical interest while serving as a foundational tool in developing the technique and skills of organ students. Because of this ongoing fascination and interest, there

have been numerous editions edited by eminent scholars and equally eminent publishers. In this overview, I have shown the strengths of several of these editions and, hopefully, have introduced new insights regarding lesser-known or infrequently used editions. ■

Acknowledgements

Images of pages from Bach's autograph of the *Orgelbüchlein*, from the Bärenreiter *Faksimile*, are courtesy Staatsbibliothek zu Berlin—Preussischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv (Mus.ms. Bach P 283).

Notes

1. J. S. Bach, *Orgelbüchlein* (*Little Organ Book*). Ulrich Leisinger, editor, with notes on interpretation by Ewald Kooiman. Vienna: Universal Edition, ix.
2. Stinson, 12–17.
3. Stinson, 14–17.
4. Peter Williams, *Playing the Organ Works of J. S. Bach* (Cambridge Studies in Music). Cambridge: Cambridge University Press. Quoted in Stinson, 31.
5. Riemenschneider. p. v.
6. *Ibid.*, x.
7. Atkins, v.

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Early Organ Composer Anniversaries in 2016

By John Collins

In 2016 the anniversaries of several composers can be commemorated, albeit some of their dates are not known for certain. Some names need no introduction but there are also several lesser-known names here whose compositions are well worth exploring. No claim is made for completeness. Some composers with only a small number of surviving pieces have not been included, and there is no guarantee that every edition is in print; there may also be editions by other publishers. A search of online booksellers for copies may be worthwhile.

An increasing number of pieces, ranging from complete original publications or manuscripts (which present the usual problems of multiple clefs as well as original printing errors) to modern versions of works, can be found on various free download websites, most notably IMSLP. However, the accuracy of some modern typesettings is highly questionable, and all should be used with caution.

Antonio de Cabezón (1510–66) was organist to the Holy Roman Emperor Charles V and one of the most important Spanish composers of the 16th century. Some 41 pieces of the 138 included in Venegas de Henestrosa's 1557 anthology *Libro de Cifra nueva* were attributed to him, including 16 Tientos, six settings each of the Pange Lingua and the Ave Maris Stella, other hymn settings, and a few miscellaneous pieces. In 1578, his son Hernando published *Obras de Musica*, also in Spanish number tablature, a compilation of his father's works plus five of his own and one by his uncle Juan (who also died in 1566). This large compendium includes nine Duos for beginners, hymn settings in two, three, and four voices, three Kyries in three voices, eight sets of four-voice Versos, Fabordones, Kyries, and Magnificats, 12 Tientos, 15 Canciones glosadas in four voices, 23 in five voices, six in six voices, two Fugas, and ten sets of Diferencias. The non-canción pieces have been edited by Higinio Anglés in three volumes for the Instituto Español de Musicología, Consejo Superior de Investigaciones Científicas, with the Canciones edited by Maria Ester Sala for Unión Musical Ediciones (S.L. 21945). The Tientos and Fugas have been edited by M. S.

Kastner for Schott (4948). A new edition in four volumes (a fifth volume will offer a facsimile and a sixth studies) edited by several eminent Spanish scholars was published in 2010 by the Institución Fernando el Católico. The Venegas print has been edited by Higinio Anglés as volume two of the series *Monumentos de la Música Española* for the Consejo Superior de Investigaciones Científicas, Barcelona, in two volumes. The first is a study of the music at the court; the second volume, containing a transcription of the pieces, has now been reprinted in four volumes by The Well-Tempered Press, Boca Raton, Florida (an imprint of Kalmus). An excellent anthology in four volumes containing pieces selected from the two prints has been edited by Gerhard Doderer and Miguel Bernal Ripoll for Bärenreiter (BA 9261–4). Charles Jacobs has edited the collected works in five volumes, for the Institute of Mediaeval Music, mixing pieces from the two prints in volumes 1–4, and in volume five including only the incipits of the Canciones as well as about 16 pieces from Portuguese sources, which he attributes to Cabezón instead of to Antonio Carreira. Numerous pieces have appeared in anthologies, the quality of editing being of a somewhat variable standard.

Johann Steffens (1559 or 1560–1616), organist in Luneburg, published some instrumental pieces, and his son published some of his father's vocal music. Steffens left three chorale settings and a lengthy *Fantasia on the Fourth Tone* that have survived in various manuscripts and have been edited by Klaus Beckmann, published by Schott as Volume IV of the series *Masters of the North German School for Organ* (ED9584).

Paul Siefert (1586–1666), a pupil of Sweelinck, became organist in Danzig (Gdansk), with spells at Königsberg and Warsaw. He published vocal and theoretical works as well as a few keyboard compositions that have survived in manuscripts, including a setting of John Dowland's *Paduana La mia Barbara*, which is included in Dowland keyboard music edited by Christopher Hogwood for Edition HH and also in *Lied und*

Tanz variationen der Sweelinck-Schule, edited by Werner Breig for Edition Schott (6030), and sets of variations on *Nun komm der Heiden Heiland* and *Puer Natus in Bethlehem*, a setting of the motet *Benedicite Dominum* by Lassus, a *Fantasia a 5* and 13 *Fantasias a 3* (tentatively ascribed to Siefert by Max Seiffert), all of which have been edited by Klaus Beckmann as Volume XX in the series *Masters of the North German School for Organ* (ED20518). The two chorale variation sets have been edited by Hans Moser and Traugott Fedtke in *Choralbearbeitungen und freie Orgelstücke der deutschen Sweelinck-Schule aus der Lübbenauer Tabulatur*, Band 1, published by Bärenreiter (BA2815).

Johann Erasmus Kindermann (1616–55) was an organist in Nuremberg; he published vocal and instrumental works, including *Harmonia Organica* in 1645. One of the last two prints in German organ tablature (the other being Christian Michael's *Tabulatura* also printed in 1645), its 25 pieces comprise 14 *praeambula* in the church tones (which are also included in the Brasov Tablature) arranged in six pairs (each *praeambulum* serving two tones), then repeated transposed up a fourth, followed by two more transposed *praeambula*, five chorale preludes (four of which are fugal including one based on three Passiontide/Easter chorales), four fugues, and two Magnificat settings, one of which is an intonation with one verse, the other on the eighth tone having five verses (one is in echo format requiring two manuals). A modern edition by Rudolf Walter was published as Volume IX of the series *Süddeutsche Orgelmeister des Barock* by Musikverlag Alfred Coppenrath. A set of 30 dances has survived in manuscript, edited by Felix Schreiber and Bertha Wallner and included in *Denkmäler der Tonkunst in Bayern XXI–XXIV*, vol.30, published by Gesellschaft für Bayerische Musikgeschichte.

Johann Jakob Froberger (1616–67). Froberger spent much time as court organist in Vienna and can be regarded as the most influential keyboard composer of the second half of the 17th century. His travels took him to France, England, and Italy. His large output comprises free-form and contrapuntal pieces as well as over 50 dance suites, surviving in many sources including four autograph volumes (a recently discovered one is not accessible, and two have been lost). The three surviving autographs of 1649, 1656, and 1658 contain 12 toccatas, 12 ricercars, 12 capricci, six fantasias, six canzonas, and 12 suites of dance movements, with several more pieces in each category as well as single dances, tombeaux, and lamentations from other manuscripts being reliably attributed to the canon. Pieces were included in publications from 1693 onwards, but many contain a corrupt and unreliable presentation of the text. Siegbert Rampe has edited the keyboard pieces in six volumes, of which the first is devoted to the 1649 autograph, the second to the 1656 and 1658 autographs, volumes 3 and 4 to partitas (suites) from copied sources, volume 5 to toccatas and polyphonic

works from copied sources, and volume 6 to new readings and new pieces from newly discovered sources (volumes 3–6 are each in two parts) for Bärenreiter. A seventh volume includes the vocal music and a catalogue of Froberger's output.

Matthias Weckmann (1616–74) studied with Heinrich Schütz in Dresden and with Jacob Praetorius and Heinrich Scheidemann in Hamburg, where he became organist. His surviving works include much vocal, some chamber, and some keyboard music. He left eight sets of chorale variations ranging from three to seven verses each and a *Magnificat on the 2nd Tone* with four verses, which have been edited by Werner Breig and published by Bärenreiter (BA6211). His free-form pieces comprise a *Praeambulum a 5*, a fantasia, and a *Fuga on the 1st Tone*, each of which has a pedal part, and six toccatas and five variation canzonas (one in C minor), for manuals. Preserved in manuscripts are six partitas of dance movements and one set of variations. It is now accepted that Weckmann compiled the Hintze manuscript, which contains a further 28 dance movements, 16 of which are anonymous. Composers represented in this manuscript include Tressure, Chambonnières, Froberger, La Barre, Erben, and Cousteaux. A set of variations on *Lucidor hat einst ein Schaf* included as an appendix is of dubious attribution. The free-form pieces have all been edited by Siegbert Rampe as *Sämtliche Freie Orgel- und Clavierwerke* and published by Bärenreiter (BA8189). Hans Davidsson edited the free works as *A practical edition of the free organ works* for Gehrmans Musikförlag, which included a doubtfully attributed *Praelium a 5 in G*.

Sebastian Durón (1660–1716), a pupil of Andrés de Sola and organist at Seville, Burgo de Osma, and the Chapel Royal at Madrid, composed much sacred and secular music, but left only three organ pieces, all for divided keyboard. Two treat the same subject, one with the solo in the left hand, one in the right hand; the third piece, *Gaitilla*, has lively writing in the left hand. All have been edited by Lothar Siemens-Hernandez and published by Scola Cantorum as volume 74 in the series *Orgue et Liturgie*, which also contains the three tientos composed by his teacher Andrés de Sola. *Gaitilla* has been edited by Gerhard Doderer and included in the volume dedicated to Spain in the *Vox Humana* series, published by Bärenreiter (BA8233).

Johann Heinrich Buttstedt (1666–1727) was an organist in Erfurt and, according to Walther's *Lexicon*, published three sets of pieces, of which the 1705 and 1706 sets of chorale variations have not survived; however, manuscript copies by Walther have come down to us. Fortunately copies of the far more extensive *Musicalische Clavier-Kunst und Vorraths-Kammer* of 1713 have survived. This collection contains seven groups of pieces including four praeludia. The groups are coupled with, respectively, a capriccio, a ricercar in three stanzas, a fuga, and a canzona

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in six parts followed by two minuets, an aria with 12 variations, and two suites of dances in D major and F major. Attributed to Buttstedt in manuscript sources are four fugues in C, D, E minor, and G minor, and a *Praeludium et Fuga in G*. Two fugues in G minor are tentatively ascribed to him by Beckmann, one of which is generally accepted as being by Jan Adam Reincken. An extensive collection of some 28 chorale preludes and variations specifically marked with Buttstedt's name has survived, and an additional 16 chorale-based pieces have tentatively been ascribed to him by Klaus Beckmann, whose modern edition has been published by Schott as volumes 3 (non-chorale-based works) and 4 (chorale-based works) of the series *Middle German Organ Masters* (ED9923/4).

Nicolaus Vetter (1666–1734) was an organist in Erfurt and Rudolstadt after studying with Georg Wecker and Johann Pachelbel. Some 28 pieces have been definitely attributed to him in the modern edition, with a further eight chorale preludes and variation sets tentatively assigned to him from anonymously transmitted works. His pieces comprise 13 chorale preludes and variations including a set of 17 variations on *Allein Gott in der Höh' sei Ehr'* and seven variations on *Jesu, meine Freude*. Nine fugues and a *parthie*, which is actually a set of six alternating praeludia and fugues in B-flat (including one fugue by Wecker and one by Pachelbel), complete the contents. A modern edition by Klaus Beckmann has been published by Schott as volume 5 of the series *Middle German Organ Masters* (ED9925).

Thomas Roseingrave (1690–1766), organist of St. George's, Hanover Square, London, from 1725, was rendered incapable of playing by an unfortunate love affair (John Keeble was appointed in 1744). In the 1750s he went to live with his family in Dublin. He published 12 *Solos for the Flute*, and his keyboard pieces include *Eight Suits of Lessons for the harpsichord or spinnet* (1725), a *Celebrated Concerto* for solo organ published in 1770, a set of *Voluntarys and Fugues made on purpose for the organ or harpsichord* (1728), which show the influence of his friend Scarlatti (whom he met in Rome), and six *Double Fugues to which is added Sig. Domenico Scarlatti's Celebrated Lesson, hpd, with addns by Roseingrave* (1750), which show Handel's influence. The complete keyboard music, edited by H. Diack Johnstone and Richard Platt, has been published as volume 84 in the Stainer & Bell series *Musica Britannica*. Individual editions include the *Concerto* edited by Laura Cerutti, published by Armelin (CM038), the *Voluntarys and Fugues* edited by Greg Lewin for Greg Lewin Music (OM117), and the *Double Fugues* (omitting the Scarlatti lesson) edited by David Patrick for Fitzjohn Music. There are facsimiles by Broude Europa in the *Performers' Facsimiles* series of the *Voluntarys* (PF5) and *Double Fugues* (PF105).

Giovanni Battista Pescetti (1704–66) was born in Venice and collaborated with Galuppi in writing operas. In 1736 he became director of Covent Garden and King's Theatre in London where he published a set of 10 *Sonate per gravicembalo* in 1739 in two to four movements; its final piece was an arrangement of the overture to his opera *La Conquista del vello d'oro*. The complete volume has been published in facsimile by Arnaldo Forni, and the nine sonatas

have been edited by Francesco Dilaghi and published in the series *Maestri italiani della tastiera* by Ricordi (133412). Dilaghi has also edited a further six sonatas from manuscript sources also published by Ricordi (133083). Many of the movements, especially the loosely fugal forms, sound well on the organ. Four sonatas specifically marked *da Organo* are included in the extensive anthology *Musiche per gli organi della Serenissima* edited by Maurizio Machella and published by Armelin AMMXCII, and have also been edited by David Patrick for Fitzjohn Music.

Josef Norbert Seger (1716–82) studied organ with B. M. Černohorský and counterpoint with Jan Zach and František Tůma. He was appointed organist of the Týn Church (c. 1741) and the Crusaders' Church (1745) in Prague. The most prolific Czech composer of keyboard music of his time (one manuscript's title is *148 Praeludien, Fantasien und Fugen*, though at least 28 are by other authors), none of his many preludes, toccatas, and fugues were published in his lifetime. Some manuscripts and 19th-century printed editions ascribe the same piece to different composers, rendering a reliable list of his compositions even more difficult. Available modern editions include two volumes edited by Vratislav Belsky for the series *Musica Antiqua Bohemica*, Editio Supraphon, Prague. Volume 51 contains 34 pieces including the eight toccatas and fugues published by Türk in 1793, 20 preambulae and six fugas, volume 56 contains a further 21 pieces (16 preludes and fugues, three preambulae, and two chant settings). Three fugues and two praeambulae are included in volume 12 of this series alongside pieces by other Czech composers. These editions have arbitrarily consigned the bass voice to a third stave. Nicolas Gorenstein has edited 47 pieces in two volumes for Editions Chanvrelin, Paris. A scholarly modern edition of this excellent music in which all sources have been fully evaluated and the music restored to two staves, while indicating the pedal as the source does, is very much needed.

Rafael Anglés (1730–1816) succeeded Vicente Rodríguez as organist of the cathedral of Valencia. A complete edition of his surviving keyboard works is still lacking, but his *Salmodia*, a collection of 33 versos (four are on Tones 1–7 and five on Tone 8), has been edited by Dionisio Preciado for Unión Musical Española (22320). A set of five *pasos* has been edited by Jose Climent, published as *Serie B: Musica de Camera*, 12 by the Instituto Español de Musicología Consejo Superior de Investigaciones Científicas; a collection of 20 one-movement, binary-form sonatas has been edited by Climent and published by the Real Academia de Cultura Valenciana Sección de Musicología as volume 3. Two one-movement sonatas in E minor and F have been edited by Climent and published by Unión Musical Española. A further nine sonatas and a *pastorela* have been edited by Dionisio Preciado and included in his excellent anthology *Doce Compositores Aragoneses de tecla* (s. XVIII) published by Editora Nacional, Madrid.

Samuel Wesley (1766–1837) composed a large amount of sacred and secular vocal music and also chamber and orchestral pieces, in addition to a large corpus of keyboard music for organ, and for pianoforte or harpsichord. Very little of the latter has been made

Publishers' websites

Associated Board of the Royal School of Music:

<http://gb.abrsm.org/en/home>

American Institute of Musicology—CEKM series:

www.corpusmusicae.com/cekm.htm

Armelin Musica: www.armelin.it

Bärenreiter: www.baerenreiter.com

Broude Bros: www.broude.us

Carus Verlag: www.carus-verlag.com

Consejo Superior de Investigaciones Científicas: www.csic.es

Doblinger Verlag: www.doblinger-verlag.at

Fitzjohn: www.impulse-music.co.uk/fitzjohnmusic

Greg Lewin Music: www.greglewin.co.uk

IMSLP: www.imslp.org

Institute of Medieval Music: <http://medievalmusic.ca/english/index.htm>

Institución Fernando el Católico: <http://ifc.dpz.es/>

Institute Medieval Music: <http://medievalmusic.ca/english/index.htm>

Kalmus: www.efkalmus.com

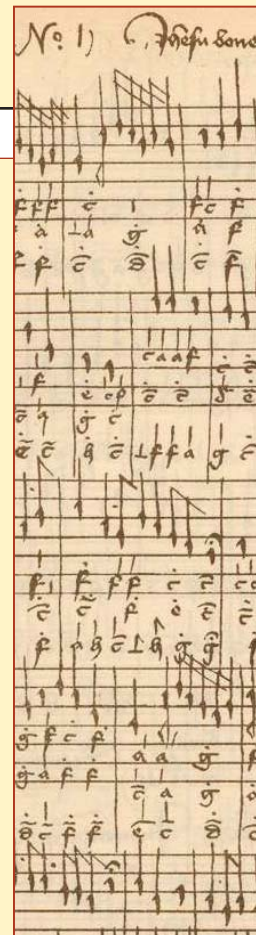
Real Academia de Cultura Valenciana:

www.racv.es

Schott Music: www.schott-music.com

Stainer & Bell: www.stainer.co.uk

Unión Musical Española: www.musicalesclassical.com/companies/unionmusicalediciones



available in other modern editions. A great admirer of J. S. Bach, Wesley made arrangements for piano or harpsichord of the *Well-Tempered Clavier* as well as organ works. His organ works from both published and manuscript sources have been edited by Geoffrey Atkinson and published by Fagus Music in 12 volumes. Volumes 1 and 2 contain the 12 published voluntaries of op. 6, volumes 3–8 include sets of voluntaries in manuscripts, apart from the six fugues in volume 5, volume 9 contains the 12 short pieces with a full voluntary and three sets of variations, volume 10 contains 34 short pieces, volume 11 contains 12 miscellaneous longer voluntaries, and volume 12 contains the *Grand Duet*.

Basilio de Sesse (1756–1816), the son of Juan de Sesse y Balaguer (whose 1773 set of fugues were the first keyboard pieces published in Spain after Correa's *Facultad Organica*), served as organist of the cathedral of Toledo. He

left 12 pieces in manuscripts, including two *pasos*, seven *intentos* with a length of a mere 82 bars up to 346 bars (the fourth is an extended treatment of the hymn *Ave Maris Stella*, the fifth and seventh open with a prelude, the seventh has two subjects worked separately and then combined), and three *piezas* (the second is a light rondo and the third is a shorter sonata with passages for crossed hands), which have been edited by Patricia Rejas Suarez and published as volume XIII of the series *Tecla Aragonesa* by the Institución Fernando el Católico. ■

John Collins has been playing and researching early keyboard music for over 35 years, with special research interests in the English, Italian, and Iberian repertoires. He has contributed many reviews and articles on repertoire and performance practice, including translations and commentaries on treatises in German, Spanish, and Portuguese, to European and American journals, including THE DIAPASON. He has been organist at St. George's Church, Worthing, UK, since June 1984. ■

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C. B. Fisk, Inc., Gloucester, Massachusetts, Opus 146
Chapel of the Holy Spirit,
Christ Church, Glendale, Ohio

Glendale, Ohio, incorporated in 1855, is an enchanting, historic village of 2,200 inhabitants located 15 miles north of Cincinnati. One of the earliest planned communities in the state, Glendale was positioned next to a railroad that originally provided transportation to local industries and to downtown Cincinnati. These rails now carry only freight but are still part of Glendale's unique ambience. Its winding streets and charming Village Square are surrounded by many parks and large Greenbelt preserves. It is the only village in Ohio designated a National Historic Landmark.

In 1865, only 10 years after Glendale's incorporation, Christ Church, Episcopal, was founded, and soon thereafter an elegant Victorian era stone church with surrounding campus was built. Nearly 150 years later, in the spring of 2014, Christ Church completed an exciting new addition to their campus—the Chapel of the Holy Spirit. Attractive, modern in design, and filled with light, the chapel was designed by City Studios Architecture of Cincinnati. Acoustically, the new space is reverberant, well balanced, and nicely supportive of both organ and choral sound. It is outfitted with movable furnishings, allowing for great flexibility and multiple configurations for various types of worship and performance.

Discussions focusing on a new tracker organ for the chapel began with Bryan Mock, organist and director of music at Christ Church, in the summer of 2011, and by May of 2014, C. B. Fisk was chosen to be the builder of a two-manual, 25-stop instrument. A contract was signed in July of the same year. Dr. Mock, a past president of the Association of Anglican Musicians, presides over a comprehensive music ministry that involves numerous volunteer musicians and encompasses four choirs. From the beginning, he insisted that the primary function of the new organ be to provide fitting, sympathetic accompaniment of his multiple choirs. Naturally, liturgy and literature were central considerations as well, but our charge was to strike just the right balance, with choral accompaniment being the top priority.

Constructed in our Gloucester workshop during the winter and spring of 2015, Opus 146 was delivered to the Chapel of the Holy Spirit in early August. On October 25, one week after the tonal finishing was completed, the organ was dedicated in a service of Evensong, with the Holy Spirit as the theological motif. Dr. Mock presided at the organ, presenting *Veni Creator*-based music of Nicolas de Grigny, Maurice Duruflé, and J. S. Bach. Christ Church's 30-voice Adult Choir, accompanied by the new organ,



Evensong dedication service and recital by Dr. Bryan Mock (photo credit: C.B. Fisk, Inc.)



1:16 scale model of the Chapel of the Holy Spirit and Opus 146. Model making is an integral part of the Fisk design process. (photo credit: C.B. Fisk, Inc.)

also participated in the liturgy, singing Thomas Attwood Walmisley's *Service in D Minor* and Michael McCarthy's choral arrangement of *O Love of God, How Strong and True*.

Charles Nazarian's striking case design for Opus 146 was accomplished in a

1:16-scale physical 3D model, a process that has been the norm in the Fisk workshop for over five decades. As the photos show, the instrument occupies one corner of the chapel space. In plan, the shape of the façade is the result of two intersecting planes tailored to this corner location. The



Voicing the Great Principal 8' (photo credit: David Vanderpool)



Raising CC of the Principal 8' in the façade (photo credit: C.B. Fisk, Inc.)

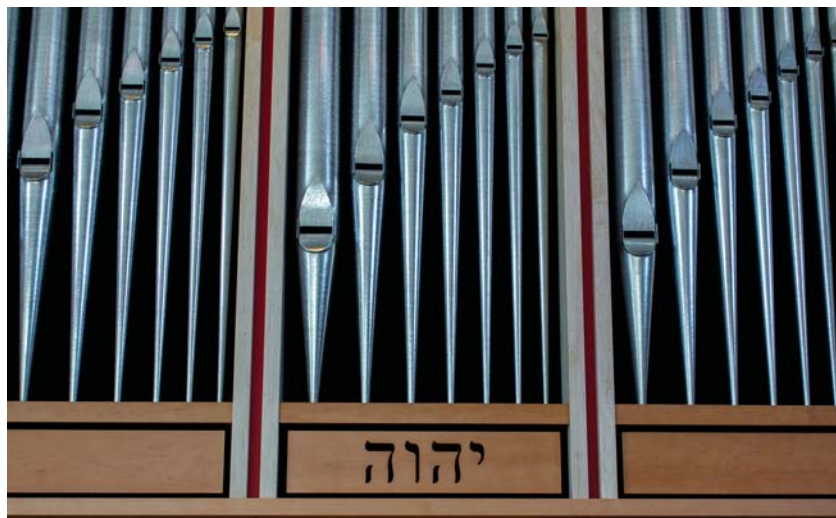
C. B. Fisk, Inc., Opus 146

Chapel of the Holy Spirit, Christ Church, Glendale, Ohio

GREAT – Manual I – 61 notes	SWELL – Manual II – 61 notes, enclosed	PEDAL – 32 notes	Couplers & Controls
16' Bourdon	8' Viole de gambe	16' Violone	Swell to Great
8' Principal	8' Voix céleste (t.c.)	16' Bourdon	Great to Pedal
8' Spire Flute	8' Chimney Flute	8' Octave	Swell to Pedal
4' Octave	4' Traverse Flute	8' Bourdon (ext 16' Bourdon)	Swell to Pedal 4'
4' Chimney Flute	2 2/3' Nasard	4' Octave (ext 8' Octave)	Flexible Wind knob
2 2/3' Quinte	2' Gemshorn	16' Trombone	General Tremulant
2' Superoctave	1 1/2' Tierce	8' Trumpet (ext 16' Trombone)	Mechanical key action
Mixture IV-V	1 1/4' Quinte		Electric stop action
8' Trumpet	8' Hautbois		Combination action by SSOS
		25 stops, 22 independent voices, 26 ranks	Fisk II temperament
			Wind pressures: Manuals 2 1/4", Pedal 3"



Console of cherry and walnut. Manual keys of cow bone and ebony. Pedalboard in the style of Cavallé-Coll. (photo credit: C.B. Fisk, Inc.)



The *Tetragrammaton*—Hebrew letters signifying the un-pronounceable, ineffable name of God (photo credit: David Vanderpool)

interior layout of the organ reflects this shaping, with the Great and Swell divisions placed behind the hammered spotted metal Principal 8' in the three right-hand façade compartments (the Great is at impost level, with the Swell just above, oriented back-to-front), and the Pedal division located behind the wooden Violone 16' in the two left-hand towers. With regard to the development of the visual design, Charles Nazarian has written:

One of the most interesting features of the room architecture is the way intersecting

wall planes and wood paneling form dynamic triangular and polygonal shapes. Those interesting shapes provided the angular design language that helps the organ to feel at home in the Chapel's architectural context. On first view, the most striking example of this shaping may be the organ's roof. It is deliberately allowed to "fly" above the square ends of the casework with exciting polygonal angles that give the entire organ a sense of being ready to lift off into flight. . . . Since the Chapel is named for the Holy Spirit whose traditional symbol is the Dove, the theme of flight is represented in abstract forms of the pierced pipe-shades over the pipe arrays. The composition of the five shades is

identical, but each one is different in scale and angle, tailored to the pipe tops below. In this case we saw a wonderful opportunity to represent the Dove and to give a signature design element to the organ. The pierced panels also provide a variegated screen for tonal egress.

The request to display the *Tetragrammaton* was answered by creating three indented panels above the console, just under the three metal pipe arrays. The lettering appears in the center panel. The organ console features vertical stop jambs that add sculptural interest to the casework and afford easy access for registration changes by the musician who is often conducting the Choir. The intended Choir location, in the large room indentation to the right of the organ, provides good lines of sight for the singers to watch the music director at the organ console.

In overview, the design of Opus 146 has taken us down some anticipated as well as some exciting unexpected paths. In every aspect of the organ's development we have asked the question, "What will make this instrument mechanically, tonally, and visually a perfect match for its home with a personality like no other?"

Reflecting on the presence of the *Tetragrammaton* on the organ case, music director Bryan Mock wrote in the dedication leaflet, "Christ Church Glendale is dedicated to the second person of the Trinity, our new Chapel to the third person, and the Fisk organ bears the *Tetragrammaton* (יהוה), that is, the Hebrew letters for the unpronounceable and ineffable Name of God, thus bringing us around full circle to the symbolic abiding presence of the Holy Trinity within our community."

Tonal finishing of Opus 146's 1,420 pipes took place from early September through mid-October and was under the direction of Fisk voicer Nami Hamada. Nami had visited the chapel the previous September in order to get a first-hand look at the space and to listen to music being made by instrumentalists and singers performing from various points in the room. An acoustical profile was created in imagination, thus beginning the tonal design process. What Nami learned informed countless decisions as we scaled the pipework, computed mouth widths, chose pipe materials, and settled on wind pressures. Recently reflecting on her experiences working in the chapel, Nami Hamada wrote:

When we start to voice an organ, the first thing we need to do is to learn what the characteristics of the room's acoustics are. As we began voicing the Principal 8' of the Great for the Chapel of the Holy Spirit, we did a lot of analysis of the room by experimenting with changing the tone and volume of the pipes. One thing that became clear was that the space was very sensitive to the number of chairs present (and, by extension, to the amount of floor area that was exposed), as well as the number of people in the Chapel. The space had a pleasant reverberation and good bass support. The treble range, while not overpowering, sustained its clarity.

Once we learned about the room, we continued with the voicing of each pipe, carefully keeping in mind the changes to the acoustic when the room was in use for various occasions. One of the specific challenges to the voicing of Opus 146 was to achieve the proper volume level of each stop without forfeiting the expressive qualities and distinctive colors of each voice. Another challenge was to find just the right balance between the principal and flute choruses.

The light and responsive key action of Opus 146 allowed the pipes' speech to be voiced freely and expressively, which in turn offers the organist the ability to control the pipes' speech. The ability to have "flexible" wind, by disengaging the

largest winker, enables expression through emphasis or accent not unlike the human lungs, especially in earlier music and hymn playing. For me, this means that the organ can perform a wider range of repertoire very convincingly, and its capacity to lead hymn singing is enhanced.

While the various flue choruses make available a wide variety of tonal colors, the Hautbois 8' on the Swell provides a quiet reed color, under expression. The Trumpet 8' on the Great and the Trombone 16' on the Pedal add a wonderful strength and support to create a full and exciting *tutti* sound in the chapel.

All of us at C. B. Fisk are grateful for having had the opportunity to build Opus 146 for Christ Church Glendale. It has recently come to light that this instrument will be made available to organ students of Professor Michael Unger at the Cincinnati College-Conservatory of Music. Thus, in addition to its many important sacred roles in the chapel, the organ will take on an additional role of great consequence—that of teacher. We couldn't be more pleased.

—David C. Pike

Senior Vice President & Tonal Director
C. B. Fisk, Inc.

From the organist and director of music

Christ Church Glendale, an Episcopal Church in suburban Cincinnati, Ohio, was founded in 1865. Three years later the parish built a worship space in Victorian Gothic style, complete with Connick windows and a Hilborne Roosevelt organ, Opus 25. The parish built a new education building between this church and the adjacent parish house in the mid-twentieth century. This new construction included a small chapel designed in scale to be primarily used by children. Over time, adults also chose to use this space, and attendance quickly outstripped the chapel's capacity. This mid-century building was demolished and a new education building was built in 2014, including a large chapel with seating capacity for over 200 congregants. This chapel was carefully engineered and designed for optimal resonant acoustics for clear and beautiful production of music and speech.

Initially there was little planning for a new organ in the new Chapel of the Holy Spirit, as discussions centered on alternative musical expressions within the worship life of the church. Eventually the parish decided that a new organ, of the best quality available, should be built for the space. This organ should, within the constraints of space and resources, be as flexible as possible in accompanying corporate worship within current and foreseeable trends in Episcopal liturgy and the needs of the community. The C. B. Fisk organ company of Gloucester, Massachusetts, was ultimately chosen for its proposed sensitivity to the 21st-century design of the room visually and the superior musical quality of their extant instruments.

Our Fisk, Opus 146, continues to amaze and charm listeners with its beauty as a solo and accompanimental instrument in its acoustical and visual space. It has a warm and inviting sound that aids and supports both congregational and choral singing. It also renders beautifully singing solo stops and powerful *pleno* for a very wide spectrum of musical production, and I am certain that this instrument will continue to inspire many generations to come at Christ Church Glendale.

—Bryan K. Mock, DMA

Organist and Director of Music
Christ Church, Glendale, Ohio

Organ Projects

J. Allen Farmer, Inc., Opus 58R Winston-Salem, North Carolina Hook & Hastings Opus 1801 St. Timothy's Episcopal Church, Winston-Salem, North Carolina

This instrument was recently restored and installed in the rear gallery of St. Timothy's Episcopal Church by J. Allen Farmer, Inc. It was originally built in 1898 by Hook & Hastings for the Winslow Congregational Church in Taunton, Massachusetts. The church passed through several owners starting in the late 1980s. By 2005, the city condemned the building, and it was demolished.

The late Alan Laufman, founder of the Organ Clearing House, was desperate to find a new home for the organ before the wrecking ball did its work and set about contacting every organ builder and organist in his little black book hoping to find someone able to rescue it. John Farmer got wind of its availability, made a hurried visit up north to examine the instrument, and was immediately convinced that in spite of its broken trackers, layers of coal dust, and silent pipework (power had been cut to the blower), it was a musical gem in a completely unaltered condition by Hook

& Hastings, the firm that so dominated the American organ landscape of the last half of the nineteenth century. In a few months' time, John negotiated its purchase and later organized a crew to dismantle the organ, have it packed into a large semi-trailer, and then delivered to Winston-Salem, where it was safely stored in the Farmers' large basement for several years, awaiting a new home.

John and his wife, Kristin (whom some readers might remember as a past president of the Organ Historical Society) are members of St. Timothy's Episcopal Church and were instrumental in shaping the interior design and four-second acoustic of the then newly constructed sanctuary (2000) that was served by a large one-manual instrument: lovely indeed, but insufficient to support a growing music program and 350 hymn-singing parishioners. John Farmer decided to create a unique opportunity for his home parish by donating the Hook & Hastings with only one condition: another organ shop would have to undertake its restoration. Only in this way would that small cloud of suspicion be removed from the project.

After some lengthy discussions, a St. Timothy's organ oversight committee was formed and vested with making recommendations for the future of the gift. The committee recommended to the vestry that a fundraising project (outside the normal church budget) be undertaken to restore the organ and have it installed in the rear choir gallery of the sanctuary. A very successful campaign quickly raised all the funds for this ambitious project. At the same time, a series of "after service meetings" were held to apprise the congregation of the special opportunity that the church had been given. Bids were solicited from several respected organ restoration firms, but the committee insisted the Farmer firm be given an opportunity to bid as well. In the end, the contract was awarded to J. Allen Farmer, Inc.

Early in the process of restoring the organ, the committee made the decision not to embark on an item-by-item restoration but to preserve its essential elements and at the same time make those adjustments and additions that should be expected in a good modern instrument. To this end, they decided to preserve and restore the mechanical key action of the manuals, change the pneumatic stop action to electric stop action (thereby eliminating a sluggish system and its excessive wind noise), and add a modern combination action. The only stop to be added was a full length Trombone 16'. However, this presented the builder with a challenge since the only available space for the stop was a low ceiling alcove behind the casework. The solution was simple: move the existing pedal Bourdon 16' onto new electric offset chests (1-12 mounted horizontally) and in its place, plant the new Trombone 16' on the original pedal slider chest at the left side of the case, which has ample height for those very tall resonators. This also created the opportunity to make a 32' acoustic stop using 12 new 10 3/4" pipes in conjunction with the electrically fired Bourdon 16'—a useful, economical, and clever use of the space. The massive double horizontal-rise bellows (12' x 6') also came with two feeders that allowed the instrument to be hand pumped, albeit with considerable effort. However, a blower was provided if you did not want the exercise.

For an instrument over a hundred years old, it was in quite good condition. The pipework, cone tuned up to 1' pitch, had suffered only minor damage through its tuning history. Yes, a thorough cleaning of all pipes, parts, and casework was mandated. Decades of heating the church with coal had covered every nook and cranny with a thick layer of soot. It was this task that members of the church were given. Over the course of the project, some 50 parishioners volunteered over 800 hours of work: cleaning, moving, and organizing the tens of thousands of organ bits and pieces. The Farmer shop tries to involve parishioners with all their projects. Not only does it reduce cost, but more importantly it gives people a real hands-on experience that conveys a pride of ownership not possible any other way.

The organ fits in the gallery as if the space had been planned for it. Kristin Farmer, the shop's specialist in pipe stenciling and gilding, was responsible for restoring the organ's polychrome façade. Even though the original paint had faded, she was nonetheless able to determine original colors and patterns. The façade makes a very elegant and dazzling statement.

The Hook & Hastings has proven to be a musical jewel in every respect.



View of organ in balcony



Keydesk

Possibly due to its relatively low wind pressure, it is not oppressive in its highly reverberant environment. The softer stops, flutes, strings and celeste, are particular delights. Among the reeds, the Clarinet stands out. To quote Mr. Farmer, "Although a clear reflection of the late nineteenth-century musical style, this 1898 organ also exhibits many of those qualities later exhibited in the American Classic style of the twentieth century—a very handsome organ to the eye and ear that I think successfully straddles both schools."

Jack Mitchener, professor of organ in the Townsend School of Music at Mercer University, played the dedication recital in February 2015 to a standing-room-only crowd of over 500.

—John R. Shannon
Professor Emeritus
Sweetbriar College

Photos by John Farmer

J. Allen Farmer, Inc.

St. Timothy's Episcopal Church, Winston-Salem, North Carolina

GREAT (61 notes, unenclosed)

16'	Dbl Open Diapason	61 pipes	Open metal, façade
8'	Open Diapason	61 pipes	Open metal
8'	Viol da Gamba	61 pipes	Open metal
8'	Viola	61 pipes	Open metal
8'	Doppel Flute	61 pipes	Stopped wood
4'	Octave	61 pipes	Open metal
3'	Twelfth	61 pipes	Open metal
2'	Fifteenth	61 pipes	Open metal
1 1/2'	Mixture III	183 pipes	Open metal
8'	Trumpet	61 pipes	Tapered metal

SWELL (61 notes, enclosed)

16'	Bourdon (treble)	44 pipes	Stopped wood
	Bourdon (bass)	17 pipes	Stopped wood
8'	Open Diapason	61 pipes	Open metal
8'	Stopped Diapason	61 pipes	Stopped wood
8'	Salicional	61 pipes	Open metal
8'	Voix Celeste	61 pipes	Open metal
8'	Aeoline	61 pipes	Open metal
4'	Flauto Traverse	61 pipes	Open wood
4'	Violina	61 pipes	Open metal
2'	Flautino	61 pipes	Open metal
3'	Dolce Cornet	183 pipes	Open metal
8'	Vox Humana	61 pipes	Stopped metal
8'	Oboe	61 pipes	Tapered metal
8'	Cornopean	61 pipes	Tapered metal
	Tremolo		

CHOIR (61 notes, unenclosed)

8'	Geigen Principal	61 pipes	Open metal
8'	Melodia	61 pipes	Open wood
8'	Dulciana	61 pipes	Open metal
4'	Flute d'Amour	61 pipes	Stopped wood
4'	Fugara	61 pipes	Open metal
2'	Piccolo Harmonique	61 pipes	Open metal
8'	Clarinet (TC)	49 pipes	Open metal

PEDAL (30 notes, unenclosed)

32'	Grand Bourdon	12 pipes	16' Bourdon & 1-12 10 3/4" Quint
16'	Dbl. Open Diapason	30 pipes	Open wood
16'	Bourdon	30 pipes	Stopped wood
8'	Violoncello	30 pipes	Tapered metal
16'	Trombone	30 pipes	Wooden resonators, full length

2,194 pipes, 38 ranks

Accessories

Couplers: Sw. to Ped., Gt. to Ped., Ch. to Ped., Sw. to Gt., Ch. to Gt., Sw. to Ch.
Combination Action: 8 general thumb & toe pistons
12 divisional pistons
Set and Cancel pistons
Tutti
Great to Pedal reversible
99 memory levels with LED display
Sequencer
Zimbelstern
Balanced Swell shoe
Crescendo shoe
Lights: music rack & pedalboard
Wind pressure = 3 1/2 inches
Wind indicator
Blower on/off toe stud
Adjustable dogleg bench
Cone-tuned pipework
Equal temperament, a = 435

Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. •=AGO chapter event, ••=RCCO centre event, +=new organ dedication, ++= OHS event.

Information cannot be accepted unless it specifies **artist name, date, location,** and **hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

UNITED STATES East of the Mississippi

15 FEBRUARY

Sarah Hawbecker; Advent Lutheran, Melbourne, FL 3 pm

16 FEBRUARY

Seraphic Fire, Mozart, *Requiem*; St. Paul's Episcopal, Washington, DC 7:30 pm
Daniel Roth; St. Bridget Catholic Church, Richmond, VA 7:30 pm
James O'Donnell; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm
David Troiano; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

17 FEBRUARY

Seraphic Fire, Mozart, *Requiem*; Trinity Wall Street, New York, NY 7:30 pm

18 FEBRUARY

Seraphic Fire, Mozart, *Requiem*; St. Clement's Episcopal, Philadelphia, PA 7:30 pm
Paul Jacobs, with orchestra; Kimmel Center, Philadelphia, PA 8 pm
Gregory Chestnut; Christ Church, Bradenton, FL 12:15 pm

19 FEBRUARY

Paul Jacobs, with orchestra; Kimmel Center, Philadelphia, PA 8 pm
James O'Donnell; Longwood Gardens, Kennett Square, PA 8 pm
Stephen Buzard; First Presbyterian, Charlottesville, VA 7 pm
Ken Cowan, with orchestra, Poulenc, *Organ Concerto*; Knowles Memorial Chapel, Rollins College, Winter Park, FL 7:30 pm
Chanticleer; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm
Vincent Dubois, masterclass; Hill Auditorium, University of Michigan, Ann Arbor, MI 3:40 pm
Thomas Gouwens; Fourth Presbyterian, Chicago, IL 12:10 pm

20 FEBRUARY

Christopher Keady; Dwight Chapel, Yale University, New Haven, CT 5 pm
Yale Schola Cantorum, Pärt, *Passio*; Cathedral of St. John the Divine, New York, NY 7:30 pm
Nathan Laube, masterclass; Crouse Auditorium, Syracuse University, Syracuse, NY 10 am
James O'Donnell, lecture; St. Clement's Episcopal, Philadelphia, PA 9:30 am
Paul Jacobs, with orchestra; Kimmel Center, Philadelphia, PA 8 pm
Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm
Ken Cowan, Poulenc, *Organ Concerto*; Knowles Memorial Chapel, Rollins College, Winter Park, FL 7:30 pm
Aaron David Miller, silent film accompaniment; Community of Christ Lutheran, Whitehouse, OH 7 pm
Cantus; Cathedral Church of St. Paul, Detroit, MI 7 pm

21 FEBRUARY

Yale Schola Cantorum, Pärt, *Passio*; Christ Episcopal, New Haven, CT 4 pm
K. Scott Warren; St. Ignatius Loyola, New York, NY 3 pm
Griffon McMahon; Cathedral of St. John the Divine, New York, NY 5 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Michal Markuszewski; St. Thomas Fifth Avenue, New York, NY 5:15 pm
Nathan Laube; Hendricks Chapel, Syracuse University, Syracuse, NY 4 pm
Chatham Baroque; Shadyside Presbyterian, Pittsburgh, PA 3 pm

Vivaldi, *Gloria*; Washington National Cathedral, Washington, DC 4 pm
Laudamus; Mount Calvary Lutheran, Warner Robins, GA 8 am
Brian Jones & Bruce Adami, organ & piano; First Presbyterian, Naples, FL 4 pm
Evensong; Church of the Redeemer, Sarasota, FL 5:15 pm
Laudamus; Abiding Savior Lutheran, Gainesville, FL 7 pm
Early Music Choral Festival; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Vincent Dubois; Hill Auditorium, University of Michigan, Ann Arbor, MI 3 pm
David Jones; Goshen College, Goshen, IN 4 pm
Durufé, *Requiem*; Church of the Holy Comforter, Kenilworth, IL 5 pm
Carl Chadek; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Michael Gagne, Andrea Handley, Don Mead, Kirstin Synnestsvedt, Christopher Urban & Gary Wendt; First Presbyterian, Arlington Heights, IL 4 pm
Jonathan Ryan; First Congregational, Crystal Lake, IL 4 pm

22 FEBRUARY

Laudamus; Grace Lutheran, Jacksonville, FL 7 pm
Pascal Marsault; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

23 FEBRUARY

Laudamus; St. Paul Lutheran, Boca Raton, FL 7 pm
David Jaronowski; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 FEBRUARY

Jacob Street; Dwight Chapel, Yale University, New Haven, CT 12:30 pm
David Bellows; Morrison United Methodist, Leesburg, FL 12 noon
Laudamus; Grace Lutheran, Naples, FL 7 pm
Couperin, *Leçons de Tenebrae*; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

25 FEBRUARY

Paul Cienniwa, harpsichord, with cello, Bach, viola da gamba sonatas; First Church, Boston, MA 7 pm
Manhattan School of Music Symphonic Chorus, Mahler, *Symphony No. 8*; Cathedral of St. John the Divine, New York, NY 7:30 pm
Choir of St. Luke in the Fields; St. Luke in the Fields, New York, NY 8 pm
Cynthia Roberts-Greene; Christ Church, Bradenton, FL 12:15 pm
Laudamus; Prince of Peace Lutheran, Orlando, FL 7 pm
John W. W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

26 FEBRUARY

Christophe Mantoux; Chapel, Princeton University, Princeton, NJ 8 pm
Thomas Clark-Jones; First United Methodist, Hershey, PA 7 pm
David Briggs; St. Mark's Episcopal, Glen Ellyn, IL 8 pm

27 FEBRUARY

TENET; Holy Trinity Lutheran, New York, NY 7 pm
Alan Morrison; Spivey Hall, Clayton State University, Morrow, GA 3 pm

28 FEBRUARY

TENET; St. Barnabas Church, Greenwich, CT 4 pm
Jonathan Ryan; Christ Church Episcopal, Greenwich, CT 4:15 pm
Andrew Henderson, with trumpet; Madison Avenue Presbyterian, New York, NY 3 pm
Monica Czausz; Cathedral of St. John the Divine, New York, NY 5 pm
Carissimi, *Jonas*; Holy Trinity Lutheran, New York, NY 5 pm
Sergio Orabona; St. Thomas Fifth Avenue, New York, NY 5:15 pm
Mark Kroll, harpsichord, with baroque violin; Church of the Redeemer, Sarasota, FL 5:15 pm
Christophe Mantoux; St. Joseph Cathedral, Columbus, OH 3 pm
Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

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20 UNDER 30

Calendar

Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Choral Evensong; Calvary Episcopal, Louisville, KY 5:30 pm
Laudamus; St. Paul's Lutheran, Cullman, AL 8 am
Gail Archer; Bluff Park United Methodist, Hoover, AL 4 pm
Bach, *Cantata 199*; Grace Lutheran, River Forest, IL 3:45 pm

29 FEBRUARY

Echoing Air; All Saints' Episcopal, Atlanta, GA 7:30 pm
Benjamin Sheen, with flute; Cincinnati Museum Center, Cincinnati, OH 7:30 pm

1 MARCH

Jonathan Wessler; Memorial Church, Harvard University, Cambridge, MA 7:30 pm
Clayton State University Chorale; Spivey Hall, Clayton State University, Morrow, GA 7:30 pm
Kevin Faulkner; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm
Nils Halker; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

2 MARCH

David Simon; Woolsey Hall, Yale University, New Haven, CT 12:30 pm
Deborah Dillane; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm
Josiah Armes; Morrison United Methodist, Leesburg, FL 12 noon

3 MARCH

Three Choirs Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm
James Johnston, with cello; Christ Church, Bradenton, FL 12:15 pm

4 MARCH

Anchiskhati Church Choir; Christ Church, New Haven, CT 8 pm
Jonathan Ryan; Trinity Lutheran, Akron, OH 7:30 pm

5 MARCH

Paul Jacobs; St. Thaddeus Episcopal, Aiken, SC 8 pm
James Hicks; Cathedral of St. Philip, Atlanta, GA 3:15 pm
All Souls Episcopal Church Choir; St. Mark's Episcopal, Venice, FL 7 pm

6 MARCH

Peter Krasinski, silent film accompaniment; Merrill Auditorium, Portland, ME 3 pm
TENET; George Kent Performance Hall, Westerly, RI 3 pm
Kari Miller; St. John's Episcopal, West Hartford, CT 12:30 pm
Weston Jennings; St. Patrick's Cathedral, New York, NY 3:15 pm
Ian Tomesch; Cathedral of St. John the Divine, New York, NY 5 pm
Lenten Meditation; Holy Trinity Lutheran, New York, NY 5 pm
Svetlana Berezhnaya; St. Thomas Fifth Avenue, New York, NY 5:15 pm
Jackson Borges; Longwood Gardens, Kennett Square, PA 1 pm
Christopher Houlihan; Wilson College, Chambersburg, PA 3 pm
Andrew Scanlon; Trinity Episcopal, Staunton, VA 5 pm

Paul Jacobs; Sacred Heart Cultural Center, Augusta, GA 4 pm
Alan Morrison, with Southern Crescent Chorale; Spivey Hall, Clayton State University, Morrow, GA 3 pm
Stephen Hamilton; First United Methodist, Orlando, FL 4 pm
Mark Kroll, harpsichord, with baroque violin; Church of the Redeemer, Sarasota, FL 5:15 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm, pre-Evensong organ recital 4 pm
Jeremy David Tarrant; Jefferson Avenue Presbyterian, Detroit, MI 4:30 pm
Richard Spotts; St. John Cantius Catholic Church, Chicago, IL 3 pm
Geoff Olson; St. Paul's UCC, St. Paul, MN 4 pm

7 MARCH

Chelsea Chen; Covenant Presbyterian, Nashville, TN 7:30 pm

8 MARCH

Mary Copeley; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Boyd Jones; Stetson University, DeLand, FL 7:30 pm
Samuel Hutchison, with choirs; Overture Hall, Madison, WI 7:30 pm
Catherine Rodland; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

9 MARCH

Musica Sacra; Alice Tully Hall, Lincoln Center, New York, NY 7:30 pm
Ken Stoops; Morrison United Methodist, Leesburg, FL 12 noon
Stephen Tharp, with narrator, Eben, Faust; St. Luke's Episcopal, Evanston, IL 7:30 pm

10 MARCH

Richard Elliott; Marble Collegiate Church, New York, NY 7:30 pm
Julane Rodgers, harpsichord; Christ Church, Bradenton, FL 12:15 pm

11 MARCH

Stephen Hamilton, Dupré, *Le Chemin de la Croix*; St. James, Richmond, VA 7 pm
Craig Cramer; Westminster Presbyterian, Charlottesville, VA 7:30 pm
Katherine Meloan; St. Paul's Episcopal, Wilmington, NC 7:30 pm
Tom Trenney, recital and silent film; Christ Presbyterian, Canton, OH 7:30 pm
Charlie Segal; Fourth Presbyterian, Chicago, IL 12:10 pm
Baroque Band; Augustana Lutheran Church, Chicago, IL 7:30 pm
Bruce Neswick; Our Saviour's Lutheran, Arlington Heights, IL 7:30 pm

12 MARCH

Colin MacKnight; St. James Episcopal, New York, NY 5 pm
Janette Fishell, masterclass; First Presbyterian, Ypsilanti, MI 10 am
Baroque Band; Music Institute of Chicago, Evanston, IL 7:30 pm

13 MARCH

Mark Laubach; Cathedral of St. John the Divine, New York, NY 5 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Bryan Dunnewald; St. Thomas Fifth Avenue, New York, NY 5:15 pm
Festival of Organists; Crescent Avenue Presbyterian, Plainfield, NJ 3 pm
Isabelle Demers; Westminster Presbyterian, Pittsburgh, PA 4 pm
Scott Atchison, Zachary Fritsch-Hemenway, with choir; Peachtree Road United Methodist, Atlanta, GA 7 pm
Eckerd College Choir; Pine Shores Presbyterian, Sarasota, FL 5 pm
Todd Wilson; Westwood First Presbyterian, Cincinnati, OH 3 pm
David Baskeyfield; Fairmount Presbyterian, Cleveland Heights, OH 3 pm
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Janette Fishell; First Presbyterian, Ypsilanti, MI 4 pm
Thomas Ospital; Cathedral Basilica of St. Louis, King of France, New Orleans, LA 6 pm

14 MARCH

Bruce Stevens; Cannon Memorial Chapel, University of Richmond, Richmond, VA 7:30 pm

15 MARCH

Cathedral Choir and Orchestra; Cathedral of St. John the Divine, New York, NY 7:30 pm
James Hicks; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

16 MARCH

Baroque Band; Grainger Ballroom, Symphony Center, Chicago, IL 7:30 pm

17 MARCH

Nancy Siebecker; Christ Church, Bradenton, FL 12:15 pm

18 MARCH

Marilyn Keiser; Immanuel Chapel, Virginia Theological Seminary, Alexandria, VA 7:30 pm

Calendar

Gail Archer; St. Helena Episcopal, Beaufort, SC 12 noon
Atlanta Gay Men's Chorus, Atlanta Women's Chorus; Peachtree Road United Methodist, Atlanta, GA 7:30 pm
Todd Wilson; St. Paul's Evangelical Lutheran, Massillon, OH 7:30 pm
Chelsea Chen; Arnold T. Olson Chapel, Trinity International University, Deerfield, IL 7:30 pm

19 MARCH
Atlanta Gay Men's Chorus, Atlanta Women's Chorus; Peachtree Road United Methodist, Atlanta, GA 2 pm, 7:30 pm

20 MARCH
CONCORA, with Hartford Symphony, Bach, *St. John Passion*; Immanuel Congregational, Hartford, CT 4 pm
St. Andrew Chorale and Orchestra, Bach, *St. John Passion*; Madison Avenue Presbyterian, New York, NY 3 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm
Neil Harmon; Longwood Gardens, Kennett Square, PA 1 pm
Alan Morrison; Bomberger Auditorium, Ursinus College, Collegeville, PA 4 pm
Bach, *St. John Passion*; Christ Episcopal, Easton, MD 4 pm
Mozart, *Requiem*; Washington National Cathedral, Washington, DC 4 pm
Gail Archer; St. Joseph Catholic Church, Macon, GA 4 pm
Culver, *Requiem*; First United Methodist, Bradenton, FL 10:30 am
Thomas Murray; Christ Church Episcopal, Bradenton, FL 4 pm
Evensong; Church of the Redeemer, Sarasota, FL 5:15 pm
Craig Cramer; Trinity Evangelical Lutheran, Cleveland, OH 3 pm
Fauré, *Requiem*; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Frederick Teardo; Cathedral Church of the Advent, Birmingham, AL 3 pm
Minkyoo Shin; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Bach, *Cantata 182*; Grace Lutheran, River Forest, IL 3:45 pm
Choral concert, with orchestra; First Presbyterian, Arlington Heights, IL 4 pm
Isabelle Demers; St. Mark's Episcopal, Glen Ellyn, IL 4 pm

23 MARCH
Thomas Sheehan; Memorial Church, Harvard University, Cambridge, MA 7:30 pm
Tenebrae; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm
Christopher Urban; First Presbyterian, Arlington Heights, IL 12 noon

25 MARCH
Tenebrae; Crescent Avenue Presbyterian, Plainfield, NJ 7:30 pm

27 MARCH
Benjamin Sheen & Stephen Buzard; St. Thomas Fifth Avenue, New York, NY 2:30 pm
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm

28 MARCH
David Schrader; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 MARCH
Karen Beaumont; Church of the Transfiguration, New York, NY 12:30 pm

30 MARCH
Organized Rhythm (**Clive Driskill-Smith**, with **Joseph Gramley**, percussion), First United Methodist, Sarasota, FL 7 pm

31 MARCH
Christopher Young, masterclass; University of North Carolina School of the Arts, Winston-Salem, NC 3:45 pm

UNITED STATES West of the Mississippi

17 FEBRUARY
Brian Williams; First Presbyterian, Rochester, MN 12:15 pm
Samuel Soria; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

18 FEBRUARY
Jonathan Biggers, masterclass; St. Olaf College, Northfield, MN 8 pm

19 FEBRUARY
Jonathan Biggers; Boe Chapel, St. Olaf College, Northfield, MN 7 pm
James Welch & Nicholas Welch; Aspen Community Church, Aspen, CO 7 pm

20 FEBRUARY
Gail Archer; Walla Walla University, Walla Walla, WA 5 pm
Hans Hielscher; Legion of Honor Museum, San Francisco, CA 4 pm

21 FEBRUARY
Jeannine Jordan, with media artist; St. Paul's Lutheran, Des Peres, MO 7 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 4 pm
Hans Hielscher; Legion of Honor Museum, San Francisco, CA 4 pm

24 FEBRUARY
Harold Vetter; First Presbyterian, Rochester, MN 12:15 pm
Rob Hovencamp; Cathedral of Our Lady of the Angels, Los Angeles, CA 12:45 pm

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Calendar

26 FEBRUARY

Samuel Metzger, with choir; First Presbyterian, Jackson, MS 7 pm
Ken Cowan; Marvin United Methodist, Tyler, TX 5 pm
Chelsea Chen; Doc Rando Hall, University of Nevada Las Vegas, Las Vegas, NV 7:30 pm

27 FEBRUARY

David Tryggstad, with tenor & lute; Sacred Heart Music Center, Duluth, MN 2 pm
Jacob Benda; Mount Calvary Lutheran, Eagan, MN 7:30 pm
Scott Dettra, with Orpheus Chamber Singers, Duruflé, *Requiem*; St. Thomas Aquinas Catholic Church, Dallas, TX 8 pm
John Walko; Legion of Honor Museum, San Francisco, CA 4 pm

28 FEBRUARY

Choral Evensong; St. Paul's United Methodist, Houston, TX 4 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 4 pm
John Walko; Legion of Honor Museum, San Francisco, CA 4 pm

2 MARCH

Julie Yoonjeong Kim; First Presbyterian, Rochester, MN 12:15 pm

4 MARCH

Marilyn Keiser; St. Paul's Episcopal, Fayetteville, AR 7:30 pm
Jonathan Rudy; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 7:30 pm
The Chenaults; Catalina United Methodist, Tucson, AZ 7:30 pm
Christophe Mantoux, masterclass; Plymouth Church, Seattle, WA 7:30 pm

5 MARCH

Catherine Rodland; Boe Chapel, St. Olaf College, Northfield, MN 7 pm

Marilyn Keiser, choral workshop; St. Paul's Episcopal, Fayetteville, AR 10 am
Houston Chamber Choir; St. John the Divine, Houston, TX 7:30 pm
David Hegarty; Legion of Honor Museum, San Francisco, CA 4 pm

6 MARCH

Diana Lee Lucker & Carolyn Diamond, organ and piano duets; Wayzata Community Church, Wayzata, MN 3 pm
Lynn Trapp, with Minnesota Chorale, sing-a-long, Brahms' *A German Requiem*; St. Olaf Catholic Church, Minneapolis, MN 6:30 pm
Scott Dettra; Ladue Chapel Presbyterian, St. Louis, MO 3 pm
Douglas Cleveland; St. Cecilia Cathedral, Omaha, NE 3 pm
Michael Kleinschmidt, with sopranos; St. Mark's Episcopal Cathedral, Seattle, WA 2 pm
Christophe Mantoux; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Gail Archer; First Presbyterian, Oakland, CA 4 pm
David Hegarty; Legion of Honor Museum, San Francisco, CA 4 pm
Phillips Academy Choir & Orchestra; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm
Gregory Zelek; Central Union Church, Honolulu, HI 2 pm

9 MARCH

Shayla DeJong; First Presbyterian, Rochester, MN 12:15 pm

10 MARCH

Jungjoo Park; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

12 MARCH

Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm

13 MARCH

Lee Afdahl & others, organ & piano; First Presbyterian, Rochester, MN 4 pm
The Chenaults; American Lutheran Church, Prescott, AZ 3 pm
Rhonda Sider Edgington; Trinity Lutheran, Lynnwood, WA 7 pm
Jonathan Dimmock; Legion of Honor Museum, San Francisco, CA 4 pm
Angela Kraft Cross; St. Mary Catholic Cathedral, San Francisco, CA 4 pm
Jaebon Hwang; St. James Episcopal, Los Angeles, CA 6 pm

14 MARCH

Maxine Thevenot; First United Methodist, Lawrence, KS 7:30 pm

16 MARCH

Eileen Nelson Ness; First Presbyterian, Rochester, MN 12:15 pm

18 MARCH

Robert Bates; Palmer Memorial Episcopal, Houston, TX 12 noon
Polyphony: Voices of New Mexico; Cathedral of St. John, Albuquerque, NM 7 pm

19 MARCH

Polyphony: Voices of New Mexico; San Miguel Mission, Santa Fe, NM 7 pm
Katya Kolesnikova; Legion of Honor Museum, San Francisco, CA 4 pm

20 MARCH

Stephen Hamilton, Dupré, *Le Chemin de la Croix*; Plymouth Congregational, Seattle, WA 2 pm
Katya Kolesnikova; Legion of Honor Museum, San Francisco, CA 4 pm
Justin Matters; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

26 MARCH

John Walko; Legion of Honor Museum, San Francisco, CA 4 pm

27 MARCH

John Walko; Legion of Honor Museum, San Francisco, CA 4 pm
Tom Lohmuller; Cathedral of St. Mary of the Assumption, San Francisco, CA 4 pm

INTERNATIONAL

18 FEBRUARY

Roger Sayer; St. John's Smith Square, London, UK 1:05 pm

20 FEBRUARY

Daniel Moul, masterclass; St. Nicholas Church, Guildford, UK 2 pm

Martin Baker; Haileybury Chapel, St. Albans, UK 5:30 pm

21 FEBRUARY

Christopher Allsop; Westminster Cathedral, London, UK 4:45 pm
Martin Ford; Westminster Abbey, London, UK 5:45 pm
Helen Tucker; St. Joseph's Oratory, Montreal, QC, Canada 3:30 pm
Craig Cramer; San Jerónimo, Tlacoachahuaya, Mexico 12 noon

24 FEBRUARY

Johannes Trümpler; Kathedrale, Dresden, Germany 8 pm

26 FEBRUARY

Stephanie Burgoyne & William Vandertuin; Waterford United Church, Waterford, ON, Canada 7:30 pm

28 FEBRUARY

Peter Bartetzky; Westminster Abbey, London, UK 5:45 pm
Mark McDonald; St. Joseph's Oratory, Montreal, QC, Canada 3:30 pm
David Enlow; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

2 MARCH

Johan Hermans; Kreuzkirche, Dresden, Germany 8 pm

4 MARCH

Tafelmusik; Vancouver Playhouse, Vancouver, BC, Canada 7:30 pm

8 MARCH

Stephanie Burgoyne & William Vandertuin; St. Paul's Anglican Cathedral, London, ON, Canada 12:15 pm

9 MARCH

Samuel Kummer; Frauenkirche, Dresden, Germany 8 pm

16 MARCH

Holger Gehring; Kathedrale, Dresden, Germany 8 pm
Karen Beaumont; Southwark Cathedral, London, UK 1:15 pm
Alexander Binns; Reading Town Hall, Reading, UK 1 pm
Gail Archer; Cathedral, Barcelona, Spain 9 pm

19 MARCH

Henry Fairs; All Saints, Oakham, UK 4 pm
Bernard Winsemius; St. Saviour's Church, St. Albans, UK 5:30 pm

30 MARCH

Markus Willinger; Kreuzkirche, Dresden, Germany 8 pm

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F. ALLEN ARTZ, III, Jerusalem Lutheran Church, Schuylkill Haven, PA, November 1: *Concerto in a*, BWV 593, Bach; *Partita on Salzburg*, Pachelbel; *Eclogue for Piano and Strings*, Finzi, transcr. Gower; *Marche Religieuse*, Guilmant; *Kirchliche Fest-Ouverture über den Choral Ein feste Burg*, op. 31, Nicolai, transcr. Liszt; *Nun bitten wir*, Walther; *Mit Fried und Freud*, Buxtehude; *Erhalt uns, Herr*, Bender; *Sonata in A*, op. 65, no. 3, Mendelssohn; *Carillon de Westminster* (*Pièces de Fantaisie*, op. 54), Vierne.

DAVID BASKEYFIELD, St. Mark's Episcopal Cathedral, Shreveport, LA, November 10: *Plymouth Suite*, Whitlock; *Fantasia No. 2 in D-flat*, op. 101, Saint-Saëns; *Symphony No. 2*, op. 26, Dupré; *Fantasia and Fugue on the chorale Ad nos, ad salutarem undam*, Liszt.

PHILIP CROZIER, Pfarrkirche St. Gudula, Rhede, Germany, July 25: *Partite diverse sopra De Lofzang van Maria*, Post; *Praeludium und Fuge in C*, Böhm; *Epigrams 3, 8*, Kodály; *Noel: Joseph est bien marié*, Dandrieu; *Tu es Petra* (*Esquisses Byzantines*), Mulet.

ROBERT DELCAMP, with Bernadette Lo, piano, Rebecca Van de Ven, English horn, and César Leal, saxophone, Church of the Nativity, Huntsville, AL, October 23: *Concerto for Piano and Organ*, op. 74, Peeters; *Variations on Amazing Grace*, Hampton; *Colloques No. 2 for Piano and Organ*, Guillon; *Hymne for Piano and Organ*, op. 78, Jongen; *Sonata I for Saxophone and Organ*, Bédard.

ISABELLE DEMERS, Christ United Methodist Church, Plano, TX, September 27: *Harry Potter Symphonic Suite*, Williams, transcr. Demers; *Romance* (*Lieutenant Kije Suite*), Prokofiev; *Fantasy on 'Hallelujah! Gott zu loben'*, Reger; *Scheherazade*, op. 35, Rimsky-Korsakov, transcr. Demers; *Trio Sonata No. 6 in G*, BWV 530, Bach; *Variations on a Theme of Paganini*, Thalben-Ball.

PETER DUBOIS, Third Presbyterian Church, Rochester, NY, October 30: *Comes Autumn Time*, Sowerby; *Prière*, op. 20, Franck; *Postlude pour l'office de Complies*, JA 29, Alain; *Toccata and Fugue in F*, BWV 540, Bach; *Scherzo* (*Symphonie IV*, op. 13), Widor; *The Ninety-fourth Psalm*, Reubke.

JOHN FENSTERMAKER, St. Luke's Episcopal Church, Fort Myers, FL, October 18: *Prelude, Fugue, and Chaconne in C*, Buxtehude; *Offertoire sur le jour de Pâques*, Dandrieu; *Choral in b*, Franck; *Variations on Foster's Melody*, Old Folks at Home, Buck; *Tu es Petrus* (*Esquisses Byzantines*), Mulet.

ANDREA HANDLEY, Madonna della Strada Chapel, Loyola University, Chicago, IL, October 18: *Comes Autumn Time*, Sowerby; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Cortège et Litanie*, op. 19, Dupré; *Allegro vivace*, Andante, Finale (*Symphonie I*, op. 14), Vierne.

FREDERICK HOHMAN, Cathedral Church of St. John the Divine, New York, NY, October 28: *Marche Slave*, op. 31, Tchaikovsky, transcr. Hohman; *Fantasy-Overture to Romeo and Juliet*, Tchaikovsky, transcr. Lemare; *The Ride of the Valkyries*, *Prelude and Love-Death from Tristan and Isolde*, Wagner, transcr. Lemare; *Finlandia*, Sibelius, transcr. Fricke; *Pizzicato Polka*, Josef and Johann Strauss, Jr., transcr. Hohman; *Hungarian Rhapsody No. 2*, Liszt, transcr. Hohman.

CHRISTOPHER HOULIHAN, Mt. St. Mary's Seminary, Emmitsburg, MD, September 29: *Toccata*, Sowerby; *Fantasia and Fugue in g*, BWV 542, Bach; *Prelude and Fugue in a*, WoO9, O Welt, ich muss dich lassen, op. 122, Brahms; *Fantaisie in E-flat*, Saint-Saëns; *Symphony No. 4 in g*, Vierne.

SIMON JOHNSON, St. Martin's Episcopal Church, Houston, TX, October 30: *Fanfare* (*Four Extemporizations*), Whitlock; *A Fancie from My Ladye Nevell's Book*, Byrd; *Master Tallis's Testament*, Howells; *Orb and Sceptre*, Walton, arr. McKie; *Fantasia and Toccata in d*, Stanford; *Benedictus*, op. 59, no. 9, Reger; *Andante Sostenuto* (*Symphonie Gothique*), Widor; *Allegro* (*Symphony No. 2 in e*), Vierne.

DAVID JONIES, Rockefeller Memorial Chapel, University of Chicago, Chicago, IL, May 26: *Sonata No. 4 in a*, op. 98, Rheinberger; *Organ Concerto in B-flat*, op. 4, no. 2, Handel, transcr. Dupré; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns.

DEXTER KENNEDY, Old West Church, Boston, MA, October 23: *Toccata in d*, BuxWV 155, Buxtehude; *Concerto in d after Vivaldi*, BWV 596, An *Wasserflüssen Babylon*, BWV 653, *Prelude and Fugue in e*, BWV 548, Bach; *In Festo Corporis Christi*, Heiller; *Scherzo* (*Douze Pièces*), Litaize; *Choralvorspiel und fugue über 'O Traurigkeit, O Herzeleid'*, Smyth; *Sonata No. 2 in e*, op. 19, Ritter.

JAMES KIBBIE, Hill Auditorium, University of Michigan, Ann Arbor, MI, October 5: *Première Fantaisie*, *Deuxième Fantaisie*, *Premier Prélude profane*, *Deuxième Prélude profane*, *Postlude pour l'office de complies*, *Litanies*, Alain; *Cinq Improvisations*, Tournemire, transcr. Duruflé.

ARTHUR LAMIRANDE, Notre Dame Cathedral, Paris, France, October 3: *Introduction et Fugue sur l'ite missa est alléluatique*, Piché; *Exultet*, Kropfreiter; *Scherzo*, *Postlude de Noël*, Piché.

RACHEL SPRY LAMMI, with John Johns, baritone, St. Mary's Catholic Church, Dayton, OH, October 18: *Fantasia for Organ*, Weaver; *Just As I Am* (*Gospel Preludes*), Bolcom; *Andantino in D-flat*, Lemare; *Nibs & Nobs*, *Rag for Organ*, Dinda; *Adagio for Strings*, Barber, arr. Strickland; *Sonata No. 5*, Guilmant.

ALFRED E. LEMMON, St. Joseph Abbey, Covington, LA, October 11: *Jesus Christus unser Heiland*, BWV 665 and BWV 666, *Schmücke dich, o liebe Seele*, BWV 654, *Nun danket alle Gott*, BWV 657, *Von Gott will ich nicht lassen*, BWV 658, *Komm Gott Schöpfer heiliger Geist*, BWV 667, *Vor deinen Thron tret ich*, BWV 668, *Prelude and Fugue in G*, BWV 541, Bach.

RENÉE ANNE LOUPRETTE, Church of St. Ignatius Loyola, New York, NY, October 18: *Te Deum*, op. 11, Demessieux; *Alcyone*, *Suite des Airs À Joüier*, Marais, transcr. Louprette; *Six Variations sur un Psaume Huguenot*, op. 1, Isoir; *Fantasy on the Name of Roy Andrew Johnson*, Decker; *Vallée des Danses*, Wammes; *Fugue* (*Trois Pièces*), Ibert; *Pièce Héroïque* (*Trois Pièces*), Franck.

WILLIAM NESS, First Unitarian Church, Worcester, MA, October 16: *Concerto in d*, RV 565, Vivaldi, transcr. Bach; *Aria con vari-*

azione, *Sonata all' Elevazione*, Martini; *Concert Etude on Salve Regina*, Manari; *Toccata Prima* (*Toccate e partite d'intavolatura*, Libro 2), Frescobaldi; *Scherzo in g*, op. 49, no. 2, *Etude Symphonique*, op. 78, *Legende*, op. 132, no. 1, Bossi; *Toccata*, op. 12, Germani.

JOHN PARADOWSKI, Church of the Gesu, Milwaukee, WI, October 13: *Méditation*, *Toccata giocosa*, Stamm; *Ah, vous dirai-je, Maman: Nine Variations and Fugue*, Rinck; *Kesäfanfaari*, *Fantasy 'Nyt halleluja veisaamme'*, Hakanpää; *Merck toch hoe sterck*, Kee; *La valse des anges*, Bret; *Fantaisie en Toccata 'Wie maar de goede God laat zorgen'*, Mulder; *Flute of Grace*, *Power of Life*, Takle; *Pavane*, Elmore; *Toccata: Psalm 146 'Prijs den Heer met blijde galmen'*, Zwart.

NICHOLAS SCHMELTER, First Presbyterian Church, Cairo, MI, September 11: *Prelude* (*For a Solemn Occasion*), Copland; *Comes Autumn Time*, Sowerby; *Prelude on Slane*, Hancock; *Fantasy*, *Fugue*, and *Chorale on Engelberg*, Wright; *Melody in Mauve*, Purvis; *Prayer* (*Suite for Organ*), Creston; *Pag-eant*, Sowerby.

JEREMY DAVID TARRANT, Plymouth Congregational Church, Lansing, MI, October 16: *Prelude and Fugue in E-flat*, BWV 552, Bach; *Sketch in c*, op. 58, no. 1, *Sketch in D-flat*, op. 58, no. 4, Schumann; *There Is a Happy Land*, Shearing; *Variations sur un Noël Angevin*, Litaize; *Cortège et Litanie*, Dupré; *Choral*, *Allegretto*, Final (*Symphonie VII*, op. 42, no. 3), Widor.

DAVID TROIANO, St. Joseph Church, Bialystok, Poland, August 15: *Voluntary*, Selby; *I Danced in the Morning*, Diemer; *Fugue*, Zeuner; *Obra de Septimo Tono*, Torres; *Toccata in F*, Becker; *Suonata Primo*, Santucci; *Chant Pastorale*, Dubois; *Toccata on Amazing Grace*, Pardini.

CHRISTOPHER URBAN, First Presbyterian Church, Arlington Heights, IL, October 7: *Trumpet Tune in A*, Johnson; *Andante cantabile* (*Violin Sonata No. 3*), Bach; *First Sonatina in a*, Karg-Elert; *Sketch in D-flat*, Schumann; *Organ Hymn*, Haan; *Children of the Heavenly Father*, arr. Elmore; *This Is My Father's World*, arr. Payne; *Toccata on Assurance*, Watanabe.

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The OHS 2016 Calendar celebrates the 61st Annual OHS Convention—Philadelphia, June 26–July 2, 2016 and the Diamond Anniversary Year of the OHS, founded June 27, 1956. This calendar is filled with gorgeous photographs by Len Levasseur—12 different instruments, from a 1791 Tannenberg to an 1892 Hook & Hastings, a Roosevelt, E. M. Skinner, to the "Wanamaker" organ, the Midmer-Losh at Atlantic City, Aeolian at Longwood Gardens, and contemporary organs by Mander, Brombaugh, Kney, Rieger, and Dobson. Michael Krasulski's welcoming article offers wonderful local history, punctuated with stunning organ photos. The calendar highlights U.S. holidays and the major dates of the Christian and Jewish year. Order at www.organsociety.org/2016/calendar.html. \$14.99 members, \$19.99 non-members.

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

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

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Janette Fishell



David Goode*



Judith Hancock



Thomas Heywood*



David Higgs



Marilyn Keiser



David Baskeyfield
Canadian International
Organ Competition Winner
Available 2015-2017



Jens Korndörfer



Christian Lane



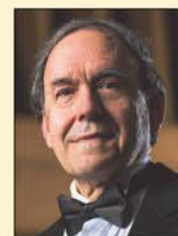
Olivier Latry*



Nathan Laube



Alan Morrison



Thomas Murray

Choir

**The Choir of
Saint Thomas Church**
Fifth Avenue, New York City
April 2016

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



James O'Donnell*



Jane Parker-Smith*



Peter Planavsky*



Daryl Robinson



Daniel Roth*



Jonathan Ryan

**Celebrating
Our 94th
Season!**



Ann Elise Smoot



Tom Trenney



Thomas Trotter*



Todd Wilson



Christopher Young

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