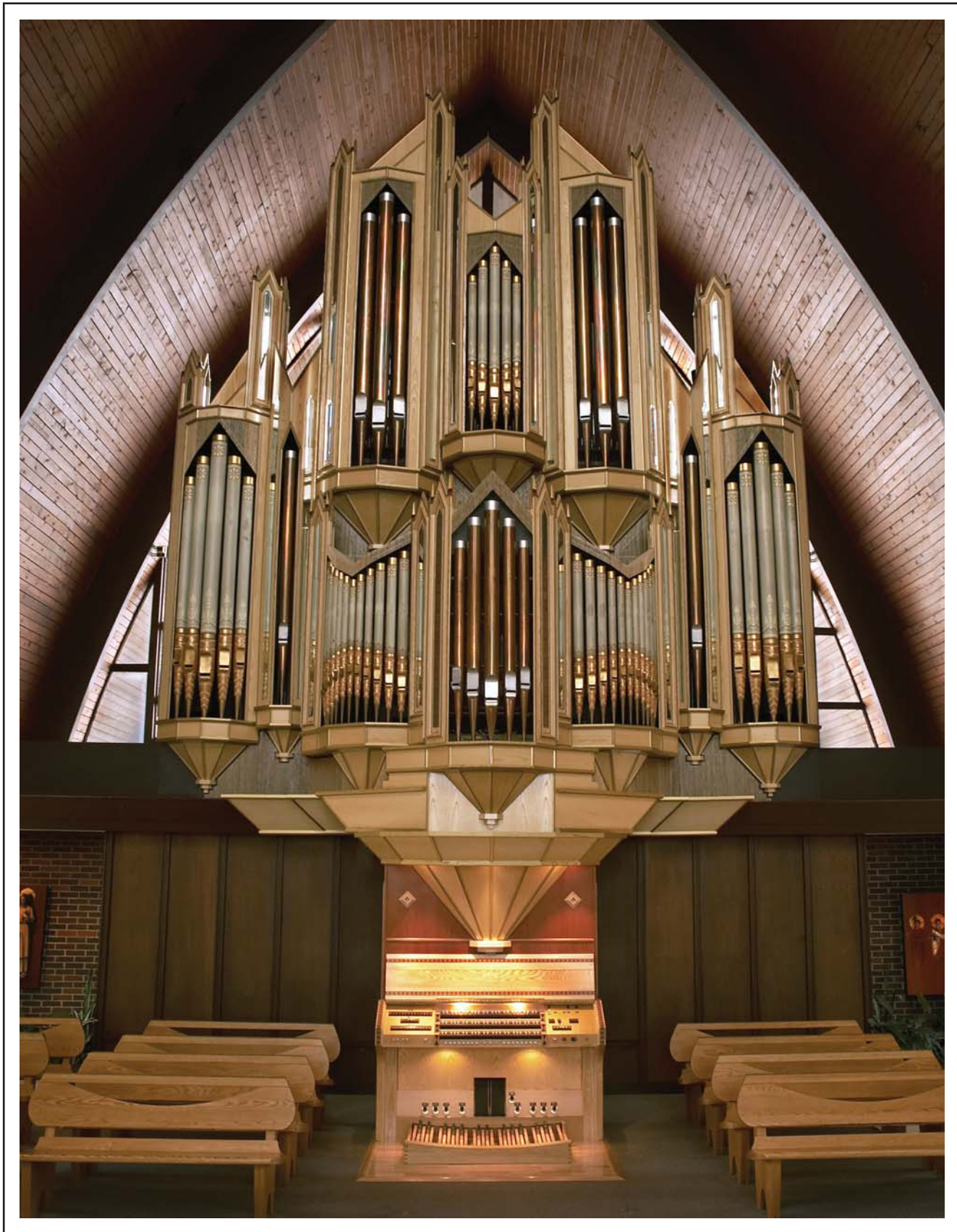


# THE DIAPASON

FEBRUARY, 2006



St. Joseph's Catholic Church "On the Hill," Camillus, New York  
Cover feature on pages 26–27



Oct/Nov 2006 & Feb/Mar 2007

## **ensemble amarcord**

Men's a cappella vocal quintet, Leipzig

"Move over King's Singers, Hilliard Ensemble, and Chanticleer: There is a new male a cappella group on the international classical music scene...as pleasing as it was sophisticated."  
(*The Salt Lake Tribune*, UT)

"The five alumni of Leipzig's St. Thomas Boys Choir (as in, the one Bach used to direct) sing together about as well as anybody I've ever heard....world-class. If you're looking for classical a cappella, it just doesn't get much better than this."  
(Hanna Stotland, *Recorded A Cappella Review Board*)

"Great popular success."  
(*Green Bay Press-Gazette*, WI)

"One of Europe's top vocal groups."  
(*The Barrie Examiner*, Ontario, Canada)

"From start to finish this was virtuoso music making."  
(*The Diapason*, Chicago)

"Performed flawlessly."  
(*Richmond Times-Dispatch*, VA)

"These guys can do anything."  
(*Leipziger Volkszeitung*)

"The singing is beyond criticism."  
(*Choir & Organ*, England)

"One of Europe's finest a cappella quintets. Ravishing performances."  
(*The American Organist*, New York)



February 2007

## **Texas Boys Choir**

Gold Medal Winner, 2004 Choral Olympics, Bremen, Germany

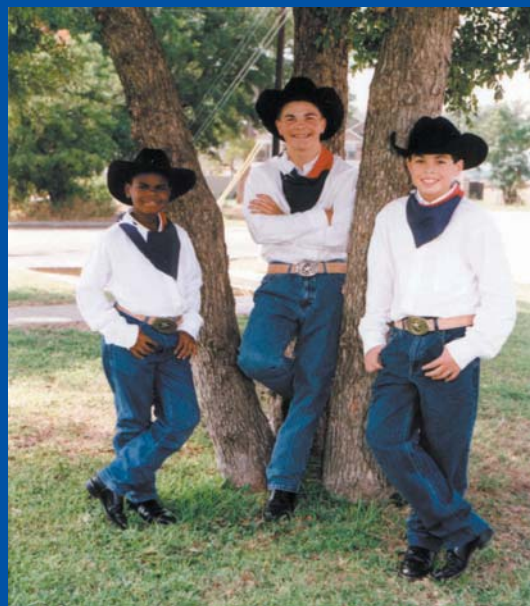
The Texas Boys Choir, which Igor Stravinsky called "the best boys choir in the world," has been a professional touring organization for well over half a century and operates its own school in Fort Worth. This Grammy Award winning choir has added changed voices to its treble choir to greatly increase its range of performance, which includes its trademark songs of the American west and patriotic songs.

"FINESSE AND VERSATILITY: The Texas Boys Choir functions within the secular tradition of the Vienna Choir Boys but with a vivacity that only can be described as American....As Cowboy Choirboys the young musicians really tickled the imagination. The boys danced with glee and made a point of communicating delight at every theatrical moment."  
(*Worcester Telegram*, MA)

"Almost excruciating purity."  
(*The New York Times*)

"A burst of Texas exuberance...Patriotic songs brought the concert to a rousing conclusion."  
(*Pittsburgh TribuneReview*)

"Angels probably sound like the Texas Boys Choir."  
(*The Washington Post*)



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# THE DIAPASON

A Scranton Gillette Publication

Ninety-seventh Year: No. 2, Whole No. 1155  
Established in 1909

FEBRUARY, 2006  
ISSN 0012-2378

An International Monthly Devoted to the Organ,  
the Harpsichord, the Carillon and Church Music

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Cover: Lewtak Pipe Organ Builders, Camillus,  
New York; St. Joseph's Catholic Church "On the  
Hill," Camillus, New York 26

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Send subscriptions, inquiries, and  
address changes to THE DIAPASON, 380  
E. Northwest Hwy., Suite 200, Des  
Plaines, IL 60016-2282.

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## Letters to the Editor

### Nikolaikirche auch!

I thoroughly enjoyed Joel Kuznik's article about Thomaskirche in the December issue of THE DIAPASON. Yet, I wonder if we unduly create a mystique about that place while disregarding Nikolaikirche in Leipzig, which was—is!—die Stadtkirche and where many of the most important events, including in Bach's conducting life, took place.

It was almost like an accident of history that there was a facility next to Thomaskirche appropriate to a choir school, left over from the pre-Reformation days when the whole place was a monastery. But it was Nikolaikirche and not Thomaskirche that served as the most important church in the city. Admittedly, I am not aware of any ongoing choral tradition at Nikolaikirche equivalent to dem Thomanerchor at Thomaskirche. But *das Thomanerchor* sang in Nikolaikirche almost or perhaps even equally as much as in Thomaskirche during Bach's day. So to use a headline ". . . Bach's Church . . ." in reference to Thomaskirche is a bit inaccurate and unfair to the city's main church, i.e., *die Stadtkirche*.

Attention in America to Nikolaikirche in Leipzig could get some help when restoration of the Ladegast organ there is completed and a celebration takes

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THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone 847/391-1045. Fax (847) 390-0408. Telex: 206041 MSG RLY. Email: jbutera@sgcmail.com web: TheDiapason.com

Subscriptions: 1 yr. \$35; 2 yr. \$50; 3 yr. \$65 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$45; 2 yr. \$60; 3 yr. \$80. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282.

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.

This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

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place. Or is it complete now already? It, too, is a highly significant instrument, and the place where it sounds forth is, if anything, MORE significant in the old but also in the modern history of Leipzig. It was at Nikolaikirche that important steps in PRAYER took place, especially the Monday Night Prayers, that help to lead to the downfall of communism in the city and in all of the former GDR, i.e., "East Germany."

So let me suggest that you send Joel back to Leipzig for an equivalent article about music and worship at Nikolaikirche, including comment on first performances there and NOT in Thomaskirche of significant Bach choral works. We are well served when we understand Bach's life, duty, and city the way he knew it. One might well assume that he thought of both churches as "his" and that he and the choir school simply happened to be more identified with the former monastic church where his final remains now rest.

Once again, thank you for printing Dr. Kuznik's fine article.

Karl E. Moyer  
Lancaster, Pennsylvania

### The author replies

I appreciate Mr. Moyer's comments and concern. It is true that the Niko-

laikirche was the church of the city council and one of the four Hauptkirche (main churches) of Leipzig in Bach's day, where first performances did occur and cantatas alternated there with St. Thomas. But I think it's fair to say that in the mind of most people historically and today a majority thinks of St. Thomas as Bach's church. Bach's job description was "*Cantor zu St. Thomae et Director Musices Lipsiensis*" and he was known as the "Thomascantor."

I don't think that it was an accident the Thomanerchor was housed in the choir school (dating back to the 13th century) next to St. Thomas. It was the Thomanerchor that performed also at St. Nicholas and two other churches that most would be hard pressed to remember. Bach's apartment and study were in the Thomasschule. As Martin Petzold, former pastor of St. Thomas and currently Professor of Systematic Theology at the University of Leipzig, notes in his book "St. Thomas / zu Leipzig" on pages 108–109: "*Denn diese Kirche war und bleibt 'seine' Kirche. Then this church (St. Thomas) was and remains 'his' church.*"

Petzold goes on to note that the history of the church, school, and choir are intimately bonded with Bach; that it was as Thomascantor that Bach was responsible for the musical development in every school, including St. Nicholas (founded some 300 years after St. Thomas); that St. Thomas was for Bach and his family the parish church where they had a family pew, where Bach took communion for 27 years, where the confessor for Bach and his family was, where 11 of the 13 children from Bach's second marriage were baptized in the font that still stands in the chancel just feet from his tomb, where his daughter Elisabeth married his student Altnikol, and where announcements of deaths in Bach's family were read. Petzold mentions the Bach window (1885) and also that Bach's remains, originally buried in St. John's cemetery and subsequently in a sarcophagus in St. John's Church until its destruction in WWII, have laid in the chancel of St. Thomas since 1950. Also it is important to note that St. Thomas has been the focal point of the annual Leipzig Bachfest sponsored by the Bach Archiv, and in 2000 the New

Bach Organ in its north gallery was dedicated.

When one thinks of Bach, the visual image is inevitably of St. Thomas and the imposing Bach monument by Carl Seffner (1908). History changes perspective. Yes, St. Nicholas played an important role in Bach's time and in the Peace Movement. You can read about this in English on the church's website <www.nikolaikirche-leipzig.de>. And, true, historically the church is older than St. Thomas dating from 1165 and undergoing restoration from 1968 to 1993.

It would be great for THE DIAPASON to send me to Leipzig to study this church, but as a matter of fact I have been in Leipzig the past four years 2002–2005. In the first two years the church was a jungle gym of restoration scaffolding, and they were only able to have morning prayer with chamber ensembles and organ recitals on a small moveable instrument. At the 2004 Bachfest they tried to level the playing field by including St. Nicholas in more major events. I heard Helmut Rilling and a knockout performance of Mendelssohn's *St. Paul*. The room is beautiful and has excellent acoustics, but it remains a problematic performance space. It has a narrow chancel into which performers were crammed, and the nave is dominated by massive columns whose circumference blocks sight lines.

As result, there were fewer performances in 2005, but I did hear a mesmerizing Pärt's *Johannes-Passion* with the Hilliard Ensemble that effectively utilized the Ladegast organ (dating from 1858–1862; restored and rededicated 10/31/04). The Ladegast is regarded as the largest organ in Leipzig and as a 19th-century Romantic organ, now with a French Bombarde, is deemed best suited for Mendelssohn, Liszt, Reger, and Brahms.

Perhaps someone should write a more comprehensive article on the Nikolaikirche, but in the meantime I recommend reading the church's website and the references in the index to Christoph Wolff's *Johann Sebastian Bach: The Learned Musician*, and doing a photo search in Google for wonderful images.

Joel H. Kuznik

## Here & There

**St. Thomas Church Fifth Avenue**, New York City, continues its series of organ recitals on Sundays at 5:15 pm: February 5, John Scott; 2/12, John Sharples; 2/19, Nigel Potts; 2/26, Kent Tritle; March 5, students from the Interlochen Arts Academy; 3/12, Barbara Bruns; 3/19, Jeremy Bruns; 3/26, Richard Pilliner; April 2, Karen Beaumont; 4/9, Robert Gant. For information: <www.SaintThomasChurch.org>.

**Our Lady of Sorrows Church**, South Orange, New Jersey, continues its Musica Sacra series: February 5, New Jersey Youth Orchestra; 2/12, South Mountain Chorale; March 19, Ken Cowan; April 14, Stations of the Cross; April 30, Seton Hall University Choir; May 7, St. Cecilia Singers. For information: 973/763-5454 x234.

**All Saints' Parish**, Beverly Hills, California, has announced its winter/spring musical events: February 5, Choral Evensong (music of Tavener and Leighton); March 1, Missa Mystica (music of Allegri and Palestrina); 3/5, Choral Evensong (music of Phillips and Near); 3/17, Pärt: *Passio*; April 2, All Saints' Choir, A Meditation on the Passion of Christ; May 25, Missa Mystica (Victoria: *Missa Ascendens Christus in altum*). For information: <www.allsaintsbh.org>.

**Friends of the Kotschmar Organ** announce the winter/spring concerts at Merrill Auditorium, Portland, Maine: February 7, Dennis James, silent movie;

March 10, Peter Planavsky; April 25, Bach birthday bash with Ray Cornils and the Bowdoin College Chamber Choir; May 16, Meet the King of Instruments. For information: <www.foko.org>.

**The Church of St. Louis, King of France**, St. Paul, Minnesota, continues its series of lunch-time recitals on Tuesdays at 12:35 pm: February 7, Robert Nienaber; 2/14, Robert Vickery; 2/21, Judy Campen; 2/28, Dean Billmeyer; March 7, Laura Edman; 3/14, Jean Krinke; 3/21, Anne Phillips; 3/28, Kirsten Uhlenberg; April 4, Carolyn Diamond; 4/11, Lily Ardlan; 4/18, Michael Barone; 4/25, Jason Alden. For information: <www.stlouiskingoffrance.org>.

**Carolina Baroque** continues its 2005–06 season at St. John's Lutheran Church, Salisbury, North Carolina: February 10 (Bach, Handel, Mozart); April 7 (Telemann, Mozart). For information: <www.carolinabaroque.org>.

**Case Western Reserve University**, Cleveland, Ohio, will present harpsichordist/organist Peter Bennett and soprano Christine Brandes on February 11 in the series Chapel, Court & Countryside: Early Music at Harkness. The program will include works of Monteverdi, Francesca Caccini, Scarlatti, and Cozzolani. For information: 216/368-2404; <music.case.edu/cc>.

**The Dominican Priory and Church of St. Vincent Ferrer**, New



York City, continues its music series: February 12, Marek Kudlicki; March 5, William Entriken; April 30, Gerre Hancock, hymn festival; May 7, Brahms: *A German Requiem*; 5/21, Mark Bani. For information: 212/744-2080.

**First Presbyterian Church**, Arlington Heights, Illinois, continues its music series: February 12, 21st annual "Organ-fest"; March 5, The Purdue Bell Choir; April 2, Fauré: *Requiem*. For information: 847/255-5900; <www.fpcch.org>.

**The 12th annual Midwinter Organ Conference** at Baylor University will be held February 12-14. The schedule features concerts by Gillian Weir, Joyce Jones, Richard Benefield, and Kiyo Watanabe. For information: 254/710-1417; <J\_Karen\_Johnson@baylor.edu>.

**The Cathedral of St. Mary of the Assumption**, San Francisco, continues its recital series on Sundays at 3:30 pm: February 12, California Baroque Ensemble; 2/19, Christoph Tietze; 2/26, flute and ensemble; March 12, Raymond Garner; 3/19, Christoph Tietze; 3/26, David Hatt. For information: 415/567-2020 x213; <www.stmarycathedralsf.org>.

**Trinity Episcopal Church**, Santa Barbara, continues its music series: February 12, community hymn sing; March 19, Bach birthday bash; April 30, Kirkin' o' Tartan; May 28, violin recital; June 18, musical fireworks. For information: <www.trinitysb.org>.

**St. Luke's Chapel**, Medical University of South Carolina, Charleston, continues its series of organ recitals on Tuesdays at 12:15 pm: February 14, Sarah Carlson; 2/21, Greg Homza; 2/28, Robert Gant; March 14, harp and flutes; 3/21, William Gudger with baritone; 3/28, soprano. For information: 843/577-6604.

**The University of Chicago** continues its music events at Rockefeller Chapel: February 18, Motet Choir; 2/25, Chapel Choir and University Chorus; March 31, Tallis Scholars; April 2, Thomas Weisflog, Dupré: *Le Chemin de la Croix*; 4/8, Bach: *Mass in B Minor*; 4/12, Haydn: *Seven Last Words of Christ*. For information: 773/702-2100; <rockefeller.uchicago.edu>.

**Zion Lutheran Church**, Portland, Oregon, continues the series of musical events in celebration of its new organ by Martin Ott, opus 104: February 19, Portland AGO member's concert; April 30: Tim and Nancy Nickel, organ duets including Prokofiev's *Peter and the Wolf*; June 18, Jonas Nordwall. For information: <www.zion-portland.org>.

**The Bach Society at Christ the King Lutheran Church**, Houston, Texas, continues its 2006 series: February 19, Ensemble inCanto; 2/26, music of Bach, Lechner, Schütz, Hammer-schmidt, Altnikol, and Homilius; March 19, Pieter van Dijk; April 9, 11, 14, Bach:

*St. Matthew Passion*; 4/30, Ars Lyrica Houston; May 21, Mozart, Bruckner, Bach, Reger. For information: 713/524-8744; <www.bachsocietyhouston.org>.

**The Orpheus Chamber Singers**, Dallas, Texas, continue their 2005-06 series: February 20, Mozart: *Mass in C*; May 20, Vaughan Williams: *Serenade to Music*. Badings: *Trois Chansons Bretonnes*, Larsen: *A Salute to Louis Armstrong*. For information: <www.orpheuschambersingers.org>.

**Westminster United Church**, Winnipeg, Manitoba, continues its organ series: February 21, Malcolm Archer; April 23, Don Menzies and the Menonite Children's Choir. Information: <www.westminsterchurchwinnipeg.ca>.

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues its music series: February 24, Timothy Tuller, with soprano; March 19, Choral Evensong for Lent; April 2, Stephen G. Schaeffer. For information: <www.adventbirmingham.com>.

**Trinity Episcopal Cathedral**, Little Rock, Arkansas, continues its music series: February 24, Malcolm Archer; March 5, Evensong; April 28, pianist Neil Rutman. For information: 501/372-0294; <www.trinitycathedral-lr.org>.

**Duke University**, Durham, North Carolina, continues its series of organ recitals on Sundays at 5 pm: February 26, David Arcus; March 26, Robert Parkins. For information: <rparkins@duke.edu>.

**The 17th annual Redlands Organ Festival** takes place February 26-28 at the University of Redlands in Redlands, California. Featured artists include Agnes Armstrong, Craig Cramer, and Christian Elliott. The schedule offers daily lectures, masterclasses, and concerts. All concerts are held in Memorial Chapel. For information: Irmengard Jennings, 909/793-2121, x3264; University of Redlands, P.O. Box 3080, Redlands, CA 92373-0999.

**The Berkshire Organists' Association** (U.K.) presents concerts at Reading Town Hall, home to the only 4-manual "Father" Willis concert hall organ with its original Victorian specification: March 1, Majorie Bruce; 3/30, David Goode; May 3, Adrian Gunning; July 5, students from Eton College. For information: 011 44 1189 606060; <www.readingarts.com>.

**The Cathedral of All Saints**, Halifax, Nova Scotia, presents James Burchill, organist and choirmaster of the cathedral, in recital on Wednesdays in Lent at 12:15 pm: March 8, Bach; 3/15, Robert Ashfield and Francis Jackson; 3/22, Rheinberger; 3/29, Hollins and Leighton; April 5, Franck; 4/12, Bach. For information: <www.cathedralchurchofallsaints.com>.

**The Church of the Covenant**, Cleveland, Ohio, continues its music

series: March 20, Bach birthday bash with Todd Wilson and organ majors from the Cleveland Institute of Music, with narration by Michael Barone; April 9, Covenant Choir sings music of Poulenc, Liszt, and Finzi; April 19, Todd Wilson with The Burning River Brass; 4/30, Kevin Kwan (Dupré: *Symphonie Passion*); May 8, Covenant Choir sings music by Britten and Kodály. For information: 216/421-0482; <www.covenantweb.org>.

**Early Music America** has rescheduled its second Medieval/Renaissance performance competition. The winner will receive the Unicorn Prize (\$5,000) and a concert sponsored by EMA at the Boston Early Music Festival in June 2007. The deadline for applications is April 30, 2006. For information: 206/720-6270; <www.earlymusic.org>.

The American Guild of Organists has announced the first and second place winners in its nine **AGO/Quimby Regional Competitions for Young Organists** (RCYO). The competitions, held in conjunction with the summer 2005 regional conventions, were made possible by a generous grant from Michael Quimby, president of Quimby Pipe Organs Inc.

The RCYO is designed for organists under the age of 23. Participants compete in two levels of this competition, beginning at the chapter level and ending at the regional level. Regional first place winners received cash awards of \$1,000. They were sponsored in solo recitals during the AGO regional conventions, and will be presented in a group recital, Rising Stars, at the AGO

national convention in Chicago, July 2-6, 2006. Regional second place winners received cash awards of \$500.

Region I—New England: first place, Jeffrey Wood, a senior at the College of the Holy Cross in Worcester, Massachusetts; second place, Christopher Howerter, a student at Western Connecticut State University.

Region II—New York and New Jersey: first place, James Feddeck, a recent graduate of the Oberlin Conservatory; second place, Eric Dombrowski, who is pursuing a master's degree at Indiana University in Bloomington.

Region III—Mid-Atlantic: first place, Scott Myers, a graduate of the Curtis Institute of Music; second place, Katherine Scott, a sacred music major at Duquesne University.

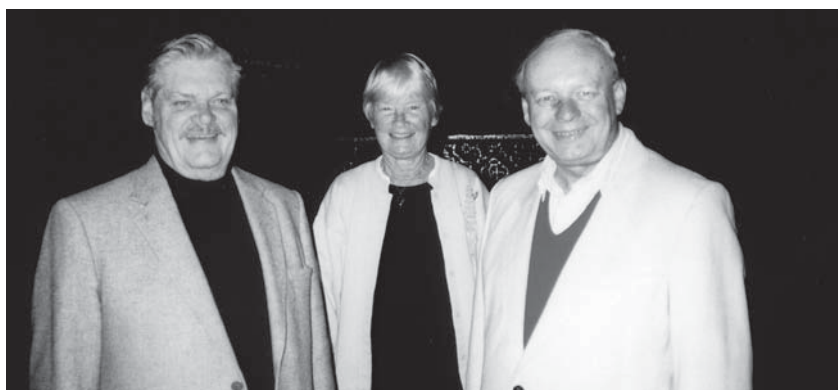
Region IV—Southeast: first place, Malcolm Matthews, currently studying at the University of Tennessee; second place, Filippa MacKenzie Duke, a third-year student at East Carolina University.

Region V—Great Lakes: first place, Thatcher Lyman, a student at Oberlin College; second place, Jessica French, a junior at Indiana University.

Region VI—North Central: first place, T. Jared Stellmacher, a student at the University of Wisconsin-Madison; second place, Adam Peithman, a student at the Eastman School of Music.

Region VII—Southwest: first place, Daniel Stipe, a senior at the University of North Texas; no second prize awarded.

Region VIII—Pacific Northwest: first place, Bethany Kay Miller, a sophomore at Walla Walla College; no second prize awarded.



Mahlon E. Balderston, Emma Lou Diemer, David A. Gell

**Trinity Episcopal Church**, Santa Barbara, California, presented its 22nd annual Advent Organ Series on November 27, December 11 and 18, 2005. The

series featured Mahlon E. Balderston, Emma Lou Diemer, and David A. Gell, performing a variety of music including their own compositions.



(back row, l to r) Gerard Pagano, Tod Bowermaster, Susan Slaughter, Lynn Trapp, Timothy Myers, Thomas Drake; (front row) Marianne Webb, David N. Bateman

Lynn Trapp and the St. Louis Symphony Brass performed the 14th annual recital of the **Marianne Webb and David N. Bateman Distinguished Organ Recital Series** at Southern Illi-

nois University at Carbondale on September 16, 2005. A pre-concert dinner included a presentation by Lynn Trapp, principal artistic director of the series.

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Region IX—Far West: Kevin Kwan, a master's student at the Cleveland Institute of Music; no second prize awarded.

**Leaders of music ministry associations** from seven Christian churches met at Calvin College in Grand Rapids, Michigan, October 17–19, 2005. The 35 participants represented American Baptists, Episcopalians, Lutherans, Presbyterians, Roman Catholics, United Methodists, and the United Church of Christ. The American Guild of Organists was also represented.

The purpose of the conference was to explore issues common among all the denominations: church life and mission, the role of musicians, the impact of cultural shifts, the formation of musicians, and repertoire for worship. Short presentations on these topics were followed by small group discussions.

At the conclusion of the meeting the delegates endorsed a proposal to form a network of national church-related music ministry associations that will continue to facilitate a dialogue among

the groups and explore possibilities for greater collaboration. They also approved in principle a proposal for a joint project to evaluate the current state of music ministry formation and explore new models.

#### Corrections and clarifications

The article, "John Thomas Widener, Jr., Organbuilder," by Thomas L. McCook (THE DIAPASON, December 2005) omitted one of the participants in the memorial concert for Mr. Widener: James A. Taylor, Jr.

## Appointments

**Robert P. Ridgell** has been selected as the twenty-first assistant organist of historic Trinity Church (Wall Street), New York City. Prior to his appointment in New York, Ridgell was director of music at the Cathedral Church of the Saviour in the Episcopal Diocese of



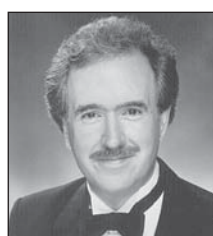
**Robert Ridgell**

Pennsylvania, where he established neighborhood-outreach concerts, the Cathedral Choir School for Girls, and guided one of the newest Episcopal cathedral foundations (1992) in the areas of modern liturgical renewal. From 1997–2001, Ridgell was associate

director of music at the Cathedral of the Madeleine, Salt Lake City, where he was also the director of the Eccles Organ Festival and choral teacher of the Madeleine Choir School, the only co-educational Roman Catholic choir school in the United States. He has performed throughout U.S., Europe, and South Korea, and remains an active clinician, teacher and improvisateur. In 2004, he was a finalist in the AGO National Competition in Organ Improvisation and has performed at various national conferences including the 2005 National Association of Pastoral Musicians and the Royal School of Church Music Carolina's Course at Duke University.

Ridgell is well known as a conductor of children's choirs and has prepared choristers for performances with the Mormon Tabernacle Choir, the Royal School of Church Music in America, the Utah Symphony, as well as several celebrity events including Robert Redford's Holiday Party in Sundance, Utah and the 2002 Winter Olympics. He is

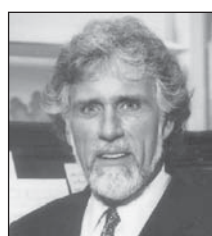
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Conductor, De Profundis  
Vocal/Instrumental Ensemble  
Director, International Organ Festival  
Montevideo, Uruguay



**Scott Bennett**  
*Organist/Recording Artist*  
Organist and Choirmaster  
Grace Episcopal Church  
Charleston, South Carolina



**Maurice Clerc**  
*Interpreter/Improviser/  
Recording Artist*  
Titular Organist  
St. Benigne's Cathedral  
Faculty  
National Conservatory  
Dijon, France



**Joan DeVee Dixon**  
*Pianist/Organist/  
Recording Artist*  
Associate Professor of Music  
Frostburg State University  
Frostburg, Maryland



**Olivier Eisenmann**  
*Organist/Pianist/Lecturer/  
Recording Artist*  
Freelance Recitalist  
Organ and Flute  
with Verena Steffen  
Lucerne, Switzerland



**Janette Fishell**  
*Organist/Lecturer*  
Professor of Music  
East Carolina University  
Greenville, North Carolina



**Faythe Freese**  
*Organist/Lecturer*  
Associate Professor of Organ  
School of Music  
University of Alabama  
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also founding director of the Alumnae Cantores, a component of the Princeton Girlchoir. In 2003 he founded the Cathedral Choir School for Girls at the Cathedral Church of the Saviour. A major focus of Ridgell's ministry at Trinity will be to enrich the spiritual, musical, emotional, and social development of the parish's children and youth. A native of Charlotte, North Carolina, Ridgell studied organ at the Indiana University School of Music, Bloomington, and Westminster Choir College, Princeton. His organ teachers include David M. Lowry, Marilyn Keiser, and Stefan Engels. He recently married Soo-Jin Kim, who is completing her master's degree in vocal pedagogy and choral conducting from Westminster Choir College. More information is available at <[www.robertridgell.com](http://www.robertridgell.com)>

**Sae Wan Yang**, DMA, ARCM, has been appointed organist at Westwood United Methodist Church, Los Angeles, California. She succeeds Dr. Melody Steed who leaves the post to pursue new opportunities at Bethany College in Lindsborg, Kansas. Dr. Yang has many recitals and performances to her credit with appearances in Korea, the United States, and England, and has won numerous awards for her playing. She is also assistant professor of music and dean of academic affairs at Shepherd University, Los Angeles. **Charles Shaffer**, artist in residence and organ conservator at Westwood Church, has in addition been named assistant to the director of music ministries for organ concerts.

## Here & There

VocalEssence and the British Consulate-General, Chicago, announce that **Philip Brunelle** has been named an Honorary Member of the Order of the British Empire (MBE). British Ambassador David Manning conferred the award in a private ceremony at the British Embassy in Washington, D.C. on December 5, 2005. The award is in recognition of Brunelle's promotion of musical links between Britain and the U.S. and his introduction to the U.S. of contemporary British choral music.

Philip Brunelle has served as choir-master and organist of Plymouth Congregational Church in Minneapolis since 1969. That same year he founded the Plymouth Music Series, which has since grown into VocalEssence. Among Brunelle's many previous honors are



**Philip Brunelle named Honorary Member of the Order of the British Empire**

honorary doctorates from St. Olaf College, Gustavus Adolphus College, St. John's University, United Theological Seminary, all in Minnesota; international awards including the Kodály Medal (Hungary) and the Royal Order of the Polar Star (Sweden); and choral music awards including the F. Melius Christiansen Award (highest honor of American Choral Directors Association-Minnesota) and the Michael Korn Founder's Award for Development of the Professional Choral Art (Chorus America's highest lifetime achievement award). He served on the U.S. National Council on the Arts by appointment of President George H. W. Bush.

Over the years Brunelle has worked to promote public interest in choral music. The Member of the Order of the British Empire award particularly recognizes his promotion of British music in America and around the world. He has developed close ties with many of the United Kingdom's major composers and performers and helped them build audiences in the United States.

Brunelle's connections with notable British composers have resulted in major commissions, world premieres, and United States premieres of music by Richard Rodney Bennett, Judith Bingham, Jonathan Dove, Gerald Finzi, John Gardner, Ian Kellam, David Matthews, Philip Moore, John Rutter, Giles Swayne and John Tavener. VocalEssence has co-commissioned large-scale works for chorus and orchestra with Three Choirs Festival and the BBC Singers. Brunelle guest conducted Benjamin Britten's *Paul Bunyan* at England's Aldeburgh Festival, which he also recorded with the Plymouth Music Series. That recording, released by Virgin Classics, won the British Gramophone Award for Best Opera Recording in 1988.



**Martin Haselböck** (photo: Rosa Frank)

**Martin Haselböck** has recorded the complete organ works of Franz Liszt for the German NCA label. The five Super Audio Hybrid CDs were recorded on four major organs by the German builder Friedrich Ladegast, including the famous cathedral instrument in Merseburg—the instrument on which many of Liszt's major organ pieces were premiered. The other organs are Schwerin Cathedral, St. James Church in Köthen, and St. Peter's Church in Hohenmölsen. All of these East German instruments have recently been restored, which served as an inspiration for Haselböck to complete this second set of CDs after an initial recording that was made in 1986. Martin Haselböck is represented in the United States by Karen McFarlane Artists, Inc.

**Marek Kudlicki** is featured on a new recording, *Polish Romantic Organ Music*, on the Polskie Nagrania label (PNCN 967). Recorded on the Weigle organ at the Stadtkirche, Nagold, Germany, the program includes works of Gorski, Surzynski, Nowowiejski, and Borowski. For information: <[www.polskienagrania.com.pl](http://www.polskienagrania.com.pl)>.

**Joseph Nolan** played the opening recital on the recently refurbished organ in the ballroom at Buckingham Palace on November 22, 2005. Original-

ly built in 1818 by H. C. Lincoln for the Royal Pavilion, Brighton, the organ was reconstructed in Buckingham Palace by Gray & Davison in 1855. It was recently restored by William Drake of Buckfastleigh in Devon. The program included Bach's *Passacaglia and Fugue in C minor*, the Reubke *Sonata on the Ninety-fourth Psalm*, and excerpts from *Dance Suite* by Noel Rawsthorne. Nolan will also record the three palace organs for commercial release. He is represented in the United States by Kingsdale Artist Management, 888/346-4132; <[www.kingsdale.org](http://www.kingsdale.org)>.

**Sylvie Poirier** performed Petr Eben's most recent organ work, *The Labyrinth of the World and the Paradise of the Heart*, on November 27, 2005 at La Chapelle de la Maison des Frères Maristes, Iberville, with Gilbert Lévesque as the narrator. This was the closing concert of the recital series that has run for 25 five years. The Frères Maristes building in Iberville is now owned and operated by the Collège Marcellin Champagnat, a private school. Ms. Poirier and her husband Philip Crozier have enjoyed a long and fruitful collaboration with the Frères Maristes; their first CD was made there along with the recent Eben ones.

The concert was attended by the Consul General of the Czech Republic in Montreal, Madame Viera Jareňová along with Milan Slanec of the Commercial Division, and the rest of the Consulate staff. For information on the organ in Iberville: <<http://infopuq.quebec.ca/~uss1010/orgues/quebec/iberfm.html>>.

**Cj Sambach** presents recitals and Informances® this month and next: February 15, 17, Westminster Presbyterian Church, Albany, New York; February 25, 26, First Presbyterian Church, Bristol, Tennessee; March 5, Calvary Lutheran Church, Brookfield, Wisconsin; 3/12, First Baptist Church, Easley, South Carolina; 3/16, St. Petersburg College, St. Petersburg, Florida; and 3/19, First Baptist Church, Lexington, North Carolina. For information: <[CJSambach@mail.ocvts.org](mailto:CJSambach@mail.ocvts.org)>.



**Joyce Jones with Naples, Florida AGO members**

**Joyce Jones** played a concert on the 5-manual Ruffatti organ at First Presbyterian Church in Naples, Florida, on November 13, 2005, and gave a workshop for the AGO there. The following day she played a concert on the Taylor & Boody organ in the chapel at Moorings Park, a retirement community in Naples. She played the dedication concert of the new 4-manual Ruffatti organ at Immanuel Baptist Church in Little Rock November 6—totaling three different programs within nine days.

Among other fall dedication concerts

played by Dr. Jones were those at Abiding Presence Lutheran Church in San Antonio and Tates Creek Presbyterian Church in Lexington, Kentucky. In the summer of 2005, she led hymn festivals and organ and piano workshops for church music seminars presented by Augsburg Fortress in the St. Paul, Chicago, Columbia, South Carolina, Columbus, Ohio, and Philadelphia areas. Joyce Jones is the Joyce Oliver Bowden Professor of Music, Professor of Organ, and Organist in Residence at Baylor University in Waco, Texas.

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# BERGHAUS

## *Pipedreams* February 13, 2006 *Michael Barone* February 26, 2006\*

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A visit to northeastern Pennsylvania to explore the Berghaus pipe organ  
at St. Stephen's Episcopal Pro Cathedral in Wilkes-Barre, PA.

#### *Pipedreams Program Schedule:*

**John Ayer:** Fanfare in G Major\*\*

**Antonio Vivaldi (trans. Bach):** Allegro, from Concerto in A Minor (S. 593)\*\*\*

**Charles Tournemire:** Choral-Fantasy, Victimae Paschali \*\*\*

**Felix Mendelssohn:** Organ Sonata No. 2 in C Minor, Op. 65 no. 2\*\*

**Marcel Dupré:** Antiphon, While the King Sitteth, Op. 18, no. 1

**Herbert Howells:** Psalm Prelude No. 2 (Psalm 37)

**J. S. Bach:** Chorale prelude, Herr Gott, non schleuss den Himmel auf, S. 617

**Craig Phillips:** Prelude on Hyfrydol

**Rulon Christiansen:** Prelude on Three Spirituals\*\*

**Edward Diemente:** Prelude No. 2\*\*

**Mark Laubach:** Hymn Prelude, Jesus Christ is Risen Today

**Healey Willan:** Hymn prelude, Gelobt sei Gott

**Dupré:** Antiphon, I am Black but Comely, Op. 18, no. 3

**David Willcocks:** Fanfare on Gopsal

**John Goss:** Hymn, Lauda Anima

**Edward Elgar:** Imperial March



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\***Michael Barone** will appear as host for 'Pipedreams Live!' on Sunday, February 26 at 4 p.m. at St. Stephen's Episcopal Pro Cathedral, Wilkes-Barre, PA.

Pipedreams online can be found at <http://pipedreams.publicradio.org>  
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Richard Webster

**Richard Webster** is featured on a new recording, *Brass, Organ, Quires! The Music of Richard Webster*, on the Advent Press label. Recorded at the Parish Church of St. Luke, Evanston, Illinois, the program features 19 selections, including hymn settings, anthems, a carol, *Baroque Suite for Brass and Organ*, *Triptych for Transfiguration*, and *Missa Dorica*. For information: Advent Press, 138 Cushing Ave., Boston, MA 02125; 617/288-1927; <www.advent-press.com>.

On November 13, 2005, **James Welch** played an organ recital at Santa Clara University to celebrate the 30th anniversary—to the very day—of the Schantz organ dedication in the historic Mission Church on campus. The original dedication was played November 13, 1975, by Roger Nyquist, then university organist. Joining Dr. Welch for the recital was soprano Nancy Wait-Kromm. The program consisted of organ works by Bach (*Toccata, Adagio, and Fugue*, which was played on the original 1975 recital), Widor, Vierne, Duruflé, Emma Lou Diemer, Noel Goemanne, Dale Wood, and Richard Elliott. Miss Wait-Kromm sang works of

Handel, Mozart, Poulenc, Fauré, Puccini, and a set of spirituals. James Welch has been on the music faculty of Santa Clara University since 1993.



Carol Williams

**Carol Williams** has recently given concerts at the State University of New York in Potsdam, New York; The Community Church of Durham, New Hampshire; and at Bates Recital Hall at the University of Texas. In 2006, Dr. Williams will be recording at the Church of St. Martin, Dudelange in Luxembourg. Her 2006 schedule includes concerts at Canterbury Cathedral, Salisbury Cathedral, Reading Town Hall, and at the AGO national convention in Chicago. Full details are on her website: <http://www.melcot.com/>.

**Ronald Wyatt** was recently honored at a parish celebration and dinner on the occasion of his 30th anniversary as Director of Music and Organist of Trinity Episcopal Church in Galveston, Texas. Congratulatory letters were received from the President of the United States, the Governor of Texas, and other heads of universities and national organizations. The mayor of Galveston



Ronald Wyatt

declared October 8th as “Ronald Wyatt Day” in recognition of his years of service to the community.

Mr. Wyatt came to Trinity Church after spending a year abroad as a student of Marie-Claire Alain, Marie-Madeleine Duruflé, and Michael Schneider. Previously he had received a B.M., B.B.A., and M.A. from the University of Texas and Trinity University. Since 1987, Mr. Wyatt has played an annual recital during Galveston’s “Dickens on the Strand” weekend, which draws hundreds of people annually.

Trinity Church has had only ten rectors since its founding in 1841, and Mr. Wyatt has worked with four of them. Trinity is known for its church building, completed in 1857, which is dominated by a large window by Louis Tiffany. The organ, built by Austin Organs, Inc., was completed in 1989 and includes 69 ranks divided between the chancel and a rear gallery.

Presbyterian Church in Chicago from 1961–67. She also taught organ, theory, and directed the glee club at the University of Northern Iowa in Cedar Falls. From 1968–1987 she was organist and choir director of the Winnetka Congregational Church, Winnetka, Illinois. She recorded regularly for Chicago’s fine arts radio station, WFMT, and performed numerous recitals and concerts.

For the past four years, Ms. Chalupka was a resident of the Presbyterian Homes in Evanston. Funeral services were held December 10 at St. Peter’s Lutheran Church in Arenzville. A memorial service will be held at a later date at the Winnetka Congregational Church.



Richard Maurice Peek

**Richard Peek**, minister of music emeritus of Covenant Presbyterian Church, Charlotte, North Carolina, died November 28, 2005 at Carolinas Medical Center in Charlotte. He was born May 17, 1927 in Mason, Michigan. Following graduation in 1945 from the Mason schools, he attended classes at Michigan State University for two semesters, then enlisted in the U.S. Navy. After military service, he returned to Michigan State University, graduating in 1950. He then moved to New York City, where he earned a master’s degree at Union Theological Seminary. While there, he was organist and choirmaster at Grace Episcopal Church, Plainfield, New Jersey. In 1957, he completed requirements for his SMD.

Dr. Peek and his wife Elizabeth “Betty” Lankford Peek came to Charlotte as a newlywed couple in 1952 and began their work at Covenant Church July 1, 1952. They had met at Union Seminary where they had each earned a Master of Sacred Music degree. Covenant Church, established in 1947, was still under construction in 1952, and the Peeks were hired to establish and direct a ministry of music. They retired at year-end 1999 after over 47 years of service.

In addition to regular worship services, Dr. Peek’s ministry included the Covenant Musical Series that featured local as well as visiting musicians, the annual candlelight service of lessons and carols, Independence Day carillon recitals, and summer performances of Gilbert and Sullivan operettas. A leader in the Presbyterian denomination, Dr. Peek served as a member of the joint committee on worship for the Cumberland Presbyterian Church, the Presbyterian Church in the United States and the United Presbyterian Church in the

## Nunc Dimittis



Elizabeth Paul Chalupka

**Elizabeth Paul Chalupka** died of an apparent heart attack on December 5, 2005, in Evanston, Illinois. She was 72. Born May 7, 1933, in Jacksonville, Illinois, she grew up in rural Arenzville. She received her bachelor of music degree in 1955 from MacMurray College where she studied with Robert Glasgow, and earned a master’s degree from Northwestern University. She also studied with Anton Heiller at the Vienna Academy of Music in Austria as a Fulbright scholar 1960–61.

Ms. Chalupka served as associate organist and choir director of Fourth

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United States of America. The joint committee produced *The Worship-book—Services and Hymns*, published in 1972. He was twice dean of the Charlotte AGO chapter, and for four years he served as a faculty member of the Montreat Music Conference. He was the North Carolina state chairman of the AGO and their elected regional chairman for the southeastern region, and was elected twice to the national council of the AGO.

As a composer, Dr. Peek wrote more than 300 pieces for organ, choir and instruments, including the *Chorale and Toccata* for orchestra, which was performed by the Charlotte Symphony Orchestra. He received a number of awards from the North Carolina Federation of Music Clubs for his compositions. He was the author of numerous articles for *The American Organist* and *THE DIAPASON*. His hobbies included collecting oriental rugs and gardening. He was a member of the Mint Museum and its Ceramic Circle.

Survivors, in addition to his wife, include two sons and two grandchildren. A memorial service was held on December 1, 2005, with a choir comprising the Covenant Choir, former members of the choir, and many colleagues from the Charlotte AGO chapter, singing works by Brahms and Peek accompanied by organ and members of the Charlotte Symphony Orchestra. The Oratorio Singers of Charlotte and the Charlotte Symphony Orchestra dedicated their 2005 performance of Handel's *Messiah* to the memory of Richard Peek.

## Here & There

**Bärenreiter-Verlag** has announced new releases by Mozart and Handel. *Wolfgang Amadeus Mozart: Shorter Sacred Works* (BA 7523) contains arrangements by Andreas Köhs for soloists, choir and organ of ten works, including "Ave verum," "Te Deum lau-

damus" (K. 141), and "Jubilate" from "Benedictus sit Deus" (K. 117). *George Frideric Handel: Anthem for the Funeral of Queen Caroline* HWV 264 (BA 4267), edited by Annette Landgraf, is a full anthem consisting of an instrumental introduction and thirteen interlinked choruses, but without sections for solo voice. The edition contains the original unabridged version with English text; Martin Focke's piano reduction follows the Urtext of the Halle Handel Edition. *George Frideric Handel: The Lord is my light* HWV 255 (BA 4268), edited by Gerald Hendrie, is the longest (with eleven movements) of the Chandos Anthems; it is noteworthy for its orchestral accompaniment and festive solo numbers. *George Frideric Handel: Concerto in F major for Organ and Orchestra* HWV 292, op. 4/4 (BA 8348), comprises the fourth movement, edited by Terence Best and William D. Gudger. The concerto was originally conceived as part of the oratorio *Athalia*; this movement leads seamlessly into a Hallelujah chorus. For information: <www.baerenreiter.com>.

**De Orgelkrant**, a newsletter published by the Dutch journal *Het Orgel*, has released its latest issue. The newsletter includes a profile of Theo Jellema, new organist at the Grote Kerk Leeuwarden, results of recent competitions, reviews of new books and CDs, and information about new organ installations, including a new Flentrop organ at First Congregational Church in Branford, Connecticut. For information: <www.hetorgel.nl>.

**Andover Organ Company** has released its latest newsletter. It features articles on recent projects, including the rebuild of the 1904 Steere organ at First Congregational Church, Nantucket; the new organ at Christ Lutheran Church, Baltimore; restoration of the 1868 William Nutting, Jr. organ at the United Federated Church, Williamstown, Vermont; along with updates on various other projects. For information: 978/686-9600; <www.andoverorgan.com>.

**Bedient Pipe Organ Company** has released the latest issue of their newsletter. It features Bedient Opus 75 (II/43) at St. Agatha Catholic Church in Columbus, Ohio, whose organ case is in Art Nouveau style. The newsletter also includes a checklist to use when researching a pipe organ builder, a profile of new Bedient sales representative Peter V. Picerno, and more. For information: <bedientorg@aol.com>, <www.bedientorgan.com>.

**Dobson Pipe Organ Builders, Ltd.** has released the latest issue of their newsletter. The issue contains Lynn Dobson's reflections on a busy summer, a profile of cabinetmaker Randy Hausman, recollections of past projects, and a photo gallery of the installation of Op. 76 in Philadelphia. For information: <info@dobsonorgan.com>, <www.dobsonorgan.com>.

**Fratelli Ruffatti** has released its newsletter, vol. V, no. 2. It features articles on organ projects for Immanuel Baptist Church, Little Rock, Arkansas; Olivet Nazarene University, Bourbonnais, Illinois; Wesley Chapel, Elkton, Maryland; along with other company news. For information: 330/867-4370; <marketing@ruffatti-usa.com>.

**The Miller Pipe Organ Company** has announced the release of a new recording, *A Joyous Yuletide Journey*, featuring David Kevin Lamb, organist. The CD recording of Christmas favorites includes works by Bach,

Bédard, Bridge, Buck, Buxtehude, Diggle, Dinelli, Guilmant, Pasquet, Scarlatti, Yon and Vierne, played on the organs of the First Presbyterian Church, Jeffersonville, Indiana (1994 Schantz 2/22) and the First Baptist Church of Jeffersonville, Indiana (1923 Hinners/1988 Miller Pipe Organ Co. 2/14).

The recording was made in celebration of the 30th anniversary of Miller Pipe Organ Company, Louisville Kentucky. James E. Miller, President/CEO is also the regional representative for the Schantz Organ Company. Keith E. Norrington, Executive Assistant, was the project coordinator. The CD is available for \$20 postpaid. Miller Pipe Organ Company, 3332 Gilmore Industrial Blvd., Louisville, KY 40213-4107; <http://www.Millerorgan.com>.

**Wahl Organbuilders** has released their latest newsletter. It features news about new six-stop house organs in Madison, Wisconsin and Ann Arbor, Michigan; a series of one-stop "bourdon in a box" continuo organs; and a second series of four two-stop practice organs. For information: <www.WahlOrganbuilders.com>.

## In the wind . . .

by John Bishop

### What are the questions?

An old adage says that the more experience you have in a field, the more you realize how little you know. This thought lurks at the back of my mind, ready to spring forth without notice. You hear a teenager say, "that's the best movie ever made," and you wonder how someone so young can be so sure. Then, pain of pains, you are reminded of similar cocksure statements you made when you were young. I knew so much when I was 18, 20, 22 years old that it was hard to imagine there would be more to know. Thank goodness for the inexorable professors who really did know more than I, and for the mentors who encouraged me in what I did know and never failed to point out those that were still mysteries to me.

*Whispered aside:* A colorful and I think underused word in the English language is *moil*. The *American Heritage Dictionary* (Houghton Mifflin Company, 2000) gives "intr.v. 1. To toil, slave. 2. To churn about continuously. n. 1. Toil, drudgery. 2. Confusion, turmoil. (Note that *moil* is part of *turmoil*—what do you suppose *tur* means?)

With that definition in your minds: I've been *toiling* and *moiling* (churning, drudgery, confusion) in the organ business since my first lessons as a young teenager and my first experiences in a workshop. There are completed projects and past performances of which I am very proud, and at least as many (God help us there are not more) that I'd like to forget. But that brings us to another most valuable adage: we learn from our mistakes. So as much as we'd like to forget them, we owe it to ourselves to keep their memory fresh lest they be classified as wasted pain. As I work in my shop I hear little voices saying, "if you do that . . ." When I fail to listen to those voices I cut my finger or break the piece I'm working on. My friends might chuckle and say, "of course he's hearing little voices—we've known that for years." But the fact is, I think those little voices are the younger me seeing the scar on my hand caused twenty years ago by exactly the same obtuse motion. Those little voices are not signs of going over the edge, but are pearls of wisdom—that elusive and unquantifiable commodity that comes only from experi-

ence. And aren't some of our best learned lessons those that rise from the smoldering coals of our mistakes?

The master watches the motions of the apprentice and reaches for the Band-Aids® minutes before they are needed. The parent wishes to be able to spare the child inevitable pain, realizes that advice will not be heard, and has the Kleenex® on the kitchen table an hour before the school bus arrives.

I started by noting that the more you know, the less you know. A cubist view of that statement says that experience in a field reveals more questions than answers. If you really understand the questions, then you are getting somewhere. Often as I write I suppose I'm giving answers, or at least relating my experiences and observations as actualities. This time, I thought I'd give some questions, try to put them in context, and invite you to cogitate and mail over them. As always, I invite your comments: <john@organclearinghouse.com>.

### 1. Which is better, tracker or electric action?

I grew up in the heart of the famed *Revival*, immersed in both new and antique pipe organs, believing tracker action to be the root of all that is good. As a young adult I had wonderful opportunities to work on massive electro-pneumatic instruments and was exposed to brilliant players doing magical things with them. I was startled when I realized that I was preferring the flexibility of fancy registration gizmos and the orchestral possibilities of these wonderful organs. Now I know I'm interested in good organs. As long as an instrument is well-conceived and well-built, it doesn't make a whit of difference what kind of action it has. What do you think?

### 2. Why do some historical styles of organs have developed pedalboards and pedal divisions while others don't?

The organs of 17th- and 18th-century France have simple and awkward pedalboards in comparison to those of northern Europe, and the music written for them reflects that. François Couperin le Grand (1668-1733) and J. S. Bach (1685-1750) were contemporaries—a quick glance shows the difference—most of Couperin's music is notated on two staves. I've written before about the reproduced engraving that hangs over my desk (from *L'Art du Facteur d'Orgues*, Dom Bedos de Celles, 1766). It depicts a large 18th-century French organ shown in cross-section, with an organist playing. He is wearing a powdered wig (good thing it was tracker action, think of that powder clogging up the keyboard contacts), a heavy formal coat with long tails and buttoned cuffs, an equally heavy vest under the coat, and a sword whose tip was right next to his feet on that primitive pedalboard. A sword? No wonder they didn't use the pedals. One fast flourish and your feet would be bleeding. Imagine the teacher saying, "Go ahead, take a stab at it." And, to protect himself from injury he was wearing heavy boots. No Capezio's here.

### 3. How do historical styles evolve?

It's relatively easy to identify and study the differences between, for example, 18th-century French and German organs, but what caused the development of those differences? Was it the wine? Was it the spätzel?

### 4. Where did the different pitches of organ stops come from?

There is a simple answer—8' is the fundamental tone, 4' is first pitch of the overtone series, 2½' is the second, and so on through 2', 1½', 1¼', 1¼'. 10½' is two octaves below 2½' so 10½' is the second

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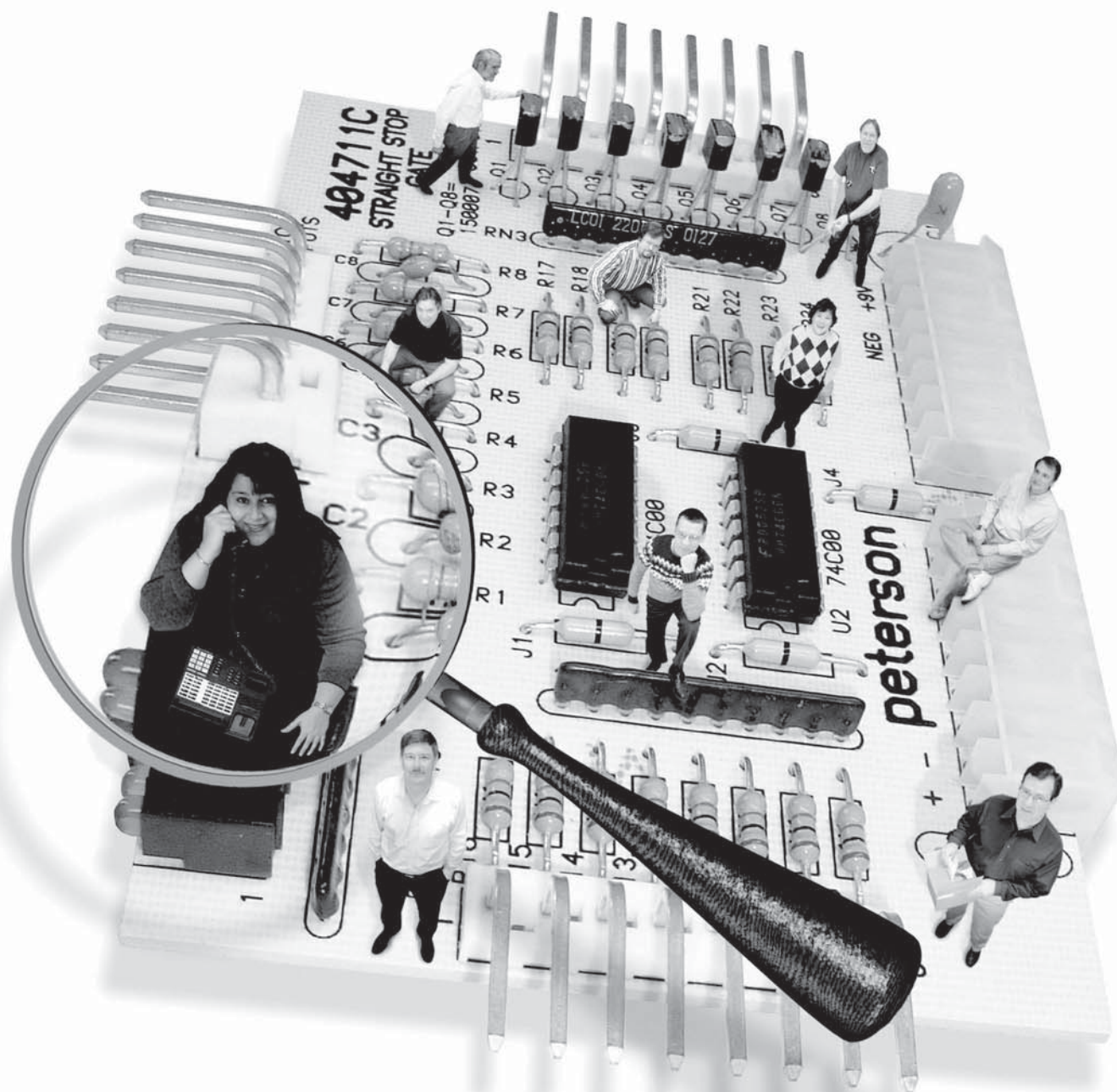
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overtone of 32' pitch—that series continues with 8', 6½', 5½' etc. The overtone series was perhaps first heard clearly in the tone of a big bell. The experienced listener can hear fifths and thirds clearly in the tone of such organ stops as an Oboe, Clarinet, Krummhorn, or Trumpet—in fact, those stops get their color from those strong overtones. That's why you can hear the pitch of a Tierce so much more clearly against a reed than against *warm* and *fuzzy* Gedackt. (When I'm tuning those stops I have the habit of humming and singing parallel intervals and arpeggios inspired by the overtones—another example of the little voices in my head.) But the real question is how the perception of those overtones in the sound of an organ pipe led the early builders to experiment with creating individual stops that doubled overtones.

5. Is chiff a good thing?

During the aforementioned *Revival* many organbuilders experimented with "chiff," that characteristic *chiffy* consonant that starts the speech of an organ pipe. Every musical tone has some sort of attack that precedes the vowel of the note, and an organ pipe can be voiced to have lots of chiff or virtually no audible chiff. It's a matter of personal preference, but if some people like it can it be all bad?

6. How does a modern church justify the cost of purchasing and maintaining a pipe organ?

Hardly an organ committee comes and goes without grappling with this one. A committee member asks, "with all the hunger and suffering in our community, why shouldn't we use the money for a food pantry?" Our church buildings with their fancy windows, silver chalices, statuary, paintings, and pipe organs are expressions of our faith. Our culture is loaded with examples of historical expressions of faith through art—think of the liturgical music of Mozart and Bach, the sculptures of Michelangelo, the buildings designed by Bernini and Henry Vaughan. Are we better able to fund a soup kitchen from a building that makes obvious to our neighbors the strength of the bonds that tie us together as a community of faith?

7. How does a chestnut become a chestnut?

Given the production cycle of this publication, I am writing in mid-December, these few hours sequestered, escaping the tyranny of commercialized versions of our favorite Christmas carols. Otherwise, I'm racing around the countryside tuning organs (plenty of opportunity to be humming

arpeggios next to Krummhorns). Several of the churches I visit are presenting "Messiah Sings." Handel's masterpiece is a fantastic artwork. It's easy to understand how it would filter down through generations as a perennial international favorite. But it's very difficult music. The choir members in these churches have no idea how difficult it is. I'm sure they wouldn't dream of tackling Handel's *Israel in Egypt*, another masterpiece that's equally majestic and equally difficult to perform. Why is that?

Many parish organists will agree with my assertion that you could successfully plan and play a thousand weddings, fully pleasing all the families involved, with a repertory of ten pieces. We could all name the same list: Wagner, Mendelssohn, Schubert's *Ave, Jesu Joy*, Clarke, Purcell, Stookey ("there is love . . ."). You play through ten unfamiliar pieces for a bride and groom with no response, and they light up with the first six notes of *Jesu Joy* (boom-da-da dee-da-da . . .). It doesn't matter if you're in Boston, Seattle, San Antonio, Milwaukee, or London. Why is that?

How many of us look forward to playing those wonderful sassy French *noël* variations—the ones with the non-existent pedal parts? I see volumes of Daquin and Balbastre on organ consoles all across New England. How many congregants recognize them as seasonal music? We erudite organists associate them with Christmas as readily as reindeer and *O, Holy Night*. Why is that?

8. Why did it take so long to develop equal temperament?

(Please do not interpret this as an indication of personal preference!)

Equal temperament is the most common system of tuning keyboard instruments and was not commonly used until at least the late nineteenth century. Pythagoras (6th century, BC) is credited with the development of the concept of tempering, of dividing the circle of fifths into the octave, a feat that is technically impossible. If you start on a single note and tune pure fifths around the circle of fifths, when you complete circle returning to C from F, you have nothing like a fifth. So over the centuries, various musicians, mathematicians, and theorists toiled and miled developing systems that would divide that discrepancy over more and more of the intervals, allowing more of the twelve possible keys to be useful—or usable. The advent of Pythagorean tuning was natural, but I wonder why he or one of his contemporaries didn't solve the problem by dividing the difference over all the intervals from the very beginning. That would have changed the development of music dramatically.

Some of these questions have real answers. Some of these questions have different answers, depending on whom you ask. I've given comments to introduce each of the questions that may lead a reader to deduce that I have an opinion. And those of you that know me personally may be able to read what you know to be my opinions, whether I know them or not. Why is that?

The questions frame the debate. If there's a debate over a specific question, does it follow that there is no right or wrong answer?

Here's an exercise that illustrates the elusiveness of correct answers. Take a well-known church building: St. Thomas Church, Fifth Avenue, New York. Consider two well-known and successful organbuilders, respected for the toil and moil of their respective careers: Ernest Skinner and Taylor & Boody. Imagine what each would consider the ideal organ for the space. Now tell me, who's right? ■

Music for Voices and Organ

by James McCray

Easter and Post-Easter

Jesus's resurrection makes it impossible for man's story to end in chaos—it has to move inexorably towards light, towards life, towards love.

—Carlo Carretto  
*The Desert in the City*

The drive to Easter for choir directors and singers demands much energy. With the numerous events of Holy Week that tax church musicians, they often arrive at that exciting morning of multiple services in a state of near exhaustion. With Maundy Thursday and Good Friday often needing special attention from the choir, the amount of repertoire, rehearsal, and committed time places extensive demands on them. Even if this results in something less than stellar on Easter Sunday, what will follow in the weeks beyond will be worse: history shows that the defection of choir members after Easter is inevitable.

Those first weeks after Easter should be a time of singing familiar music or, at least, music that is very easy. Easter services usually attract numerous extra singers who want to be a part of the choir, but they tend to disappear after that. Another problem is that as the weather turns warmer, there is lower attendance at rehearsals. That problem

often increases further into April and May so that by early summer, the days of a crowded choir loft are but a faded memory. It is these kinds of situations that contribute to the loss of good church choir directors.

So, heading into the Easter season, be reminded of Alice Parker's enthusiasm for singing. Gerri Wilson, who was a member of the church choir for the 1978 premiere of Parker's *Easter Rejoicing*, fondly remembers a rehearsal when the choir made a silly error of an easy rhythmic final phrase. Wilson describes the scene as follows:

She directed our attention to Isaac Watts' text: "And there the Father—smiles." Urging us to speak the words as if personally recounting the sight of God's smile, she helped set the scene: a sharp intake of breath, followed by the slow apprehension of His smile; and remember that the word 'smiles' has six syllables, not one. Try it: s-m-ah-ee-l-s. How quickly and economically Alice coaxed us to match the feeling and sound of the text in our mouths to its apt musical setting and, with not a word of philosophy, to transcend it all. That was in 1978, yet I recall the experience still as a vivid reminder to teach the essentials, not the mechanicals, no matter who your singers are.

That is a great lesson for all of us! The music reviewed this month is a combination of settings for Easter and after. Directors must remember that both are important to successful worship of their congregations. Happy Easter!

A Hymn of Glory, Derek Healey. SSATB and organ, ECS Publishing Co., No. 6204, \$2.05 (M).

The setting is perfect for Ascension Day, but could also be used on Easter Sunday. The three verses are like a hymn anthem and are separated by organ interludes. The organ music is challenging and soloistic, but the choral parts are structured so that they are easier, with the dissonances provided by the organ. The text, by Venerable Bede, is also very attractive. Highly recommended.

My Good Lord Done Been Here, Glenn Burleigh. SATB unaccompanied, Burleigh Inspirations Music, \$2.00 (M).

This rousing spiritual has a limited variety of chords, several repeated sections, and a call/response passage with a soloist. The basic text is "he has been here, blessed my soul, and is gone." The ranges are comfortable and most phrases are short with repeated rhythms. This is a work the choir and congregation will love. It would be an exciting setting for the post-Easter season.

Amazing Love!, arr. Ken Berg. SATB and keyboard with optional brass and organ, National Music Publishers, CH-162, no price given (M). Full score and parts are available separately (CH-162A).

The choral parts are not difficult: two of the four verses are in unison, another has a descant, and one is in four parts. The piano accompaniment is very soloistic with busy arpeggios and big

THE DIAPASON 2006 Resource Directory was mailed with the January issue of THE DIAPASON. To request additional copies (\$5 each), contact editor Jerome Butera, 847/391-1045, <jbutera@sgcmail.com>.



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Montre 16'  
Violonbasse 16'  
Bourdon 16'  
Montre 8'  
Dulciana 8'  
Prinzipal 8'  
Viole de Gambe 8'  
Flûte Harmonique 8'  
Bourdon 8'  
Chimney Flute 8'

Quinte 5-1/3'  
Prestant 4'  
Oktav 4'  
Flûte 4'  
Solo Flute 4'  
Tierce 3-1/5'  
Quinte 2-2/3'  
Doublette 2'  
Octavin 2'

#### Tierce Fourniture IV-VI

Cornet V  
Tierce 1-3/5'  
Fourniture XI  
Cymbale IV  
Bombarde 16'  
Trompette 8'  
Trumpet 8'  
Clairon 4'  
Tremblant

#### POSITIF

Quintaton 16'  
Bourdon 16'  
Erzähler 16'  
Principal 8'  
Flûte de Bois 8'  
Holzgedackt 8'  
Unda Maris II 8'  
Viole Céleste II 8'  
Prestant 4'  
Flûte d'amour 4'  
Koppelflöte 4'  
Nazard 2-2/3'  
Doublette 2'  
Octavin 2'  
Tierce 1-3/5'  
Larigot 1-1/3'  
Septieme 1-1/7'  
Piccolo 1'  
Sesquialtera II  
Grave Fourniture IV  
Cymbale IV  
Jeu de Clochette II  
Basson 16'  
Corno di Bassetto 16'  
Trompette 8'  
Dulzian 8'  
French Horn 8'  
Clarinette 8'  
Cromorne 8'  
Chamades II 8'  
Tuba Anglais 8'  
Chamade 8'  
Petite Clairon 4'  
Rohrschalmei 4'  
Tremulant  
Octaves Graves 16'  
Muet  
Octaves Aiguës 4'

#### RÉCIT

Bourdon Doux 16'  
Contre Gambe 16'  
Diapason 8'  
Gambe 8'  
Voix Céleste 8'  
Bourdon 8'

Flûte Harmonique 8'  
Flûte Céleste II 8'  
Octave 4'  
Unda Maris II 4'  
Flûte Traversière 4'  
Nazard 2-2/3'  
Octavin 2'  
Choeur Fourniture V  
Cymbale III  
Tierce 1-3/5'  
Plein Jeu IV

Cymbale III  
Contra Bassoon 32'  
Contra Trompette 16'  
Basson 16'  
Trompette 8'  
Trumpet 8'  
Hautbois (mp) 8'  
Hautbois (mf) 8'  
Cor d'Amour 8'  
Orchestral Oboe 8'  
Clarinette 8'

Voix Humaine 8'  
Clairon 4'  
Tremulant  
Octaves Graves 16'  
Muet  
Octaves Aiguës 4'

#### BOMBARDE

Grand Diapason 8'  
Flûte Majeur 8'  
Cellos Célestes II 8'  
Soprano Ah 8'  
Grand Octave 4'  
Grand Jeu VII  
Grave Mixture IV  
Bombarde 16'  
Corno di Bassetto 16'  
Trompette Harmonique 8'  
French Horn 8'  
Chamade 8'  
Tuba Anglais 8'  
Cor Anglais 8'  
Clairon Harmonique 4'  
Chamades 16+8+4+2 IV

#### PÈDALE

Montre 32'  
Contra Violone 32'  
Contre Bourdon 32'  
Bourdon Doux 32'  
Contre Basse 16'  
Principal 16'  
Contre Gambe 16'  
Subbasse 16'  
Bourdon (G.O.) 16'  
Violone 16'  
Gambe Celestes II 16'  
Quintaton (Pos) 16'  
Bourdon Doux (Rec) 16'  
Erzähler 16'  
Montre 8'  
Prinzipal (G.O.) 8'  
Violoncelle 8'  
Cellos Céleste II (Bomb) 8'  
Unda Maris II (Pos) 8'  
Flûte 8'  
Bourdon (Rec) 8'  
Octave 4'  
Cor de Nuit 4'  
Fourniture IV  
Ophicleide Heroique 64'  
Contre Bombarde 32'  
Contra Basson 32'  
Bombarde 16'  
Basson (Rec) 16'  
Trombone 16'  
Corno di Bassetto 16'  
Contre Trompette 16'  
Bombarde 8'

Chamade (Pos) 8'  
Tuba Anglais (Pos) 8'  
Trompette 8'  
Trumpet 8'  
Clairon 4'  
Rohrschalmei (Pos) 4'  
Zink 2'

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chords in both hands. This majestic setting will make the choir sound good. The arrangement is based on Parry's "Jerusalem."

**Easter Day, Dominick Argento. SATB unaccompanied, Boosey and Hawkes, B6604, no price given (M+).**

Argento has set a Richard Crashaw text in a sensitive and solemn style. Its fresh yet challenging harmonies are syllabic. With precise rhythms and changing meters, the music builds. There are three verses, with the first and last set to similar music. This will require a sophisticated choir, although the individual parts are not difficult.

**Easter Sequence (Victimae Paschali Laudes), arr. Richard Proulx. SA/TB with 16 handbells and tambourine, GIA Publications, G-2382, no price given (E).**

This chant setting, in the Dorian mode, is primarily in unison and taken from Proulx's music drama *The Pilgrim*. The bells play throughout, often in ostinato patterns. With various repeated sections, which could aid in its use as a processional, the music has a gentle, haunting character. There is only one brief section where the choir sings in two parts.

**A Joyful Alleluia, Gary Walth. SATB divisi, unaccompanied, Roger Dean Publishing Co., 15/2078R, \$1.95 (M).**

"Alleluia" is the total text. After a free, chant-like introduction, the music moves into rhythmic, articulated statements. There are several alternating sections, always syllabic but with changing moods and tempi.

**Jesus Lives! Sing an Alleluia, Deborah Govenor. Unison/two part, keyboard, and optional two-octave handbells or handchimes, Beckenhurst Press, Inc., BP 1714, \$1.50 (E).**

A separate handbell part is included in this happy setting for children's voices that tells the Easter story. The melodies are easy and memorable, the keyboard part easy and supportive, and the handchimes are used sparingly. There is a minimal amount of actual two-part writing.

**Light's Glittering Morn, Craig Phillips. SATB and organ, Paraclete Press, PPM00427, \$2.80 (M).**

With a lilting 9/8 rhythm, this joyous English setting of a text from the 5th century is syllabic with passages of mild dissonance and of unison. The organ

part is on two staves and contains registration suggestions.

**Light's Glittering Morn, Robert Buckley Farlee. Two-part mixed choir and organ, MorningStar Music MSM-50-4048, \$1.75 (E).**

Although the text is the same, the musical interpretation/setting is markedly different from the preceding composition. The role of the organ is greatly increased and is at times soloistic. The choral parts are very easy, usually diatonic with measures in 12/8. Based on the hymn tune *Duke Street*.

**Resurrection Suite, arr. Mark Hayes. SATB and keyboard with optional brass choir/percussion and optional congregation, Alfred Publishing Co. 11422, \$2.50 (M).**

This suite is an extended medley of well-known hymns especially appropriate for Easter Sunday. Most are triumphant in nature, but in the middle of the suite a slow, quiet setting of "Were You There" is effectively inserted. The music is not difficult; the medley builds to a loud and majestic "Alleluia" ending.

## Book Reviews

**Les Orgues de Paris, Collection Paris et son Patrimoine, dirigée par Béatrice de Andia (Action artistique de la Ville de Paris, 2005, 256 pp., French text only, 40 euros). Available from the Organ Historical Society (\$57.95 plus shipping), 804/353-9226; <www.ohscatalog.org>.**

This volume is an update and expansion of an earlier book by the same publisher (1991), prompted by the installation and inauguration of the German baroque organ built by Bernard Aubertin for the church of St. Louis en l'Île. (The *Collection Paris* series is a distinguished and extensive set of 'coffee table' volumes covering the expected monuments, bridges, gardens, palaces, and other Parisian locations, with separate subsets devoted to various interesting quarters of the city as well as a few volumes focusing on significant individuals and musical themes. Information on this and other volumes is available at <www.aavp.com> as well as directly from Editions Action artistique de la Ville de Paris, 25 rue St Louis en l'Île, 75004 Paris.)

The introductory materials (two short essays on Paris as a major center for organ historians and performers, and a summary of French organbuilding and literature) include several detailed pho-

tos of the significant Germanic project at St. Louis and a discussion by Aubertin about his work there. The remainder of the book is roughly equally divided among extended chapters on the technical evolution and esthetics of the French organ (focusing, of course, on Parisian organbuilding) and on the place of the organist in society (again, in particular, in the musical culture of Paris), ending with a 'gazetteer' or *dictionnaire* of approximately 250 significant organs in Paris.

The section dealing with the development of the French pipe organ comprises three fact-filled and comprehensive essays by Norbert Dufourcq (1498-1792, drawn in part from his massive study, *Livre de l'orgue français*), François Sabatier (1792-1900), and Jean Galard (1900-2005), and ends with a section by Bernard Brochard on the development of the French organ case.

The second section, 'L'organiste dans la société', also includes four chapters dealing with organists and their contemporary cultures from 1500-1660 (Michel Le Moëll, 1660-1792 (Marcelle Benoit), 1793-1914 (Claude Noisette de Crauzat), and 1914-1992 (Jean-Michel Louchart). This material presents a fascinating survey of the evolving role of organists and their work through the centuries, with extracts from the records of (frequently major) churches and the letters and diaries of organists both famous and virtually unknown. E.g., the duties of Adolphe Miné, organist at the church of St-Roch in 1830, include detailed instructions not only for the order of service, but for whether a given improvisation during the *Kyrie* or other portion of the liturgy is to be a fugue, a *récit de hautbois*, a *grand chœur*, etc., and whether it should be *grave*ment or *allegretto*! Also notable are both the very fact and the number of medals struck to honor organists important in the Parisian organ world: Tournemire, Dupré, Widor, Messiaen, Marchal, and more.

The third section, the *Dictionnaire*, was prepared by Jean-Louis Coignet (Organ Advisor to the City of Paris and tonal director of Casavant Frères, Ltée.) and has not only many black-and-white photographs with the expected stoplists, arranged *par arrondissement*, but a brief description of the history (original builder as well as the date and builder for each subsequent alteration) of both the main organ and the *orgue de chœur* in each church. This portion of the book contains the 'usual suspects' familiar to most organists—the great and famous organs of St-Eustache, St-Sulpice, Sacré-Coeur, la Trinité, etc.—but who is aware of the Frobenius at the Église Danoise? or the historic Pleyel instru-

ments at Église du Coeur Eucharistique de Jésus and in the columbarium of Père Lachaise Cemetery? the Skinner-Picaud in the school chapel at St-Louis de Gonzague? or the city's Rieger organs (two early twentieth-century instruments at the Evangelical Baptist Church and St-Michel-des-Batignolles, and one from 1991, expanded in 2002, at the Conservatoire National Supérieur de Musique et de Danse)? Even for those who have visited Paris and played or heard organs there, this chapter contains a wealth of information typical of Coignet's researches into French organbuilding.

The photographs in this volume (more than 150, about 50 in color) may alone be worth the publisher's price: Rarely will any visitor see these organs so well lighted and from such perfect vantage points. Most have been photographed 'head on' from a location level with the organ case and display great amounts of detail that are almost never visible in the dim lighting of most Parisian churches. Like *Pipe Organs of Chicago* (Schnurr and Northway), this volume literally illuminates these instruments and provides a nonpareil visual cornucopia.

—G. Nicholas Bullat  
River Forest, Illinois

**Susan Hayes Hitchens, Ross Lee Finney: A Bio-Bibliography. Westport, Connecticut and London, England: Greenwood Press, 1996. x + 191 pp. ISBN-0-313-28671-X. ISSN-0742-6968 \$65 (cloth). This is Number 63 in the Bio-Bibliography in Music series and may be ordered with a credit card by calling 800/225-5800.**

Ross Lee Finney was born in 1906 in Wells, Minnesota, into a musical family, and is among the first important American composers to come from the Midwest. Finney's musical aesthetic grew out of an American heritage, but, like most composers of his generation, he was heavily influenced by and experimented with Arnold Schönberg's twelve-tone technique. He came to believe, however, that, at least for him, there were problems with twelve-tone music, including the difficulty of making a melody comprising all twelve tones; he stated in an interview that "[o]bviously twelve-tone technique is not very sympathetic for me. My music is too emotional, too romantic . . . You didn't usually end up with anything very interesting. It was too hard for me to think of musical ideas that were that long. Since one of the requirements was that you use all twelve notes, it seemed to me that it tended to put the composer in a strait jacket."

Although he developed a concept of symmetrical hexachords and experimented with other harmonic theories, Finney, a student of Nadia Boulanger in the late 1920s and of Alban Berg in 1932, never abandoned his tonal heritage. 1937 was a milestone year for Finney, who, in that year, was awarded both the Pulitzer Prize (for his First String Quartet) and a Guggenheim Fellowship; in 1947-48 he received a renewal of his Guggenheim Fellowship. He was awarded a Fulbright Fellowship in 1963. In 1949 he came to the University of Michigan as Professor of Composition and Composer-in-Residence to establish and head a composition department in the School of Music, from which he retired in 1974. He

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 8 Viola  
 8 Dulciana  
 8 Aeoline Celeste  
 4 Oktav  
 4 Flute  
 4 Viola  
 2 2/3 Twelfth  
 2 Fifteenth  
 2 Waldflöte  
 1 1/3 Quintflöte  
 IV Mixture  
 III Sharp Mixture  
 8 Cornopean (Great)  
 8 Krummhorn  
 8 Clarinet  
 Tremulant

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 8 Principal  
 8 Holzgedackt  
 8 Viole  
 8 Viole Celeste  
 4 Prinzipal  
 4 Koppelflöte  
 4 Violes II  
 2 Oktav  
 1 1/3 Quintflöte  
 III Cymbale  
 8 Trumpet  
 Tremulant



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evolved into an influential educator and a prolific American composer.

Among the composer's works are *Five Fantasies for Organ*. For a discussion of these, see "The Five Fantasies for Organ by Ross Lee Finney," by Anne Parks (THE DIAPASON: Part I, December 1976; Part II, April 1977).

Hitchens proffers that the purpose of the book is "to provide a guide to his compositions and recordings, together with a comprehensive survey of the writings about Finney and his work." Not attempting to be a detailed biography, this small volume contains a biographical sketch (constructed from an interview and containing much of his compositional philosophy); an exhaustive list of his works, arranged by genre, and their performances; a discography; and two lists of his compositions—one arranged alphabetically and the other, chronologically; and the aforesaid comprehensive survey of writings. With the exception of the biography, each section of the book is cross-referenced with the others.

This reviewer is aware of no other full volume devoted to Finney (he and his music are discussed in various histories of 20th-century music), and the value of this volume is not so much for its biographical detail, which is less than what a full-length biography would contain, but for the detailed listing of his compositions, their performance history, and the discography and the exhaustive bibliography. Finney died at his home in Carmel, California, on February 4, 1999 at age 90. (As an aside, this reviewer was most surprised [and pleased] to see that two items he had written in 1963 about Finney, from whom he had taken a composition course, are included in the bibliography.)

Susan Hayes Hitchens has been a music librarian for more than twenty years, working in libraries in West Virginia, Georgia and Kansas. She currently resides in Cincinnati and is active in the Music Library Association.

—Jeffrey K. Chase, M.Mus., J.D.  
Ann Arbor, Michigan

## New Recordings

**Gothic Pipes—The Earliest Organ Music.** Kimberly Marshall, organ, and Cappella Romana, plainchant. Recorded 2004, TT 72:05, Loft Recordings LRCD1047; <www.gothicrecords.com>.

For this recording of organ music originating from ca. 1350–1500, Kimberly Marshall has chosen the Edskes-Blank instrument in the swallows-nest gallery in the Basel Predigerkirche. Built in 1985, this organ is based on a specification surviving from 1487, the main manual comprising a chorus up to 2' plus three mixtures as well as an 8' flute, whose registers can be played together as a Blockwerk or individually. The pedal is permanently coupled to the main manual, extending the compass an octave lower. A second manual contains a flute, gemshorn and regal, facilitating

the imitation of sounds of chamber instruments. Hand pumping is possible, as was the case in this recording!

The CD contains 26 tracks taken from six of the main sources, which together present a kaleidoscopic picture of the wonderfully varied organ music from the mediaeval world. The opening piece, a setting of the *Kyrie*, from the *Faenza Codex* of ca. 1400, allows us to hear the full flue chorus in the opening verse in which the plainchant in the left hand is accompanied by flowing passagework in the right hand. Rhythmic variety including cross-rhythms enhances the sound, and by the addition of Cappella Romana's *alternatim* chanting, the listener is brought straight into the heart of the liturgical frame. Two secular pieces from the manuscript follow, *Bel fiore danza* being played on the flute and *Or sus, vous dormés trop* on a light chorus and birdsong. There follow two pieces from the *Robertsbridge Codex*: the complex *Retrové* is based on an *estampie* that features repeated endings, much of the movement in fifths giving the work a feel recognizable by most listeners as truly medieval, the refrain with its false relation being quite catchy! The motet setting features a decorated upper line in triplets and dotted rhythms against a slower moving bass, with an occasional addition of a second part a fourth below the upper line. Two short arrangements of French songs from a manuscript at Groningen continue this compositional pattern, in the second of which the regal is heard to good effect.

The rest of the recording is devoted to sources from Germany, in which we hear a much greater incidence of three-part writing. In the tablature written by Adam Ileborgh in 1448, double pedaling is called for in some of the short preludes, although only as long sustained basses against which a free flowing melisma unfolds. The pieces entitled *mensura* divide the tenor notes into different numbers of beats respectively. Each upper line is introduced by a turn-like figure that also features in later sources, and repeated sixteenth notes make their appearance. A short untitled piece from the Munich treatise *De Musica Arte* provides an illustration of points discussed in the treatise on adjusting certain patterns to fit the tenor over which they sound.

From the *Buxheim Orgelbuch* of ca. 1460, a voluminous collection of over 260 pieces in all genres, Kimberly Marshall plays a selection of both secular and sacred pieces, from which we can see the development of melodic and harmonic creativity, producing in some instances a far more complex textural structure. She starts with two *Rede-unters*, based on a repeated tenor providing a drone-like bass against which the *discantus* weaves the kind of figures described in the Munich treatise, and three *praeambula*; particularly ear-catching is the *Praeambulum super mi* that opens and closes with a melismatic line. Some of the simpler preludes are used as introductions to song arrangements, the use of the 4' flute alone being most attractive in presenting the

ornamented top voice in Binchois' *Adieu mes tres belle*. The 8' Praestant is used by itself in *Portugaler*, again with great charm and confirming that full ranks were unlikely to have been used at all times. The regal comes into its own in the largely two-part *Jay pris amours*. The recording concludes with a *Kyrie* and *Gloria*, again with chants interspersed, the first *Kyrie* being written most unusually in four parts. It is a most felicitous idea to open and close the CD with the liturgical settings, allowing us to chart the increasingly sophisticated settings over a course of some 60–75 years. The shimmering clarity of the full flues still fills the listener with wonder today, as it must have done almost 600 years ago, the *alternatim* chanting being taken more slowly than many recent recordings, and sounding all the more powerful for that.

This recording presents a repertoire that is almost unknown today; unfortunately many of the works from these sources are available only in old editions that are out of print, as well as no longer fulfilling the requirements of modern scholarship, thus inhibiting the student's further exploration of much of this repertoire. Apparently the organ recording was made as early as 1993, and since then Ms. Marshall has brought out her own anthology in the Wayne Leupold series; taken together, this is an excellent introduction for the student to the late-mediaeval world, as well as the experienced performer in other fields looking for fresh challenges. Some of this music contains features that will tax even the latter, and much of it would make an exciting addition to a concert or liturgy today. The accompanying booklet offers an excellent description of the organ and pieces that are played with exemplary attention to detail, although I wonder whether a case can be made in the Buxheim works for tying some notes where rests are written. The varying registrations, entirely appropriate to the particular genres, allow us to hear the quality of the voicing of all ranks. This CD is highly recommended, and it is to be hoped that it provides an impetus for some of this marvelous music appearing in concert programs.

—John Collins  
Sussex, England

**The Complete Organ Works of Basil Harwood (1859–1949), Volume Two.** Adrian Partington, organist, the Organ of Birmingham Oratory. Priory Records PRCD 664 <www.priory.co.uk>; available from the Organ Historical Society (\$12.98 members, \$14.98 others, plus shipping), 804/353-9226.

*Sonata No. 2 in F-sharp minor*, op. 26; *Rhapsody*, op. 38; *In an Old Abbey*, op. 32; *Two Sketches*, op. 18; *Wedding March*, op. 40.

This is the second of a projected four-volume set of compact discs in which concert organist Adrian Partington will perform the complete organ works of the English composer, Basil Harwood.

The first volume was recorded on the organ of Bristol Cathedral, but for the second recording Mr. Partington has gone further north to the Birmingham Oratory. The Oratory Church of St. Philip Neri in Birmingham was founded in 1848 by John Henry Cardinal Newman. The present Oratory organ is a very fine four-manual instrument, built in 1909 by the Worcestershire firm of Nicholson & Co. and last rebuilt by the same company in 1987. In 1909, the same year that the organ was originally built, Basil Harwood shocked the English musical establishment by resigning his post as organist of Christ Church Cathedral in Oxford at the comparatively early age of fifty. He retired to his family estate, Woodhouse in Gloucestershire, and devoted the remaining forty years of his life to composition. Basil Harwood's music can perhaps be characterized as being similar to Elgar but with a slight German accent—like Dudley Buck, Harwood spent a couple of years studying at the Leipzig Conservatory. He belongs to a twentieth-century Gloucestershire group of composers that also includes Ralph Vaughan Williams, Herbert Brewer and Herbert Howells. Both the repertoire and the instrument are little-known masterpieces, and it is good to hear them together on this recording.

The major work on this second compact disc is Harwood's *Sonata No. 2 in F-sharp minor*, op. 26. It bears the subtitle "For a Chamber Organ." The subtitle somewhat belies the character of the piece, since the instrument it was written for was the comparatively substantial three-manual and pedal Bishop & Son organ in Harwood's own country house in Gloucestershire. The *Sonata* is in four sections, beginning with the longest, a rather lush *Lento ma non troppo* movement that builds up to full organ and then down again to end in a whisper. The second movement, marked *Allegretto serioso*—perhaps it is a little too jaunty to be described as *serioso*—is a finely crafted trio very much in the "British Imperial" tradition of composers like Edward Elgar and Herbert Brewer. This leads on to an *Allegro moderato* where Harwood's German training shows a little more, displaying some parallels to the style of Josef Rheinberger. It builds into an exciting climax that gives the performer an opportunity to show off the organ's very fine Tuba. The *Sonata* ends softly as it began with a very restful *Arietta*.

The second work on the compact disc is Harwood's extended *Rhapsody*, op. 38, which makes extensive use of the melody of Tallis's *Third Tune*, also the theme, of course, of Vaughan Williams's *Fantasia on a Theme of Thomas Tallis*. The opening leads into a funeral march that could well stand on its own as a separate composition, and which appears again in the course of the development of the piece. The first three-quarters of the piece consist of alternating loud and soft passages, and the Tallis theme is several times presented boldly on the Tuba. Then, after the piece seems to have concluded on a suitable cadence,



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the composer surprises us by really letting rip in the final quarter with a brilliant fugue that brings the *Rhapsody* to a massive conclusion. During his own lifetime this was Harwood's most popular composition, and it is long overdue for a revival. The *Rhapsody* is followed by a meditative work entitled *In an Old Abbey*, op. 32. Originally composed for organ and 'cello, later transcribed for piano and 'cello, and finally for solo organ, the piece is redolent with the influence of Brahms, once more reflecting Harwood's German training. Again the composition begins softly, works up to a grand climax on the Tuba, and drops down to a gentle conclusion.

Basil Harwood was a close friend of Herbert Brewer, organist and master of the choristers at Gloucester Cathedral. Brewer taught Herbert Howells and was also the Lord Mayor of Gloucester in his spare time. In 1920, Arthur Harrison built a magnificent new organ at Gloucester Cathedral incorporating pipework from the previous Willis organ. The instrument was the gift of milk products magnate James Horlick and his wife, in memory of their son Gerald Horlick who gave his life in World War I. Sadly it was destroyed and replaced by a new, more "baroque," organ in 1971. For the dedication of the Harrison organ, Harwood wrote an extended fantasia entitled *Christmastide*, op. 34. Here Harwood reveals his extensive scholarly knowledge of medieval plainsong in his use of such thematic material as the Sequence for Christmas Day, *Laetabundus exsultet fidelis*. The arpeggiated chords in the introduction are reminiscent of some of Schumann's pedal-piano sketches, but the animation of the beginning soon gives way to a more meditative mood, and the use of plain-song themes gives a mystical feeling to the composition, as well as providing an opportunity to show off some of the solo stops on the organ. Toward the end of the piece the melody of the well-known Christmas carol *Adeste fideles* appears and leads to a final climax on full organ. This was my favorite of the compositions on this recording, and I think it is a piece that deserves to be much more widely known.

After *Christmastide* come Basil Harwood's *Two Sketches*, op. 18, dedicated to the memory his friend Frank Bevis Ellis, who also lost his life in World War I. They are gentle, charming and elegantly crafted miniatures, possessing a certain pathos and wistful sadness. The final piece on the recording, *Wedding March*, op. 40, was dedicated to Basil Harwood's wife Mabel Jennings, like her husband a talented composer, on the occasion of their twenty-fifth wedding anniversary in 1924. It is a fine march in ternary form in the British Imperial style, and would furnish a very suitable alternative to the Mendelssohn as a wedding voluntary.

I thoroughly recommend both the repertoire and Adrian Partington's fine playing on this recording. It is high time that Basil Harwood was given the credit he is due for being one of the outstanding English composers of organ music in the first half of the twentieth century. For anyone interested in playing them, the scores of Basil Harwood's complete organ works are available in a six-volume set published by Stainer & Bell.

—John L. Speller  
St. Louis, Missouri

**César Franck L'oeuvre d'Orgue.** Played by Susan Landale on the Cavaillé-Coll organs of Abbatiale Saint-Étienne, Caen; Église Saint-Sulpice, Paris; and Basilique de Santa Maria del Coro, Donostia-San Sebastian (Spain). Calliope 9941.2 (2-CD set), arpege@calliope.tm.fr. Available from the Organ Historical Society (\$35.98 plus shipping), 804/353-9226; <www.ohscatalog.org>.

*Grand Pièce Symphonique, Prélude, fugue et variation, Fantaisie en ut, Pastorale, Prière, Final, Fantaisie en la, Cantabile, Pièce héroïque, Choral en mi*

*majeur, Choral en si mineur, Choral en la mineur.*

Susan Landale, organist of the church of Saint-Louis des Invalides, Paris, faculty member at the Royal Academy of Music in London, and professor emeritus at the National Regional Conservatoire in Rueil-Malmaison, France, has realized a beautiful recording project to which few aspire and even fewer succeed—recording César Franck's *Six Pièces, Trois Pièces, and Trois Chorals*. I first experienced Landale's approach to Franck's organ music in 1996 when I attended the dedication festivities for the Hellmuth Wolff organ at the University of Kansas, my alma mater. Landale was a visiting artist for this occasion, playing recitals and teaching masterclasses that included Franck's music.

Landale's recording of Franck's major organ works reaffirms the feelings I had when I first heard her play and teach Franck—her understanding of this literature bears the unmistakable mark of a seasoned professional who has studied, lived with, and explored these works for many years. Landale is arguably one of the most important interpreters of French Romantic organ music of our time, and this recording demonstrates why. A former student of the late André Marchal, Landale brings to this recording a genuine understanding of rhythmic flexibility and its place in 19th-century music as well as an emotional dedication

to the music of Franck. Nothing is out of place or convoluted. Landale plays this music from her heart—what more could anyone ask for?

The two-CD set features three magnificent Cavaillé-Coll organs—St. Sulpice (Paris, France), the Abbey Church of St. Étienne (Caen, France), and the Basilica of Santa Maria del Coro (Donostia-San Sebastian, Spain), which lend particularly authentic and beautiful sounds to this recording. Landale expertly matches these three organs to the repertoire, trying, as she indicates, "to highlight . . . nuances of color and atmosphere by choosing the organs which seem to convey them the most faithfully." *Grand Pièce Symphonique, Finale, Trois Chorals* (Abbey Church of St. Étienne), *Fantasy en ut, Prière, Pastorale, Prélude, fugue et variation* (Santa Maria del Coro), and *Trois Pièces* (St. Sulpice). The organs are recorded wonderfully and the resulting sound is truly impressive. Although Landale's playing of Franck would be exciting on almost any instrument, it is most gratifying to hear her play this repertoire on these fine examples of Cavaillé-Coll's work.

The accompanying 32-page liner notes, in both French and English, contain much information about Franck, the organ of Sainte-Clothilde, Franck's compositional technique, the symphonic organ, and the interpretation of the Franck organ works. In addition, Lan-

dale provides an explanation of forces and factors that guided her throughout this monumental project. There are also detailed histories of each organ and comprehensive stoplists for each. As an additional plus, the liner notes are laced with beautiful photographs of the three organs. Kudos to Susan Landale and Calliope for producing such a wonderful recording, which is a definite must for any serious organist's library. However, the amateur organist and connoisseur will also find much to enjoy, thus securing this recording's appeal for many years to come.


—David C. Pickering, DMA  
Graceland University  
Lamoni, Iowa

## New Organ Music

**Emma Lou Diemer, *Psalm Interpretations for Organ, Volumes I and II. The Sacred Music Press, 70/1317 and 1319 S, \$12.50 each.***

Once again Emma Lou Diemer has put together enticing pieces, wholly imaginative and of free compositional style, interpreting seventeen psalms, and not based upon hymn or psalm tunes. The pieces reflect the spirit of verses from the selected psalms and were composed for Dr. Joan DeVee Dixon, pro-


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fessor of music at Frostburg State University in Maryland. Dr. Dixon suggested the idea for the project. These pieces are of moderate difficulty and can be performed on organs of all sizes.

—David A. Gell  
Trinity Episcopal Church  
Santa Barbara, California

**Ennis Fruhauf, Welsh Hymn Tune Preludes. Concordia 97-6671, \$10.00.**

Traditional baroque rhythmic figures, a bit on the dry side, animate most of these moderately easy settings of five familiar Welsh tunes. *Ar hyd y nos*, *Rhosymedre* and *The Ash Grove* are set with little or no pedal. *Hyfrydol* requires pedal for the tune. By far the most successful is the *Prelude and Carillon on St. Denio*, in which the composer's imagination, inspired by the opening measures of the tune, breaks out of the mold.

**Mark Lochstampfor, 'Twas in the Moon of Wintertime. Augsburg Fortress 11-10613, \$6.00.**

The first Christmas carol written in North America was created around 1640 in the Huron Indian language by Father Jean de Brébeuf, Jesuit missionary to the Hurons in Ontario, using imagery common to the native people. For the tune he adapted the French Noël *Une jeune Pucelle*. This peripatetic tune appears in Bach's organ chorales as *Von Gott will ich nicht lassen*. No less traveled than the tune, the text was put into French many years later and became a staple of the French Canadian Noël literature. Still later, in 1926, in a fascinating interplay between text and tune, the poet Jesse Middleton created in English "Twas in the Moon of Wintertime," to accommodate Brébeuf's adaptation of the tune *Une jeune Pucelle*. Middleton left the Huron expression for the Great Spirit, the mighty *Gitchi Manitou*, in the native tongue. Sadly for ecumenism those words have been replaced in some modern hymnals by less imaginative English words. Lochstampfor's uncluttered organ setting portrays the simplicity of the winter lodge of broken bark where chiefs found a baby wrapped in rabbit skin.

**Robin Dinda, Ev'ry Time I Feel the Spirit, Variations for Organ Op. 14. Wayne Leupold Editions, Inc. WL600159, \$9.00.**

"... On the mountain my Lord spoke. Out of His mouth came fire and smoke..." These six variations lift that old tune laden with memories of church camp into brilliant focus. Building on the tune's inherent rhythmic syncopation, Dinda adds harmonic richness and his own warm humor. A touch of the blues and a touch of rumba sneak into the texture. Eminently suitable in its entirety for a recital, selected variations may also be used for service music. The dreamy celeste variation suggests the smoke and the final variation in 7/8 meter brings on the fire!

—Gale Kramer  
Ann Arbor, Michigan

**Quentin Faulkner, ed., Historical Organ Techniques and Repertoire, vol. II. J. S. Bach, Basic Organ Works, Orgelbüchlein and Three Free Works. Wayne Leupold Editions WL 500006, \$29.00.**

There are not enough superlatives to describe this essential volume and its usefulness for both students and seasoned professional organists. It is designed to assist organists in learning and performing Bach's *Little Organ Book*, the little G-minor Fugue, the E-minor Prelude and Fugue "The Cathedral," and the *Toccata and Fugue in D-minor*, S. 565. These pieces are completely fingered according to commonly accepted 18th-century practice and there is a copious preface that deals with registration, articulation, meter and tempo, posture and hand position, fingering, pedaling and ornamentation, all distilled and derived from historical sources and treatises by Agricola, Kirnberger, Forkel, Praetorius, Quantz and Petri. An appendix of relevant essays ("The Thuringen Organ 1702-1720" by Lynn Edwards, "The Registration of J. S. Bach's Organ Works" by Quentin Faulkner, and "Griepenkerl on J. S. Bach's Keyboard Technique: A Translation and Commentary" by Quentin Faulkner) further elaborates on several of the points that are dealt with in synoptic fashion in the preface. All of the repertoire in this collection is clearly worth learning (or relearning) with the suggested early fingerings that encourage the use of historically informed hand position (even on modern keyboard dimensions), allow quick lateral position shifts, and greatly facilitate idiomatic articulation and ornamentation. It is surprising how effortless and relaxed the technique becomes with a bit of patient practice and how little arm weight is required to perform this literature.

**Gerre Hancock, Variations on "Ora Labora." Oxford University Press 0-19-386761-3, \$11.95.**

Since many of master improviser Gerre Hancock's published organ works are sufficiently daunting to preclude frequent performance, it is most welcome to see that he has produced a work directed at performers with more moderate technical abilities. This set of variations on T. T. Noble's hymntune *Ora Labora* comprises a theme with an interesting pedal ostinato motive, a cantus *en taille* verset, a scampering neo-baroque two-part invention, a hemiola-infused gigue with the cantus in the pedal, a broadly lyrical setting with an ornamented melody in the treble, and a concluding toccatina in French style. Possible uses for this would be as a teaching piece that addresses several different styles within a single work, as a recital filler, or even as a service piece in Labor Day weekend services.

**Marilyn Mason Music Library, vol. 2. MorningStar Music Publishers MSM-10-991, \$25.00.**

This is a volume of organ pieces commissioned by Marilyn Mason between the 1940s and the present and includes

Jon Spong's *Classic-Style Variations on Ellacombe*, Robert Speed's *Fanfare and Variations on Wareham*, Carol Muehlig's *Prelude on Hyfrydol*, Edmund Haines' *Promenade, Air and Toccata*, Alice Jordan's *Two Pieces for Organ Duet*, and Janet Linker's *Variations on Greensleeves*. The most extensive piece in the set is a reprint of Pulitzer laureate and Mason's fellow University of Michigan faculty colleague Edmund Haines' *Promenade, Air and Toccata* that was initially published in 1948. Although reviews from the late 1940s dismissed this work as too modern and "cubist," most performers today will find the harmonic language and general compositional style no more strident than the sonatas of European contemporaries Hindemith, Distler or Milhaud, with little more adventuresome than some parallel triads, a few added tones, some quartal structures, and a few shifting meters. The initial promenade is in ABA form; the air is a pastorale that is also in ABA form; this is followed by a *moto perpetuo* toccata in sonata form. If you enjoy the suave, sophisticated harmonies of mid-twentieth century neo-classicism, then this nicely composed piece will surely appeal to you. It compares very well with any organ pieces produced in the USA in the 1940s and deserves performance.

The remaining five pieces in this anthology are all chorale-based and will probably receive more performance in the church than the concert hall. Alice Jordan's two pieces, based on *St. Columba* and "Thine is the Glory" from *Judas Maccabaeus*, are for organ four hands and two feet. It is an interesting addition to the two-performer literature. Carol Muehlig's *Prelude on Hyfrydol* presents the familiar melody three times, culminating in a effective peroration. The remaining variation sets by Jon Spong, Robert Speed and Janet Linker are all highly recommended examples of very high quality, if conservative, church pieces that fall within the technical grasp of most organists. In summary, this valuable collection of pieces is a must-have for all serious concert and church organists.

**Andrew Carter, Andrew Carter Organ Album. Oxford University Press 0-19-375322-7, \$14.95.**

Contemporary British composer Andrew Carter is probably best known in the United States for his many fine short choral works, but this compilation of previously released organ material by Oxford University Press demonstrates that he is also a first-rate organ composer. His *Trumpet Tune* from 1986 is in ternary form and was originally intended as a wedding processional. Two pieces in a quieter style include the *Christmas Canon on Forest Green* and *Aria* from 1995, a perfect service prelude or communion piece with a throbbing, repeated eighth-note pattern that accompanies a beguiling vocalise melody. The most substantial piece in the anthology in terms of duration is *St. Wilfrid's Suite* of 2002, which comprises a processional based on *Lift High the*

*Cross*, a brief *Gospel Fanfare*, a quirky scherzo with lots of meter shifts and asymmetrical meters, an ethereal setting of *Veni Creator Spiritus* that would present a rare opportunity to use a celesta or harp stop, and a concluding *Toccata* in French romantic style. The spirit of Vierne and Dupré also hovers very near in the splendid *Toccata on Veni Emmanuel*, the final piece in the collection in which the familiar plain-song is set against some rather predictable toccata figuration that is periodically interrupted by a fanfare-like motto. This is a moderately difficult work that would make an effective conclusion to an Advent recital or service. Having all of these noteworthy pieces collected in a single volume makes this a real bargain.

**Dennis Janzer, Partita on Dix. H. W. Gray GSTC01124, \$3.50.**

This winsome bit of neo-baroque fluff could easily be mistaken for one of Pachelbel's chorale partitas. Based on the familiar *Dix* tune, it consists of an intonation, a 4-part harmonization, two 2-part variations, two 3-part variations, and a final verset with the cantus in the pedal against running sixteenth-note figuration in the manuals. If not great music, it is attractive and effective and could provide an Epiphany service piece without having to waste any Christmas vacation time practicing.

**Barbara Harbach, Hosanna, Loud Hosanna: Organ Settings for Lent and the Passion. Augsburg Fortress ISBN 0-8006-7692-0, \$12.50.**

Eastman School of Music graduate and contemporary American organist/composer Barbara Harbach has produced a very useful set of hymn and chorale preludes on six familiar tunes. Two of the settings, *Were You There?* and *Christ lag in Todesbanden*, are trio settings with the cantus in the middle voice. The descanting voice is rather uninvolved in the former, and a quasi-baroque, mostly sixteenth-note obbligato in the latter. The setting of *What Wondrous Love Is This?* is compositionally intriguing, because the second half consists of an identical repetition of the two-voice first half with the addition of a third soprano voice. The settings of *Hosanna*, *Loud Hosanna* and *All Glory, Laud and Honor* (Ellacombe) are both toccatas that sound much more difficult than they actually are because there are no hand position changes for the toccata-like accompaniment figuration. This obviously static harmonization in both pieces is given relief by fanfare-like *zweispiels* and by constantly shifting keys with each new phrase, respectively. The prelude and fugue based on *St. Drostan* (*Ride on, Ride on in Majesty*) has a somewhat stern or austere mood that suits the initiation of Holy Week perfectly. I plan on using all six settings during Holy Week next year, and strongly recommend this collection to other organists.

—Warren Apple  
Venice Presbyterian Church  
Venice, Florida



Photo: Lorraine Dotson

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# The First Europa Bach Festival in Paris

Carolyn Shuster Fournier

The Neue Bachgesellschaft has organized a series of Europa Bach Festivals, which will take place periodically in large European cities. The first festival occurred in Paris and its region from September to December 2005. It was organized by Martin Petzoldt, the president of the Neue Bachgesellschaft in Leipzig; Rudolf Klemm, director of the French Section of the Neue Bachgesellschaft; and notably by its director, the musicologist Gilles Cantagrel, a Bach specialist, author of *Bach et son temps* and *Le Moulin et la rivière, air et variations sur Bach* (Paris, Fayard), and a member of the advisory committee of the Bach-Archiv Foundation in Leipzig.

Inspired by Bach's writings "for the entertainment of amateurs," this festival offered high-quality music for all types of audiences in at least forty different locations: concert halls, churches, and historic castles. Its universal approach has welcomed various interpretations and responses to Bach's music (Baroque, Romantic, modern, even jazz) on a variety of organs and with numerous musical formations. In addition to the concerts, there have been lectures, international symposiums, expositions, and presentations for children.

At the German Evangelical Church in Paris, the organist Helga Schauerte-Maubouet gave fourteen concerts on the 1964 Detlef Kleuker organ with commentaries by Gilles Cantagrel. Entitled "Bach & B" (Bach and Buxtehude, Böhm, Boëly, Brahms . . .), these concerts symbolize the name of BACH (B=2, A=1, C=3, H=8). Two fine presentations accompanied them: Martin Petzoldt's excellent exposition "Bach and the Bible" was complemented by two films that are available in DVD. The first film is a DVD made by France 2 Television on the life of J. S. Bach and was filmed in Germany (in Arnstadt and Leipzig). The second film presents François Delhumeau's construction in 2004 of the organ at the church of Pontamur (near Clermont-Ferrand), an exact replica of the historic Bach organ in Arnstadt. An exposition also provides details about two eminent Bach festivals in France: the first Bach Festival in France took place in 1962 at Saint-Donat-sur-l'Herbasse (in the Drôme); the second one occurred more recently: "Bach in Combrailles", created by Jean-Marc Thiallier, and featuring the Pontamur organ.

Martin Petzoldt summed up his wishes for this first Europa Bach Festival in Paris by citing several lines of Johann Christoph Gottsched's funeral ode written for the funeral in 1727 of Christiane Eberhardine, the Princess of Saxony:

May Bach's music  
Resound within us each day  
And bring to all of Europe  
An expression of our joy.

For more information:  
<[www.europabachfestival.com](http://www.europabachfestival.com)>,  
<[euro.bach@wanadoo.fr](mailto:euro.bach@wanadoo.fr)>,  
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<[nbg.france@wanadoo.fr](mailto:nbg.france@wanadoo.fr)>, and  
<[www.bachencombrailles.com](http://www.bachencombrailles.com)>.

Carolyn Shuster Fournier is a French-American organist and musicologist living in Paris, France, where she is titular of the Aristide Cavaillé-Coll choir organ at La Trinité Church. An international concert organist, she wrote her doctoral thesis on Aristide Cavaillé-Coll's secular organs. Her writings on French music and organs have appeared in numerous reviews.

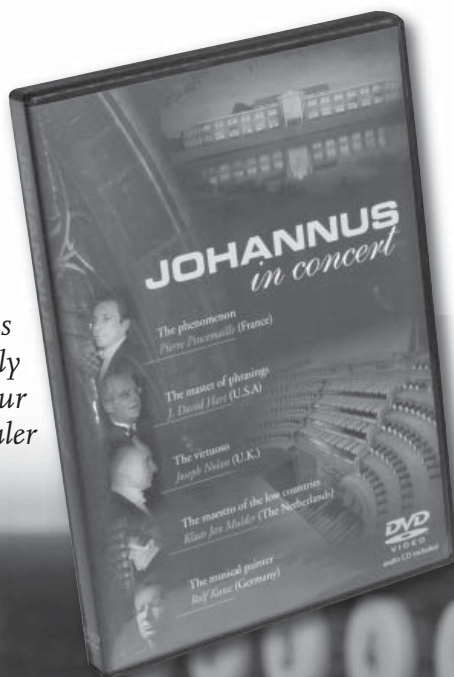
Photo by Peter Roy



Rudolf Klemm, Klaus Neubert (the German Ambassador in Paris), Helga Schauerte-Maubouet, Martin Petzoldt and Gilles Cantagrel

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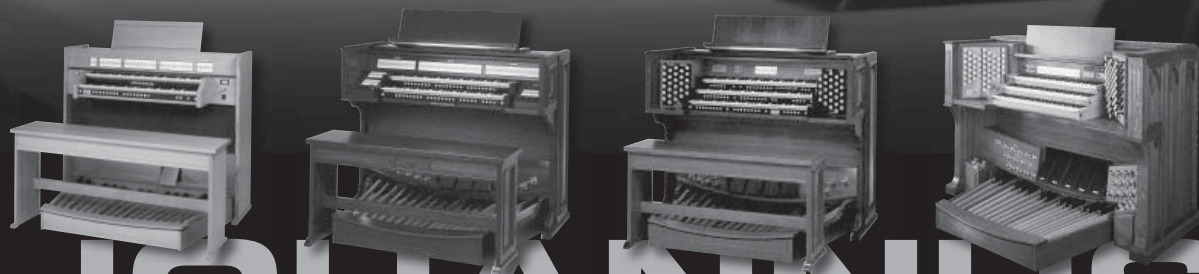
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# Dresden's Frauenkirche Once a Silbermann, now a Kern

Joel H. Kuznik

Dresden has a new Frauenkirche with a new organ. The original "Church of Our Lady" was a striking architectural achievement by Georg Bähr, city architect and master builder, whose design dominated the Dresden skyline for over 200 years. It was Germany's largest Protestant (Evangelical-Lutheran) church, seating 3200, and popularly known as the "stone bell" because of its enormous dome rising over 320 feet. The organ was built by the renowned Saxon builder, Gottfried Silbermann, and played by Bach in a two-hour recital on December 1, just days after the dedication in 1736.<sup>1</sup>

The new Frauenkirche was dedicated almost 270 years later on October 30, 2005. The old church had collapsed in 1945 after a two-day Allied bombing blitz created an inferno that incinerated the church's interior. The ruins, tons of stone, lay like a grim memorial pile until the fall of the Wall in 1989 and the reunification of Germany made fundraising and rebuilding a possibility. The cornerstone was laid in 1992, and thirteen years later the monumental reconstruction at a cost of \$210 million was dedicated with three days of celebratory services, as *The New York Times* announced, "A Symbol of War's Horrors Is Reborn in Dresden as a Testament of Hope and Healing."<sup>2</sup> See the church's website in English: <www.frauenkirche-dresden.org>.

The new organ was intended to be part of that healing process. A reconstruction of the Silbermann was considered, but in the end the church's Organ Commission asked Daniel Kern of Strasbourg to present a proposal for a new organ that would not be a copy of Silbermann, but for which Silbermann

would serve as a model. Kern's plans and concept raise questions, which are best answered in his own words, outlined in an informative commentary on the organ's design at <www.kernpipeorgan.com>.

When he visited Dresden in 2003 to get an impression of the church, which was still shrouded in scaffolding, Kern was struck by the sign "Creating Peace—Building Bridges." He writes, "In that moment it was clear to me [that my mission was] to create a musical, cultural, and peace-making bridge—to build a work in which the Saxon (via Gottfried Silbermann), Alsatian (via Andreas Silbermann) and Parisian organ culture (via Cavaillé-Coll) could be united in sound."

Kern has never been inspired by the strict reconstructions of Gottfried Silbermann except for his great organ at Dresden's Hofkirche (Court Church) and Cathedral, a short walk from the Frauenkirche.<sup>3</sup> So instead of another reconstruction, Kern proposed "to offer the musical life of Dresden [an organ that would bring] new horizons and possibilities." The Organ Commission agreed and chose Kern in February 2003. The organ was installed a little over two years later in May 2005 at a cost of \$2.1 million.

Silbermann's organ had three manuals: Hauptwerk, Oberwerk, and Brustwerk. Kern has added a fourth: a Récit Expressif after Cavaillé-Coll. The two specifications look almost identical—compare the stoplists—with Kern adding a few stops here and there and a Récit that increases the organ from 43 ranks to 65. The placement of the divisions within the new organ case, a replica of Bähr's original plans, is also



The magnificent restored interior of the Frauenkirche looking toward the altar and the organ above (Frauenkirche, Dresden)

close to Silbermann's layout: the Brustwerk and Pedal at the bottom, the Hauptwerk high in the façade with the Oberwerk above that and the Récit directly behind it.

The suspended tracker action for all four manuals was built in the "classical" style and with solely "classical" materials. [Where Kern uses the word classical, we might understand historical.] The manuals can be coupled mechanically, but an assist can also be used, especially in the large Romantic pieces where many stops and couplers are needed. For the Brustwerk there is a mechanical transposer that shifts the pitch to 415 Hz to accompany older music. The Silbermann was tuned in meantone, while the Kern is in equal temperament.

The pipework for the three historic manuals (HW, BR and OW) and pedal is made according to the "classical models and scales" of Gottfried and Andreas Silbermann. The principals and reeds are of 87.5% tin, while the flutes and Gedackts contain more lead. For the pipes of the Récit, Kern used Cavaillé-Coll's scaling and alloys. The principals and reeds are 75% tin, the Bourdon and flutes 33%. The Swell is modeled after Cavaillé-Coll's organ of St. Sernin in Toulouse.<sup>4</sup> The organ is tuned at 442 Hz at 18° Celsius (64.4° F), whereas Silbermann used chamber pitch 410–415 Hz.<sup>1</sup>

In voicing the organ, Kern has given himself a complex, challenging balancing act of creating "a classical brilliance in the mixtures for the plenum, a singing strength in the principals, gravitas in the reeds and bass stops, color and poetry in the mutations and reeds, and subtlety and clarity in the flutes and strings."

This builder has great confidence in his ability and the success of the Frauenkirche organ. For Romantic and

20th-century repertoire, Kern believes it is possible to integrate a large Swell without compromising the historical core of the organ. By providing principals, wide flutes, narrow strings and a Voix Celeste, he feels it is possible to create a stylistic breadth that also embraces the Romantic and symphonic repertoire. The results draw not only on the inclusion of the Récit, but also "on our experience with scaling and voicing" in creating a comprehensive tonal palette.

"The instrument is, structurally and tonally, in decisive respects (including wind supply from six bellows, internal layout and intonation), closely based on the Silbermann organ. It has, however, been modified to meet contemporary requirements . . . . The Kern organ combines numerous virtues of a historic organ with technical advantages of a modern concert instrument. Thus an organ has been created which meets both the new and the historic requirements for church music in the Frauenkirche."<sup>5</sup>

The Kern Company was founded in 1953 by Alfred Kern, whose work was warmly supported by Dr. Alfred Schweitzer. The company is internationally known due to its restoration and reconstruction of many instruments by Clicquot, Cavaillé-Coll, and Andreas Silbermann. They have also new instruments in France, Germany, Japan, and one in the USA at University Park United Methodist Church, Dallas. In 1977 Alfred Kern's son, Daniel, who had apprenticed in other firms, took over the company.

**Frauenkirche Dresden—Organ Music: Bach & Duruflé. Samuel Kummer, organist. Hybrid Multi-channel Surround-Sound. Carus CD 83.188, ©2005. Available through Albany Music Distributors,**

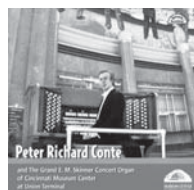
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Frauenkirche, Dresden  
Church of Our Lady

- Gress, Frank-Harold, "Die Orgeln Gottfried Silbermanns," Dresden: Michel Sandstein Verlag, p. 153–56.
- Silbermann contracted by Dresden City Council April 1, 1732 for 43 stops for 5,000 Thaler.
- Organ dedicated November 25, 1736, and Bach played a recital December 1, 1736.
- Church collapsed February 15, 1945, after bombing; reconstructed 1992–2005; dedicated 10/30/2005.
- New organ by Daniel Kern, Strasbourg, dedicated 10/30/05, 1.8 million euros; specifications: CD brochure.

Gottfried Silbermann, III/43, 1736

Hauptwerk (II. Manual C, D–d<sup>3</sup>)

- 16' Principal
- 8' Octav Principal
- 8' Violdigamba
- 8' Rohr Flöte
- 4' Octava
- 4' Spitz Flöte
- 3' Qvinta
- 2' Octava
- [1½'] Tertia (from c')
- V Cornet
- IV Mixtur
- III Cymbel
- 16' Fagott
- 8' Trompette

Oberwerk (III. Manual)

- 16' Qvinta dena
- 8' Principal
- 8' Qvinta dena
- 8' Gedackts
- 4' Octava
- 4' Flöte (Rohrflöte)
- 3' Nasat
- 2' Octava
- ½ 1½ Sechst Qvint altra
- IV Mixtur
- 8' Vox humana

Brustwerk (I. Manual)

- 8' Gedackts
- 4' Principal
- 4' Rohr Flöte
- 3' Nasat
- 2' Octava
- 2' Gemshorn
- 1½' Qvinta
- 1' Sufflett
- III Mixtur
- 8' Chalmeaux (from g°)

Pedal (C, D–c<sup>1</sup>)

- 32' Groß Untersatz
- 16' Principal Pass
- 8' Octaven Pass
- 4' Octaven Pass
- VI Mixtur (Contract: XI)
- 16' Posaune
- 8' Trompeten pass
- 4' Clarin pass

Manual Couplers: I/II, III/II  
Pedal Coupler: HW/P  
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Tremulants: HW, BW, and OW  
Meantone temperament  
a' = 410–415 Hz

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The proof, they say, is in the pudding, here the sound—and also in the playing—in this debut CD of the Kern organ and the Frauenkirche organist released on the day of its dedication, October 30, 2005. The organ was commissioned in February 2003 and installed a little over two years later in May 2005. This recording was made last September.

**Performer.** Samuel Kummer won the post as organist of the Frauenkirche over a field of 38 applicants. A native of Stuttgart, he studied organ and improvisation there at the Hochschule for Music and the Performing Arts and upon graduation in 1987 received an award in improvisation. He has been a prize-winner in international organ competitions, taking First Prize at the "Concours l'Europe et l'Orgue" at Maastricht.

He has performed recitals in Germany, the Netherlands, the Baltic

Daniel Kern, IV/65, 2005

Hauptwerk (Manual I, C–a<sup>3</sup>)

- 16' Principal
- +16' Bourdon
- 8' Octave
- 8' Viola di Gamba
- 8' Rohrflöte
- 4' Octave
- 4' Spitzflöte
- +2½' Quinte
- 2' Octave
- 1½' Terz
- V Cornet (from c')
- V Mixtur
- +IV Zimbel
- 16' Fagott
- 8' Trompete
- +4' Clarine

Oberwerk (Manual II)

- 16' Quintade
- 8' Principal
- 8' Quintade
- +8' Salicional
- 8' Gedackt
- 4' Octave
- 4' Rohrflöte
- 2½' Nasat
- 2' Octave
- I Sesquialtera
- IV Mixtur
- +8' Trompete
- °8' Chalumeau

Brustwerk (Manual IV)

- 8' Gedackt
- 4' Principal
- 4' Rohrflöte
- 2½' Nasat
- 2' Octav
- 2' Gemshorn
- +1½' Terz
- 1½' Quinte
- 1' Sifflet
- III Mixtur
- °8' Vox humana

Pedal (C–g<sup>1</sup>)

- 32' Untersatz
- 16' Principal
- +16' Subbass
- 8' Octavebass
- +8' Bassflöte
- 4' Octavebass
- VI Mixturbass
- +32' Fagott
- 16' Posaune
- 8' Trompetenbass
- 4' Clarinetenbass

+ Récit expressif (Manual III)

- 16' Bourdon
- 8' Flûte harmonique
- 8' Viole de Gambe
- 8' Voix Celeste
- 8' Bourdon
- 4' Principal
- 4' Flûte octavante
- 2' Octavin
- 1' Piccolo
- III–VI Plein Jeu
- V Cornet (from g')
- 16' Basson
- 8' Trompette harmonique
- 8' Basson-Hautbois
- 8' Voix Humaine
- 4' Clarion harmonique

+ Added by Kern

• The Vox humana and the Chalmeaux (Chalumeau) are exchanged in the OW and BW from the Silbermann.

Couplers and assists

II–I, III–I, IV–I, II–I 16', III–I 16' III–II, IV–II

I–P, II–P, III–P, IV–P, III–P 4'

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Tremulants: OB, BR, and Récit

Equal temperament

a' = 442 Hz

States, Poland, Hungary, Guatemala, and in the USA at the Mormon Tabernacle. He has appeared at the European Organ Festival (Maastricht) and the International Bach Festival (Warsaw). Before his appointment at the Frauenkirche, he served as district Cantor at St. Martin's Church, Kirchheim/Teck. He began his duties in Dresden on July 1, 2005.

**Performance.** Kummer's program reflects two roles of the Kern organ—Silbermann and Cavaillé-Coll, Bach and Romantic. He presents four Bach genres: concerto, chorale prelude/trio, chorale partita, and JSB's "French"

piece, a favorite among Germans. The room has a reverberation of 7½ seconds, but Kummer's Bach is nonetheless brisk, energetic, and articulate with a straightforward rhythm that could benefit from a dash of Viennese warmth. By contrast, his Durufle has a musical sweep and unfolding shape that engages the ear. As much as he may love Bach, his heart, his passion, seems to be French Romantic.

**Registration.** Registrations are carefully documented,<sup>6</sup> and Kummer strives to meet the composer's expectations with interesting results and by the idiomatic inclusion of tierces to enrich Saxon plenums and of flutes to mellow French solo reeds. For Bach, Kummer uses the transparent, bright resources of the Silbermann HW/OW, whereas the Cavaillé-Coll Récit dominates and richly colors the Durufle, proving the organ to be something of an ingenious, ingratiating chameleon. "A program rich in stylistic contrasts demonstrates the amazing tonal versatility of this organ."<sup>7</sup>

**Production.** Carus has presented an attractive, well-engineered multi-channel surround-sound SACD/CD that will delight audiophiles and rattle bass woofers, making it possible to count the beats of the 32' Fagott at the end of the Bach *Pièce*. This issue by Carus is distinguished by a clarity of ambient sound and a brochure with beautiful photos, informative essays, and helpful notes. Refer to the German or French text for full comments with a structural diagram on "Sei gegrüßet." Overall—splendid contribution and an admirable debut for the Frauenkirche organ and organist Samuel Kummer. ■

Notes

1. Gress, Frank-Harold, "Die Orgeln Gottfried Silbermanns," Dresden: Michel Sandstein Verlag, pp. 153–56. Silbermann was contracted by Dresden City Council April 1, 1732 for 43 stops for 5,000 Thaler. The church and organ were dedicated November 25, 1736.

2. Landler, Mark, *The New York Times*, October 30, 2005.

3. Reconstructed by Jehmlich Orgelbau Dresden 2001–2002. For information and specifications go to <www.jehmlich-orgelbau.de/englisch/restorations/organ.hofki.htm>. CD of the organ before and after reconstruction, "Die Silbermannorgel in der Kathedral zu Dresden vor und nach der Restaurierung," played by Hansjürgen Scholze, cathedral organist, is available from <www.horos.de> No. 21102.

4. Hear the organ at St. Sernin in Toulouse on *Pipedreams* Program No. 0213 aired during the week of 3/25/2002 at <http://pipedreams.publicradio.org/listings/shows02\_03.htm>.

5. Hodick, Horst, "The Organ of the Dresden Frauenkirche," CD brochure, p. 15.

6. Note: T = German Takt = English bar or measure.

7. CD brochure, p. 15

Joel H. Kuznik visited Dresden in 2003 and 2004 while attending the Leipzig Bachfest, once on a daytrip and once on festival excursion to hear Silbermann's last organ in the Hofkirche or Cathedral, which was completed after his death by his one-time apprentice, Zacharias Hildebrandt. In same years Kuznik also went on Bachfest excursions to hear the two Silbermanns in Rötha. In the past several years he has had over twenty articles published in four journals, including THE DIAPASON. Recordings of the organs are available through OHS.



The organ casework restored exactly according to the 1736 design of Georg Bähr that originally housed the Silbermann, but now the new Kern instrument (Frauenkirche, Dresden)



The reconstructed Frauenkirche dedicated October 30, 2005 after thirteen years of construction (Frauenkirche, Dresden)



Samuel Kummer seated at the console of the Frauenkirche organ

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# Challenging the culture: A conversation with Paul Jacobs

Joyce Johnson Robinson

Paul Jacobs is no stranger to anyone who knows the organ world, and of late he is gaining exposure to a broader audience through the mass media. The subject of numerous newspaper, professional journal, and public radio interviews (*The Wall Street Journal*, *The New York Times*, *The Los Angeles Times*, *Choir and Organ*, National Public Radio's *Morning Edition*, to name just a few), Jacobs is a musician of passionate and devoted intensity. One of the first mentions of him in these pages was as the college division prize winner of the Albert Schweitzer Organ Competition (see *THE DIAPASON*, November 1998); his Messiaen Marathon performance in Chicago was chronicled by Frank Ferko in *THE DIAPASON* in May 2002, and his numerous achievements and honors have often been reported here.

Jacobs' current high media profile is due in part to his position as head of the organ department at Juilliard—at age 26 he became the school's youngest department chair ever. He has also garnered attention for his Bach and Messiaen marathons, though these certainly are serious and concentrated encounters with the music of these composers and not to be considered stunts.

A native of Washington, Pennsylvania, Paul Jacobs studied organ with George Rau, John Weaver, and Thomas Murray. His teachers attest to his intelligence, great capacity for learning, and hardy work ethic; these were noticeable even as he began his organ studies. George Rau, Jacobs' first organ teacher, remembers that even at his first lesson, his talent was obvious; he learned very quickly, and worked very hard.

I knew that his was an extraordinary talent, and also not only that, he works harder than any musician that I know; and having the two—not only this great talent, but also this great work ethic—really, you just knew that he was going to go far.<sup>1</sup>

By age 15—when he took his first church position—he had learned much of the standard repertoire and was working on larger Bach works. Jacobs studied with John Weaver at the Curtis Institute of Music; Weaver's first impression noted the "security of his playing and the musicianship." Weaver also commented that



At the Cathedral, Los Angeles (Los Angeles Times photo by Beatrice de Gea)

Certainly one of his strengths was a great seriousness, which is still a hallmark of his playing, and of his personality. He really is deeply devoted to excellence in performance. What did he need to work on? Well, he was not at the top of his form in the social graces. Not that he was inappropriate, but I think he was a little nervous about conversing with people; and interacting with people was a skill that he had not developed terribly well at that point, but that he now has more than compensated for.<sup>2</sup>

At Rau's suggestion, Jacobs began mastering early on the skill of memorization.

I would always tell him that it's a skill that if developed now, you'll have it for the rest of your life, and it's a skill that you want to develop young, so that it becomes a natural part of your playing.<sup>3</sup>

Rau's nudging to memorize was taken to heart; John Weaver elaborates:

The tradition at the Curtis Institute that goes back to the days of Lynwood Farnam and was maintained for many years by Alexander McCurdy, and I inherited and maintained, [was] that each student shall play a new piece from memory in organ class each week. And nothing like this exists any place else in the world, as far as I know. Paul wasn't fazed by this at all. But after he'd been at Curtis, oh, perhaps six

weeks or so into his first year, he came to me and said, "well, would it be all right"—he was very timid about this—"do you think it would matter, would people be upset, would it be all right if I were to play TWO pieces each week?" (laughter) And so I thought that would be just fine, and told him so, and so he did. From that time on, for the rest of his four years at Curtis, he played at least one new piece each week, plus another piece and sometimes repeating a piece from another time. Well the interesting thing is, it wasn't very many weeks after that, one of his fellow students who'd become equally notorious in the organ world, Ken Cowan, wasn't about to be upstaged. He started memorizing two pieces each week too! (laughter) It was quite a class—to have Paul Jacobs and Ken Cowan both studying at the same time.<sup>4</sup>

Following Curtis, Jacobs went on to study at Yale. His teacher at Yale, Thomas Murray, found Jacobs to be "a genuinely modest and seriously committed artist."<sup>5</sup>

Perhaps the greatest strength a musician can have is to be truly individual, and that surely describes Paul and the way he approaches everything. He identifies the music of specific composers as being the most enduring and ennobling, and then devotes himself to that music without reservation. In Paul's case, that has meant Bach and Messiaen especially. By the time

he left Yale with his Artist Diploma and Master of Music degree in 2003, he was adding Brahms and Reger to his agenda. With this as his core repertoire, he is fastidious about what he adds for "lighter music." He knows how to popularize the organ in other ways. In fact, he was a very effective "pied piper" while at Yale, intentionally drawing large numbers of undergraduates and non-concert-going people to his programs. Much of that he does with a personal, one-to-one, friendly rapport. When he played his E. Power Biggs Memorial Recital at Harvard, for example, he calmly greeted members of the audience as they arrived! So in large measure, his approach has not been on the well-trod path of competitions or with showy music.<sup>6</sup>

Phillip Truckenbrod, whose agency manages Jacobs' engagements, first heard of Paul Jacobs via his playing at an AGO convention and subsequently when Jacobs won the college division award of the Albert Schweitzer competition. Truckenbrod has mentioned how Jacobs has been noticed by the broader musical community, remarking that

A lot of the kudos which have come his way are not from organ sources, they're from critics who don't usually do much with organ, and people who have simply recognized a real talent—a talent comparable to some of the best talents in other fields of classical music. Resonating is one of the favorite words today—but he's sort of resonating on that level.<sup>7</sup>

We wished to discover for ourselves a bit of what makes this fervent musician tick, and also to explore some of his views on the role of the organ and its music in the face of the popular culture juggernaut that challenges us all.



Paul Jacobs enjoying nature in Ripon, England

**JR:** In your very full life you have teaching at Juilliard, and recitals to play, which involve a good deal of travel. How do you balance these many demands?

**PJ:** I look to the life of George Frederick Handel for inspiration. Handel was not a man of leisure—he was very much married to his art. There are not enough hours in the day, and I feel obligated to my work, which is so fulfilling. Actually this ties in with my not owning a television, too. Who has the time? While I'm home visiting my mother and family in Pennsylvania, of course I do occasionally watch television. And you know, the more stations there are, the less that's worthwhile. I actually have encouraged people to get rid of their television and get out there and live. Live deliberately!

**JR:** I've read that you first heard organ music when you were young, at church—a nun was playing and it inspired you. Prior to that, were you already listening to serious music? What sort of family culture do you come from?

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**Paul in fifth grade** (photo credit: Mrs. Pritchard)

**PJ:** Surprisingly, I do not come from a musical family, nor from a musical community, for that matter. As you know, I'm from Washington, Pennsylvania. My father is deceased; my mother is a nurse, and, while not musical herself, she did all that she could to support my fascination with music. She recognized early on that I possessed a very strong attraction to music. Even when I was three, she noticed that I would listen to classical music, or if there was a conductor on television, an orchestra concert, I was entranced. And I expressed interest at age five to study the piano. All of that led way to more serious study of music.

**JR:** And you began piano study when you were about six?

**PJ:** Yes, at six, and continued that through my first year at Curtis. Thirteen was when I began playing the organ. And I was fortunate in a relatively small town to have both a first-rate piano teacher and an organ teacher who nurtured my zeal for music and my musical education.

**JR:** Is that how your practice habits got a good start?

**PJ:** Yes, I would say so. For a young person to have strong feelings for classical music in the United States is generally not held in high regard by the young person's peers.

**JR:** Indeed! I take it that you were not on three or four sports teams?

**PJ:** Not only that—I'm as unathletic as one could be. But you know, I didn't really have any friends, growing up. I had difficulty, even through most of my time at Curtis, because I was an intense introvert. I've lightened my personality a bit over the last several years. And I don't regret any of this, by the way—but I had no time for taking part in the banalities of life; and partying, or drinking, or just idle talk—it was of no interest to me. I would much prefer to be playing and studying beautiful music. Friday nights, even through Curtis, were spent practicing, late into the night, not out with friends.

One has to become the music. You have to want it to become part of you, you have to go through an incredibly intense, rigorous lifestyle to get to this point, to earn the right to confidently express yourself.

**JR:** That's a very interesting idea—that as an introvert you would bypass social opportunities, so that you could dig in deeper and express yourself publicly through music.

**PJ:** Oh, I think that's absolutely the case. I think keyboardists tend to lead the most insular existences—pianists, organists, because our instruments are so complete. But the nature of being a serious musician demands a lifestyle that is centered around not only musical analysis but also self-analysis, and self-reflection—all of these things are intertwined. If one is to have a love affair,

shall we say, with music, one must become as intimate with it as possible, and that demands many hours of the day—hours that could be spent doing other things with other people. I suppose it's an abstract point, but it's a very important point—musicians need that solitude. My solitude has always been very important to me, because it has allowed me to become very close with the art. It's not necessarily loneliness—it can be, at times, but solitude doesn't necessarily equal loneliness.

**JR:** Yes—alone is not equal to lonely. But I think of you as quite gracious. At the 2004 AGO convention you were at the door greeting people as they entered the church for your recital. That seemed very open and confident, not what I would associate with someone who was an introvert.

**PJ:** Yes, I feel genuinely obliged to thank people and to be gracious to them because they're giving of themselves. Good musicians want to become vulnerable to an audience. You get out there and pour your heart and soul out, and you hope an audience will do the same: that they will allow the barriers to come down—emotional barriers, spiritual barriers, intellectual barriers, and just be there in the moment. It has to be this mutual vulnerability; everyone must be very giving and human and sensitive to what's going on. So it's important that the performer be approachable and not aloof. Again, I don't think I'm contradicting myself. One can still have the solitude and not be aloof—you can still relate to people.

**JR:** Yes! Do you routinely greet people before a performance?

**PJ:** It varies, depending on how I feel. I like to, but not always. Quite frankly, oftentimes I like to take a walk—depending on where the venue is. One time, last season, the church was located in a wonderful neighborhood—it was very scenic. And I wanted to take a walk about an hour before. And—I got lost! I didn't get back into the church until about two minutes before the concert. People were concerned!

**JR:** During your training years, what would be a typical amount of practice in a given day? I know you emphasize not merely the quantity but also the quality of it, but quantity needs to be there too.

**PJ:** Sure, absolutely, it does, and that's an important point—you do have to have the quantity as well. I would like to get in between six to eight hours a day if I could.



**Playing his first wedding**

**JR:** And I would imagine now that's not as possible as it used to be?

**PJ:** It sometimes is not, that's right, especially during the school year. However, this relates to organists, because we as organists often have to wear many hats—I should say those of us who are church musicians. One sometimes has to work with choirs, prepare music, and be an administrator, all of these sorts of things—and practice is neglected. And practice needs to be a crucial part. I might even say that practice needs to be THE crucial part of an artist's life—a significant priority—every day, just as eating, sleeping, breathing.

**JR:** Prior to Curtis, were you musically active in your church or at that point were you focused on being an organist? Were you in your church choir?

**PJ:** Well, I actually became the organist of my home church when I was 15, and that was a very large church. The position was quite demanding; I had to play for six Masses a weekend, over 60 weddings a year—this was a parish of over 3500 families. And I had to accompany the choir; I was not the choir director, but I was there for all choir rehearsals, interacting with people much older than I was. But I loved it! I was in my element.

**JR:** Did you also have a church job in New York?

**PJ:** I did. And I still do. I was organist and choirmaster at Christ and St. Stephen's Episcopal Church for two years; however, I became artist in residence beginning in the fall, mainly

because I'm seldom there due to my performance schedule. I'm very fond of the people there, though, and I very much enjoy playing for services; it just is something I'm unable to do regularly. Being artist in residence and playing a few times a year seems to work well.

**JR:** You have done Bach and Messiaen marathons. What made you want to play their entire works for organ?

**PJ:** I see Bach and Messiaen as perhaps two incomparable composers for the organ. They also happen to be perhaps two of the most overtly religious composers in Western history, if you think about it. That has always been an enormous source of stimulation, and that element alone has attracted me to their music. Then on a purely compositional level they are two of the greatest composers to have lived—every note of Bach and Messiaen is in its proper place. They never waste a note; it's music that is perfectly crafted. It is music that is as close to God as we could possibly experience in this life, and I wanted to become intimate with as much of it as I could—and that meant the entire canons of these composers.

**JR:** You have said that you like to just enjoy nature. That makes me think of Messiaen—what an amazing mind there, so far-reaching: Greek music, Indian modes, bird-song, other sounds in nature, that play into his concept of music. Do you incorporate any of this into your approach to Messiaen's music?

**PJ:** Very much! Messiaen had the soul of a poet, there's no question about that. And we as musicians need to have this insatiable desire, to be drawn to beauty. It's not enough to sit down and play the organ well—and then go about life. Playing music should be an end in itself, not a means to an end. When I sit at the organ and play the *Book of the*



**Paul with grandparents**

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You know, I did recently take one day off to go to Valley Forge Park, which I adore, and just walk and hike up the mountains and through the fields and into the woods. And it was balmy and humid and hot and quite cloudy as well. About halfway along my walk, the heavens opened up, and it started to pour. I didn't have an umbrella, and I got soaked; but it wasn't long before I realized that this is something to relish! It wasn't a thunderstorm, I wasn't in any danger of being struck by lightning; but just being showered upon, it was actually very wonderful; it was a beautiful experience. I always have a deep yearning to spend time in nature; that never ends.

Recently I was in Australia. I encountered some glorious birds and bird-song—in particular, on one SPECTACULAR occasion, I confronted a lyre-bird. My first introduction to the lyre-bird was through Messiaen's symphonic work, *Illuminations of the Beyond*, the *Éclairs sur l'au-delà*. It's the third movement that's called "The Superb Lyre-Bird." I was taking a walk with two of my hosts in a wooded area outside of Sydney; to encounter this lyre-bird, that inspired Messiaen, was an immensely moving experience.

**JR: What are you working on now in terms of adding to your repertoire? What would you like to focus on in the future?**

**PJ:** Even though I haven't programmed much German Romantic repertoire—Brahms, Mendelssohn, Schumann—in the last few months, it's music of the highest quality. I have become quite attracted to Reger's music. I think that it is sorely underestimated, because it is difficult, not only for



Paul at age 15

the player, but sometimes for the audience, and even music historians. It's difficult to comprehend technically and musically, and it's often played in a heavy-handed way that can make it unattractive, and this need not be the case.

I have broad interests in music—I play contemporary art music. I do have an interest in 20th-century music, not just with Messiaen, but also Hindemith, Langlais, Duruflé, Alain, and others. It is also important to support the creative spirit of contemporary times and I intend to commission works from several modern composers. I also delight in music earlier than Bach—Buxtehude, Couperin, De Grigny—exquisite music! I rejoice in playing the whole canon of the organ repertoire. I would never want to be labeled a specialist; my interests are too extensive for that. I savor the ability to play a vast array of music.

**JR: Do you read about the composers whose music you play? What do you do besides study scores?**

**PJ:** Absolutely. Attempting to understand the personality behind the music is fascinating and illuminating. You want to understand everything you can about what you're pursuing, not just sit down and crank out notes.

**JR: Yes, and if you can understand the person and their time, it really helps shed light on the music, or the music shed light on the time.**

**PJ:** That's right! And not necessarily in a stylistic sense, although it can sometimes. I'm revisiting some older repertoire now, and I think I'm going to program some Franck this season or next. One of the first pieces I learned was the *Prelude, Fugue and Variation*—it's a gorgeous work. And I might do some different things; I'm conceiving of the piece in a different way, perhaps with some different articulations, colors and sounds. If one were playing a Cavallé-Coll, one could follow exactly what Franck indicated, and it's wonderful. But there's nothing wrong, too, with developing a different, even unorthodox concept of a piece, as long as the playing is expressive and compelling. That's really the ultimate goal—it's not about right and wrong, or what one should or shouldn't do. Rule No. 1 is to MOVE the listener, and if the subsequent rules need to be broken to serve this first rule, so be it.

**JR: How do you prepare a piece? Do you have any specific practice techniques? Transferring your knowledge of how to play on one instrument to another, in a very short span of time—is there anything specific you do?**

**PJ:** Well, one needs to sleep with the score. That is to say, you need to study it away from the keyboard. Know it inside and out—live with the music. Understand what the music means on spiritual levels, philosophical levels, aesthetic levels—one needs to be able to look at music in so many ways. I do a lot of work at the piano, particularly much of the preliminary work—phrasing, or learning notes, things such as that. And sometimes one can discover new ideas about how to interpret a piece on a different instrument, then transfer those concepts to the other instrument. And one isn't distracted, too, by all of the gadgets on the organ. When sitting at a piano or harpsichord, any instrument is sparse compared to the pipe organ. I think it is easier to focus with the piano or the harpsichord than it is with the organ, because there's so much to consider: not only notes, but also registration, and all the other technical and mechanical aspects.

**JR: But at some point, the organ's gadgets will require your attention. How do you memorize registrational changes on an unfamiliar instrument, when you have very little**

**time? How do you remember that on this instrument "I need to hit the Great to Pedal toe stud" and on the next instrument there is none? How do you remember all the mechanics, since you don't use a registrant?**

**PJ:** Well, that's a bit of an enigma to me. Obviously, I become familiar with the instrument before the concert—then I associate the sound with my muscles—I don't really know!

It MIGHT BE a little bit psychological, particularly if you can memorize notes. I find that students can usually do far more than they think they can. There are teachers who unintentionally beat students down, even intimidate, and have them frightened to take risks or challenges, or be creative, but I try to pull out the potential of students. Nothing is more rewarding than when they're surprised about what they CAN do—for instance, memorization. I have some students who say, "Oh, I just can't memorize," and some students that it comes easy to. Well, there are ways to work at this—there aren't short cuts, it's difficult—but there are ways that one can improve.

**JR: I remember being told that you have to practice the button-pushing as much as the key-pressing.**

**PJ:** I focus with students on playing the organ beautifully. Not only the music, but the instrument, the console. You watch pianists or violinists—the grace with which they play! And many organists sit up there looking rather rigid and stiff. Particularly with consoles that are more visible these days, we have to physically be confident when we play. We don't want to be overwhelmed by the organ, we want to be in perfect alignment with it. And you're right—the idea of practicing pushing pistons, and pushing them at the right time—these technical things have to be practiced. But when you actually play them, you want the timing to be musical. You want to push them gracefully. All of these things have to serve the music; they can't just be technical exercises.

**JR: You spoke of people who are stiff sitting at the organ. Have you ever had a problem with muscle tension?**

**PJ:** Well, I haven't, other than maybe practicing. When one does a lot of practicing, fatigue can set in, muscles can become a little sore. There are organists who think that you have to sit completely still, that you have to be able to balance a glass of milk on your hand, you don't want any unnecessary movements. Well, some people are naturally quieter at the console, and some people are a little freer, they move more. And that's ok! You have to do what is comfortable.

Certainly with beginners you have to be very careful about extraneous motion and movement. At a more advanced stage, you develop your own musical personality, and your physical personality when you're playing, and it's ok to move. Just move the body! Just as long as you're relaxed. And if being relaxed means being still, so be it. If it means moving, that's fine too. But there are many organists that sit almost as if they're frightened to move, they're intimidated by pushing buttons, making sure everything's right on. If you don't revel in what you're doing, if the technical demands of playing the organ are overwhelming you, you won't enjoy it. And you need to enjoy! It seems so obvious and logical—you need to not only musically and mentally enjoy the music, but you need to physically enjoy the music while you're playing. There's nothing wrong with that.

**JR: Our culture trivializes music—for the most part, it's considered background noise, playing while one does something else. People prefer music that is short, simply constructed, and any melody must be very simple and accessible. Given this, how can we as organists reach people? Schools are eliminating music instruction; serious organ music is scarcer in churches—there are a lot of organists who can't play it, or won't; and fewer people are going to**

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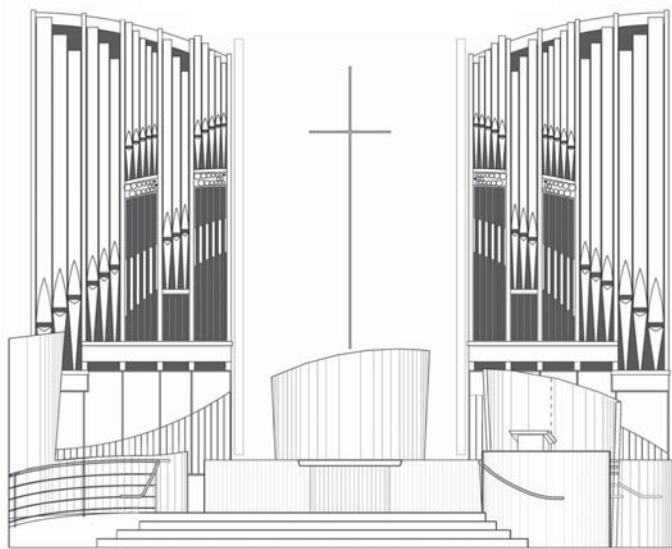


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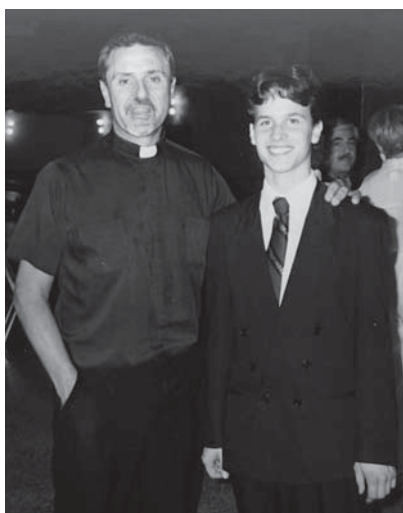
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Paul with mentor, Father John Bauer



Paul, age 18, with mother

church. So the opportunities for exposure to things like Bach and Messiaen are fewer and fewer. How do we react to that? What can we do?

**PJ:** Anyone who says that he or she cares about music or values it has an obligation to take action. And what I have found is that many people do acknowledge these problems—at least those of us who play music and listen to music. So what is the next step? I see most of popular culture as extremely corrosive to what we try to accomplish as musicians. And I think we organists first need to put ourselves in a larger context, and start thinking in broader terms. I do find that our profession is far too isolated. We organists need to get out of the loft and listen to operas, listen to chamber music, go to hear the symphony—we need music, in all of its manifestations. It is, however, possible to really like music and to be intrigued by it at a high level, without being passionate about it. Those of us who are passionate about music need to challenge those who are merely intrigued by it, to make them even more sensitive. This is what we have to do: build an army of individuals who possess an unwavering commitment to the creation of a musically literate society.

Popular culture is extremely destructive to beauty because it serves the opposite purpose of what true music and art serve—and that is, it numbs us. Because music is in the background and not the foreground, one is not expected to listen to it with this full spirit, being, mind—whatever term you wish to use. And that essentially desensitizes. Art music is supposed to make one more sensitive to beauty and life. That is to say, we learn how to listen carefully and deliberately—for there are so many alluring details in the music that desire our full undivided attention.

**JR:** If we say we care, then we have an obligation to take action.

**PJ:** And that is to say, to challenge the culture. I see my obligation as an artist—I should say, one facet—is to challenge aggressively this corrosive popular culture. What does that mean? Write letters to newspapers and other organizations, make noise about what you do. If you care, do you care enough to share what you profess to care about? Do you want to share it with someone else? If we value something, and we see the good in something, isn't it logical to want to share it? I've become dismayed because I see quite clearly the enormous potential of a society which truly values music—the potential is there, and we see it on an individual level; we see what happens when a young person discovers the power of music in a very real and profound way. It's something to celebrate. I have NO faith in the popular culture, but I have boundless faith at the individual level. I think that keeps me going, keeps me inspired, and wanting to continue living.

**JR:** Well, all right. If an audience member heard a serious program, and wasn't used to that, how would you respond if they said they wanted to hear something that was easier to listen to?

**PJ:** Well, I would have a conversation with that person, first of all. I would be

very patient initially. If the person said "I don't understand that," or "I don't appreciate that," that's a fair statement, and it's not making a judgment. It's even fair to say "I don't care for that." But judging something that you don't understand isn't fair, and I guess I would attempt to help the person see this.

I remember having an interview for NPR's *Morning Edition*, last year before my Messiaen program. And it was very clear to me that the person who interviewed me did very little preparation for the interview. I think she knew practically nothing about the organ, knew even less about the composer. And she said to me, "There are those who don't like the organ. I'm wondering what you might say to that." And my feeling was, you know, we live in a culture that sits back and says, "Prove to me that this is worthwhile"—that X is worthwhile, or that this has value, or that I should do this. Prove to me, show me—and they don't take any initiative. And my feeling is, pick up a book yourself and read. Or take an organ or piano lesson. YOU have to take some initiative. You're right, we're so used to diluting everything these days. I find it troubling that many organists don't seem to possess this zeal, this call to action. They possess it at some level, there's some awareness of it, but it doesn't determine their behavior, or their actions, or their everyday conversations with people, I don't know how else to say it. There's no fire in the belly—there has to be.

**JR:** You mentioned that we organists need to get out and listen to other musical forms, such as the symphony. What other music do you listen to?

**PJ:** We could be here all night! I will say quite clearly, I do not listen to popular entertainment. I have no interest in that sort of thing. I see that as corrosive, and as an artist and a musician, I feel obligated to challenge what our culture accepts as music. What do I listen to? I listen to six centuries of music—from plainchant and Ockeghem through Dallapiccola and Debussy. Recently, I've been listening a great deal to Mozart, perhaps more than I ever have in my life—specifically to the piano concerti and the sonatas. This summer I've rediscovered this music—specifically Ashkenazy playing the piano concerti, DeLarocha the sonatas. And I'm very fond of the great Romantic repertoire—Mahler's symphonies, Verdi's operas, and Brahms's chamber music. In the twentieth century, I find Alban Berg's music quite voluptuous. But yes, I have very broad tastes, with the exception that I'm not fond of most popular music. I maintain that Western art music is the pinnacle. But of course, that would be challenged by more and more people today.

**JR:** During your time at Yale and at Curtis, what were you able to learn? I have the feeling that you were already technically skilled by the time you got to Curtis, so you didn't need to work on technique. Is that correct?

**PJ:** No, not really. Certainly I would consider registration part of technique.

That was something that I learned a great deal from both John Weaver and Thomas Murray—with regards to console control, and how to bring out the best from an instrument. Both John Weaver and Thomas Murray allowed me to be my own musical voice; they didn't try to impose their own style upon me. And that is something that I have taken from them, and applied to my own style of teaching. I'm very grateful to both of them.

**JR:** How are you enjoying teaching at Juilliard?

**PJ:** Very much. And I should add that with the current situations of schools—such as Northwestern and of course the New England Conservatory—the situation at Juilliard could not be any better. The president of Juilliard, Joseph Polisi, has been extremely supportive of my vision for the department. And the talent that exists in the department is formidable. During a visit last year to organ class, Michael Barone referred to the department as a "hot shop!"

**JR:** You have indicated that the department would not really be growing in numbers, that it would be limited to a certain size. Is that correct?

**PJ:** It fits in with the school, because the school itself is small. Juilliard prides itself on being a small school, and our department is the size of some of the wind departments—flute, oboe—relatively similar in size. Ten organ majors is generally a good number for the Juilliard community. It could be bumped up a little, I suppose, and it might be, but not much.

**JR:** Do you find any difference either in outlook or ability or approaches between your students and those that you work with in master classes?

**PJ:** With master classes, one can be all over the map; there's such variety. One thing that I insist on with each of my students is that they develop their own musical signature, right from the start.

We don't want any clones in the department—and there are none. I think if one visits the school and hears the department play, one will encounter rich variety and imagination in playing and in styles. And I encourage this—I insist upon it. I believe that a teacher at Juilliard needs to be quite demanding with the students, but the students are highly motivated and always rise to the occasion. I'm very proud of them.

**JR:** Do you have any big projects planned? Any more marathons, any more things of that nature?

**PJ:** I performed the Messiaen cycle again in Los Angeles, at the end of October, at the Cathedral of Our Lady of Angels. But with regards to something different, I look forward to pursuing new repertoire. Actually I am considering offering a Reger marathon, a Reger cycle—but not in the immediate future!

**JR:** Will you be making any more recordings?

**PJ:** Oh, yes, yes! I've neglected recording, simply because of other projects and such. But I am very keen on recording Messiaen and Reger in the near future.

I want to concentrate on other things right now, these being performing and certainly learning other repertoire. The snowball keeps growing larger, but I love it. This work provides such joy and fulfillment in my life, and meaning.

**JR:** Well, Paul, I will let you go get a cup of tea! Thank you so much for your time.

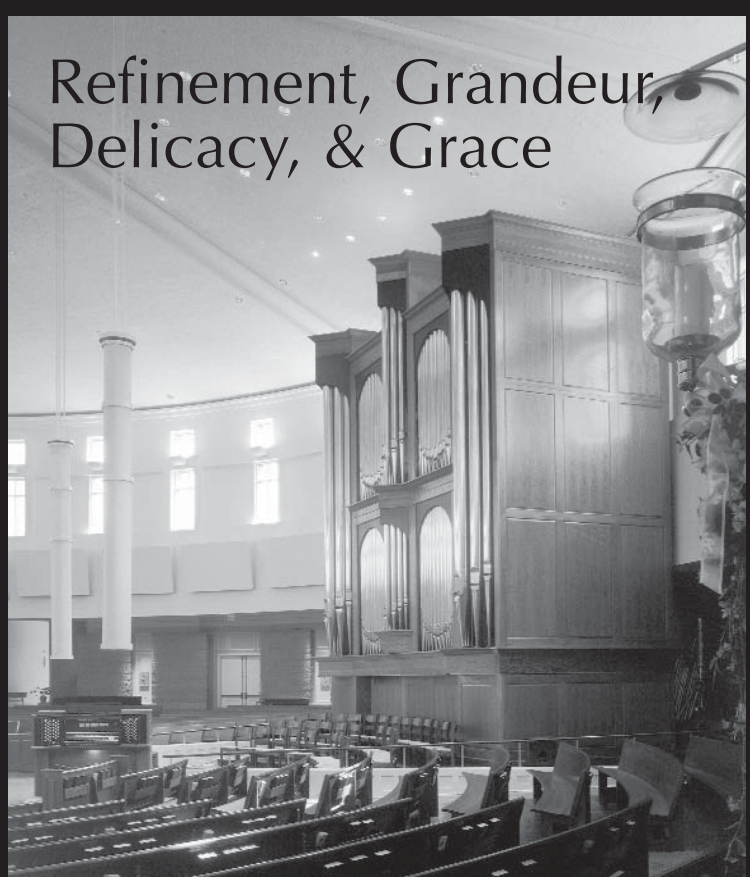
**PJ:** It's been a pleasure talking with you. ■

#### Notes


1. Telephone conversation, Sept. 23, 2005.
2. Telephone conversation, Aug. 26, 2005.
3. Telephone conversation, Sept. 23, 2005.
4. Telephone conversation, Aug. 26, 2005.
5. E-mail message, Aug. 23, 2005.
6. Ibid.
7. Telephone conversation, August 26, 2005.

Joyce Johnson Robinson is associate editor of *THE DIAPASON*.

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## Cover feature

**Lewtak Pipe Organ Builders,  
Camillus, New York, 2005  
St. Joseph's Catholic Church "On  
the Hill," Camillus, New York**

### The Church

The history of St. Joseph's Church in Camillus, New York, goes back to 1852, when the first resident pastor came to the parish and began to care for the religious needs of local Catholics. The original St. Joseph's Church in the village of Camillus was built in 1867. The congregation eventually outgrew the small space of the old church, and in 1965 construction started on a new building—the cross-shaped church, with parabolic arches rising 90 feet and dramatic windows at the ends of each wing. As is often the case when substantial funds are required for construction, the purchase of a new pipe organ had to wait its turn. The delay turned out to be a long one—almost 40 years!

For years the rich and varied music program of St. Joseph's Parish was supported by an electronic organ substitute and a Kawai grand piano. During the fall of 2001, an opportunity came along, and finally the decision was made to begin the construction of a new pipe organ that would fulfill the musical needs of the congregation and would aesthetically complete the sanctuary of St. Joseph's. That year, another church in the Diocese of Syracuse—St. Louis in Oswego, New York—was closed and the pipe organ from this church was purchased with the thought that it would become a jump-board for a much larger instrument at St. Joseph's.



Casavant Opus 69

### The Old Organ

The old organ, a tracker consisting of two manuals with 21 stops, was built by Casavant Frères in 1896 as their Opus 69. It was the first organ from this builder imported in the United States.

At the time of acquisition, the Casavant organ was in a state of complete disrepair. It was obvious that a true historical renovation was not feasible for two primary reasons: the cost and the size of the instrument. Even if the parish were to allocate the funds, St. Joseph's has a cubic volume approximately four times that of St. Louis Church. The volume of sound required to fill this large space could not possibly be achieved from a rather small and softly voiced instrument. With heavy hearts and facing no other options, the old organ from Oswego was dismantled and moved to St. Joseph's in Camillus. Only the salvageable parts would be used in a new instrument. Virtually all of the old pipework was saved. A total of 1,202 pipes were moved to Camillus, most of which were in shoddy physical condition; some were badly damaged due to poor maintenance and careless handling. For example, an existing Mixture III on the second manual had twelve original pipes missing in the center, the sign of an obvious "tuning accident" occurring many years ago. These were replaced with "stock" pipes that did not make any sense in terms of either scaling or in the proper Mixture repetition sequence. Many wooden pipes also had visible water damage. The same was true for



Lewtak Opus 1



View from below

both manual windchests, which were also transported to St. Joseph's. From four pedal chests only two were salvageable, with the remaining two damaged beyond any reasonable repair.

### The New Tonal Design

Even though the old organ had to be dismantled, it became the backbone for—first and foremost—the tonal design of the new instrument. Professor Ulrik Spang-Hanssen from the Royal Danish Music Conservatory in Aarhus, Denmark was consulted, and a plan was devised for the preservation of the original stop configuration, augmenting it with a new third keyboard that would serve as the foundation for the "big sound." Very few old ranks have been shifted. What was acquired from Oswego became the second and third manuals (Positif and Récit) with some

changes necessary to move the timbre out of the dark and 8'-heavy character. The original configuration did not have any fifths or thirds among its stops. In addition, the first manual (the Great) had four 8' stops and one 4' stop; the second manual (the Swell) had a 16' Bourdon and a sub-octave coupler to the Great. New ranks were added with the purpose of not just strengthening the volume, but more importantly brightening the sound of the organo pleno in these two divisions. The old Great (current Récit) received the 2' Piccolo from the old Swell, and the original Dulciana 8' was moved to the new Grand Orgue division. The old Swell (current Récit) received a new Nasard 2 2/3', Principal 2' and Tierce 1 3/4'. From the same division, the Trumpet 8' and Bourdon 16' were moved to the new Grand Orgue.



Tomasz Lewtak

The addition of a new first manual (the Grand Orgue) allowed not only for keeping the stop configuration as close to the original as possible, but also opened completely new sound prospects to build on and to draw from. This is the division that is by far the strongest. It is rather basic in terms of utilized ranks, not too far from the tonal character of the old instrument and yet created with the sole purpose of giving a complete Principal chorus to the entire instrument. The Cornet Harmonique III deserves special mention. It is a three-rank cornet (2 2/3', 2' and 1 3/4') consisting of widely scaled, overblown flute pipes with two small holes midway through the body length. The aural effect is quite unusual: the cornet combination has a far greater penetration and clarity of timbre thanks to the characteristic "hollow" sound of the harmonic pipes.

Obviously the Pedal division required more power. This was simply achieved by adding to the original three stops (Double Open 16', Bourdon 16' and Violoncello 8') a new Octave 8', Cor de Nuit 4' and a round-sounding 16' Buzène, a reed stop with leathery shallots. It would have been an asset to have a mixture in the Pedal; however, the financial constraints made it impossible. The total number of new pipes added is 1,100.

### The New Façade

The difficult task of designing the façade for this organ fell on our shoulders after we approached various outside architects and artists. The problems we encountered with the architects were their lack of understanding the principles of how the organ works, not knowing what is and what is not attainable. There was also the lack of positive and healthy aesthetics. The objectives were quite simple: first, to fit the organ into the arch shape of the ceiling, and second, to show that this instrument blends the old with the new. An additional requirement came from the fact that it had been explicitly requested that the console must stay on the main floor of the church while the rest of the organ rests on a 10-foot high loft. The reasoning for this came from the liturgical documents of the Second Vatican Council, which dictates that the music ministry is not to be separated from the congregation. In the case of a tracker organ, it immediately makes things a lot more complicated simply because the linkage becomes dangerously long.

The design of this church building cannot be classified as "contemporary" but it may be described as "modern." However, all throughout the building there are many elements of traditional architectural design: harmonious lines, time-honored proportions, and a lot of symmetry. The answer to all of these challenges came from my brother,





Console

architect Pawel Lewtak. He is the creator of the design that became a real head-turner among parishioners and visitors alike. In his words, his worst fear was to create another organ that would be sitting “up there” with the console that is placed “down there,” and one has little to do with the other. Instead, he created a homogenous shape that ties the top with the base in a seamless manner. The tower-like structure of segments gives it slenderness and allows for traditional pipe grouping. To reflect what is inside the organ case, the original façade pipes were kept in their distinctive clusters, and new groups of double flamed copper pipes were added. Copper was definitely the material of choice for its perfect blend with the surrounding color scheme.

There is one special feature of this façade that separates it from all others: mirrors, more specifically, forty of them! Hardly noticeable at first glance, they add light, depth, spark, and elegance. The mirrors are only four inches wide, and are of various lengths. They are placed in wooden frames in the spaces between the pipe clusters. They enhance the design by offering a true three-dimensional effect. As people walk through the church they are always viewing a distinctive picture with variegated light reflections, innumerable shadows and highlights, an array of geometrical shapes, yet all elements are well organized with pleasing aesthetic integrity.

The façade is made of white ash with mahogany ornaments, and the case behind it is made from birch and carefully selected white poplar.

#### The Mechanics and Materials

The key action is purely mechanical. It is referred to as a suspended action and was the only logical choice given our circumstances. Long distance between the keyboards and the windchests dictated absolute precision in the making of the tracker action. The longest linkage

run is 33 feet and yet the average weight of the key—when the chests are under pressure—is only 120 grams. The action is not the least sluggish thanks to the employment of a pressure rail on the back of each keyboard with springs that remove some of the key weight. Each division has its own floating rail allowing for climatic changes of the wood of the trackers, which are made of red cedar. The squares are fashioned out of aluminum as are the rollers and roller arms. On the longest rollers, needle bearings were utilized to support the weight of each roller.

The keys are made of tight-grained pine covered with black African wood (grenadilla) for the naturals, and bone-on-maple for the sharps. The cheeks of the keyboards are white oak with ebony inlays.

All windchests are of slider and tone-channel construction. Two old windchests (Positif and Récit) have been completely taken apart and restored to mint condition. In both, the pallets used are of a so-called “relief” type: in essence, each pallet consists of two pieces, one of which is being pulled down first thus releasing the pressure and breaking the initial resistance. After cleaning, releathering and complete re-regulating of all the parts, they work flawlessly. New windchests are made out of select yellow pine and have single pallets in all but the lowest octaves. In the bass, we installed two pallets per tone channel, but with sequential opening, which causes the touch to be the same as the rest of the keys.

Pedal pipes are split diatonically and stand on either side of the case. The open 16' flute stands on its own two chests (C side and C# side). The remaining pedal pipes received two new windchests with space for both the old and the new ranks.

The stop action is state-of-the-art electric. The stop plates, made of grenadilla, hide behind them contactless switches. The system offers full con-

venience of 1,280 memory levels for even the most demanding performer. Half of the levels are lock-protected. The layout of thumb and toe pistons is very simple and offers some necessary redundancy. Couplers can be operated either by thumb pistons or toe studs. Also, the navigation through the system's memory levels can be done either by hand, by foot or on the side by an assistant. There is one expression pedal for the Récit and a Crescendo pedal. The Crescendo, in order to work, first must be activated by a toe stud. It is fully programmable and has a digital level display from 0 through 30. A similar kind of digital level display is in place for the expression pedal of the Récit. The shutters are operated by a 30-stage, digitally controlled electric motor.

The organ utilizes a three-phase 1.5 hp electric blower with slow RPM. There are two reservoir bellows—one old one and one new—providing ample air supply to the whole instrument. There are three tremolos, one for each manual. Two of them have electronically adjustable speed of undulation right at the console.

#### The Voicing

Any organ is only as good as it sounds. Therefore, even though we spared neither time nor money on mechanical details, the most important element remained the voicing. All of the old ranks received some sort of voicing revamp. They had all previously been voiced down for a much smaller building. We made them more free speaking, definitely less obstructed at the toe. All of the old ranks were heavily nicked, which made things difficult at times. The new ranks were voiced with a little bit of chuff, just enough to make their speech more pronounced in the large acoustics of St. Joseph's Church. The old reeds needed to be re-tongued in order to gain a larger sound. The Trumpet 8', especially, required more brilliance and volume in order to balance well with the rest of the Grand Orgue. The organ is tuned to a Tartini-Vallotti temperament, which gives it a pleasant color and tonal personality. The instrument has much to offer in terms of variety of sound colors as well as the dynamics and individual stop character.

From an organbuilder's perspective, taking a vintage 1896 organ and bringing it up to present day expectations, and having an organ that could be used for church services as well as concert performances has been a personally demanding and ingratiating experience. In organ building, the idea is always to be creative while retaining the original elements and merging them with new technologies. It is rewarding beyond words when an artist sits down at the console and you begin to see the smiles of pleasure. It means you have accomplished your goal of creating the finest organ from available sources.

Lewtak Pipe Organ Builders wishes to extend our sincere thanks to all volunteers who gave their time and energy to this most worthy project. We also

thank the parishioners of St. Joseph's Church of Camillus, New York, for their continuing understanding, patience and support.

—Tomasz Lewtak  
Organbuilder

The following craftsmen took part in the construction of the organ for St. Joseph's Church in Camillus, New York:

Tomasz Lewtak – mechanical design, pipe scaling, voicing, woodworking

Pawel Lewtak – façade design, woodworking, traction

Gerry DeMoors – electronics, carillon, general construction

Kevin Reedy – general construction

John Fergusson – woodworking.

#### Lewtak Opus 1 St. Joseph's Church “On the Hill” Camillus, New York

##### GRAND ORGUE

- 16' Bourdon°
- 8' Grand Principal
- 8' Dulciane°
- 8' Flûte à Cheminée
- 4' Octave
- 4' Flûte à Fuseau
- 3' Quinte
- 2' Doublette
- 2' Flûte
- III Cornet Harmonique
- IV Mixture
- 8' Trompette°
- Tremblant Fort

##### POSITIF

- 8' Montre°
- 8' Mélodie°
- 8' Gambe°
- 4' Prestant°
- 2' Piccolo°
- Carillon a22–f42
- Tremblant Doux

##### RÉCIT

- 8' Viole de Gambe°
- 8' Principal°
- 8' Flûte Harmonique°
- 8' Bourdon°
- 8' Voix Cèleste°
- 4' Flûte Harmonique°
- 4' Fugara°
- 2½' Nasard
- 2' Principal
- 1½' Tierce
- III Mixture°
- 8' Basson-Hautbois°
- 8' Cor Anglais°
- Tremblant Doux

##### PÉDALE

- 16' Flûte Basse°
- 16' Bourdon°
- 8' Octave
- 8' Violoncello°
- 4' Cor de Nuit
- 16' Buzène

° Original Casavant stop  
Mechanical key action  
Electric stop action  
Electronic register presets, 1280 memory levels  
Wind pressure: 90 mm Positif, Récit & Pédale; 82 mm Grand Orgue  
Couplers: III-I, II-I, III-II, III-P, II-P, I-P  
Tuning A34=438 Hz at 18°C  
Temperament: Tartini-Vallotti

Photo credit: Hawley Studio, Syracuse, New York (except for Casavant Opus 69 photo by Tomasz Lewtak)

# Lewtak

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**Karl Wilhelm, Inc.**, of Mont-Saint-Hilaire, Quebec, Canada, has built a new organ for Paris-Yates Chapel at the University of Mississippi. The firm's opus 152 is built on classical principles and is flexible enough to play a large and varied repertoire of solos and accompaniment. The builder was chosen early enough to collaborate with the architect on the tonal conception of the chapel. The new

chapel features hard, reflective interior surfaces, yet with sufficient moldings and openings to avoid undue concentration of sound at focal points, and is in a classical basilica plan consisting of a high, narrow nave with side aisles. The organ is located at the east end, and comprises 26 stops on two manuals and pedal: 32 ranks, 1,642 pipes. Manual/pedal key compass is 56/30; suspend-

- GREAT**
- 16' Bourdon
  - 8' Prinzipal
  - 8' Rohrflöte
  - 4' Oktave
  - 4' Spitzflöte
  - 2 3/4' Quinte
  - 2' Superoktave
  - 1 3/4' Terz
  - 1 1/4' Mixtur IV
  - 8' Trompete Sw/Gt

- SWELL**
- 8' Salicional (FF)
  - 8' Hohlfloete
  - 8' Celeste (TC)
  - 4' Prinzipal
  - 4' Rohrflöte
  - 2' Waldflöte
  - 2 3/4' Sesquialtera II (TC)
  - 1 1/4' Larigot
  - 1' Scharf IV
  - 16' Dulzian
  - 8' Oboe

- PEDAL**
- 16' Subbass
  - 8' Offenflöte
  - 4' Choralbass
  - 16' Posaune
  - 8' Trompete (Gt) Sw/Ped Gt/Ped

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  
**Cj Sambach**, INformance; Westminster Presbyterian, Albany, NY 9:30 am, 1 pm  
**Gail Archer**; Holy Apostles Church, New York, NY 8 pm  
**Ben van Oosten**; Finney Chapel, Oberlin College, Oberlin, OH 8 pm  
**Gerre Hancock**, improvisation workshop; Knowles Chapel, Rollins College, Winter Park, FL 3:30 pm
- 16 FEBRUARY  
Voces Nordicae; St. Bartholomew's, New York, NY 7:30 pm  
Choral concert; St. Luke in the Fields, New York, NY 8 pm  
**Gerre Hancock**; Knowles Chapel, Rollins College, Winter Park, FL 7:30 pm  
**Douglas Cleveland**, masterclass; Mees Hall, Capital University, Columbus, OH 1 pm  
**Marilyn Biery**; Cathedral of St. Paul, St. Paul, MN 7:30 pm

ed mechanical key action, electric stop action; single-fold bellows with flexible winding. Principal pipes are 75% tin, flute pipes 28% tin. Open pipes are cone-tuned, stopped pipes with soldered caps. Natural keys are plated with bone, sharps of ebony. Casework is of solid white oak with moldings and gilded pipe shades. Temperament is after Vallotti. —*Karl Wilhelm*

- 17 FEBRUARY  
**Cj Sambach**; Westminster Presbyterian, Albany, NY 7 pm  
**Marek Kudlicki**; Church of the Ascension, Clearwater, FL 7:30 pm  
**Douglas Cleveland**; Mees Hall, Capital University, Columbus, OH 7:30 pm  
Choral concert; First Presbyterian, Birmingham, MI 7:30 pm

- 18 FEBRUARY  
**Alistair Nelson**; Battell Chapel, Yale University, New Haven, CT 3 pm  
**Timothy Weisman**; Dwight Chapel, Yale University, New Haven, CT 8 pm  
*Missa Gaia*; St. Bartholomew's, New York, NY 2 pm, 4:30 pm  
**Marvin Mills**, with Ritz Chamber Players; Church of the Good Shepherd, Jacksonville, FL 8 pm  
Motet Choir; Rockefeller Chapel, Chicago, IL 8 pm

- 19 FEBRUARY  
**John Scott**; St. Paul Episcopal, Concord, NH 3 pm  
**Abbey Siegfried**; St. Michael's, Marblehead MA 5 pm  
**Jason Roberts**; First Church of Christ, Wethersfield, CT 7 pm  
**Robert Grudzien**; St. Paul's Chapel, Columbia University, New York, NY 4 pm  
**David Rogers**; Cathedral of St. Patrick, New York, NY 4:30 pm  
Bach, Cantata 18; Holy Trinity Lutheran, New York, NY 5 pm  
**Nigel Potts**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Ben van Oosten**; Brick Presbyterian, New York, NY 8 pm (lecture by Jean-Louis Coignet at 7 pm)  
**Bradley Althoff**; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm  
**Valerie Lefever**; Holy Trinity Lutheran, Lancaster, PA 4 pm  
**Gordon Turk**; United Church of Christ at Valley Forge, Wayne, PA 4 pm  
**Bruce Neswick**; First Baptist, Chattanooga, TN 6 pm  
**Trey Clegg**; St. Philip's Cathedral, Atlanta, GA 3:30 pm, Evensong at 4 pm  
**Clive Driskill-Smith**; All Saints Cathedral, Episcopal, Milwaukee, WI 3 pm  
VocalEssence; Ordway Center, St. Paul, MN 4 pm

- 20 FEBRUARY  
**Ben van Oosten**, masterclass; Brick Presbyterian, New York, NY 9 am  
**Jean Galard**; Brick Presbyterian, New York, NY 4:15 pm  
**Stephen Cleobury**, keynote lecture, open choral rehearsal and choral Evensong; McCallum Ballroom, Rhodes College, Memphis, TN

- 21 FEBRUARY  
**Margaret Angelini**; King's Chapel, Boston, MA 12:15 pm  
**John Scott**; Adolphus-Busch Hall, Cambridge, MA 8 pm  
**Adam Koch**; Central Synagogue, New York, NY 12:30 pm  
**Greg Homza**; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm  
**Judy Campen**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

- 22 FEBRUARY  
ensemble amarcord; University of North Carolina, Pembroke, NC 10 am  
**Jim Pluer**; The Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

- 23 FEBRUARY  
Choral concert; St. Ignatius Loyola, New York, NY 8 pm  
ensemble amarcord; Brevard-Davidson River Presbyterian, Brevard, NC 7:30 pm  
**James Biery**; Cathedral of St. Paul, St. Paul, MN 7:30 pm

- 24 FEBRUARY  
**Heinrich Christensen**; Old West Church, Boston, MA 8 pm  
Mozart choral works; Woolsey Hall, Yale University, New Haven, CT 8 pm  
**Peter Richard Conte**; Trinity Episcopal, Vero Beach, FL 7 pm  
Mazaika; First United Methodist, Fort Walton, FL 7:30 pm  
**Timothy Tuller**, with soprano; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

- 25 FEBRUARY  
**Cj Sambach**, INformance; First Presbyterian, Bristol, TN 9:30 am  
Mazaika; First Methodist, Gulfport, MS 7 pm  
Choral concert; Rockefeller Chapel, Chicago, IL 8 pm  
• **Anita Werling**, workshop; St. John Lutheran, Joliet, IL 10 am  
The Texas Boys Choir; St. Christopher Episcopal, Carmel, IN 7 pm



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26 FEBRUARY  
**David Kazimir**; Ascension Memorial Church, Ipswich, MA 4:30 pm  
**Paul Bisaccia**; Farmington Library, Farmington, CT 2 pm  
**Fred Teardo**; Woolsey Hall, Yale University, New Haven, CT 8 pm  
**Boguslaw Grabowski**; First Presbyterian, New York, NY 4 pm  
Bach, Cantata 127; Holy Trinity Lutheran, New York, NY 5 pm  
**Kent Tritle**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Justin Hartz**; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm  
Bel Canto Children's Chorus; Doylestown Presbyterian, Doylestown, PA 4 pm  
**David Arcus**; Duke University Chapel, Durham, NC 5 pm  
**Donald Sutherland**; Peachtree Christian, Atlanta, GA 2 pm  
**Huw Lewis**; Trinity English Lutheran, Fort Wayne, IN 4 pm  
**Cj Sambach**; First Presbyterian, Bristol, TN 3 pm  
The Texas Boys Choir; Church of the Holy Spirit, Episcopal, Lake Forest, IL 4 pm  
**Yoon-Mi Lim**; Kenilworth Union, Kenilworth, IL 5 pm  
Bach, *St. John Passion*; First United Methodist, Evanston, IL 8 pm  
**James Russell Brown**; St. Chrysostom's, Chicago, IL 2:30 pm  
•**Anita Werling**; The Episcopal Church of the Holy Family, Park Forest, IL 3 pm

27 FEBRUARY  
**Jason Roberts**; St. Peter's Episcopal, Morristown, NJ 7:30 pm  
ensemble amarcord, masterclass; Wright State University, Dayton, OH 9 am  
**Yoon-Mi Lim**; Elliott Chapel, The Presbyterian Homes, Evanston, IL 1:30 pm

28 FEBRUARY  
**Desiree Hines**; Central Synagogue, New York, NY 12:30 pm  
**Robert Gant**; St. Luke's Chapel, Medical University of SC, Charleston, SC 12:15 pm  
The Texas Boys Choir; Faith Lutheran, Knoxville, TN 7:30 pm  
ensemble amarcord, masterclass; Performing Arts Center, Rio Grande, OH 4:30 pm, performance at 8 pm  
**Dean Billmeyer**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

1 MARCH  
**Martin Haselböck**; First Baptist Church of Greater Cleveland, Shaker Heights, OH 7:30 pm  
The Texas Boys Choir; Faith Lutheran, Knoxville, TN 10 am, 7:30 pm

2 MARCH  
ensemble amarcord; Shell Point Retirement Center, Fort Myers, FL 7:30 pm

3 MARCH  
**Daniel Roth**; The Cathedral of St. Joseph, Hartford, CT 8 pm  
**Carlo Curley**; Slee Hall, University at Buffalo, Buffalo, NY 8 pm  
Choral Concert; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm  
ensemble amarcord; Messiah College, Grantham, PA 8 pm  
**Christopher Harrell**; Immanuel Lutheran Church of the Upper Keys, Tavernier, FL 8 pm  
The Texas Boys Choir; First Presbyterian Church School, Nashville, TN 1:30 pm  
The Texas Boys Choir; First Presbyterian Church, Nashville, TN 7 pm

4 MARCH  
**Daniel Roth**, accompaniment for worship service; The Cathedral of St. Joseph, Hartford, CT 3:30 pm  
**Paul Jacobs**, masterclass; Spivey Hall, Morrow, GA 11 am  
ensemble amarcord; McGlohon Theatre, Charlotte, NC 7:30 pm

5 MARCH  
**Paul Bisaccia**, piano; Wood Memorial Library, South Windsor, CT 2 pm  
**William Entriiken**; Church of St. Vincent Ferrer, New York, NY 3 pm  
Choral Evensong; Grace Church, New York, NY 4 pm  
**Ahreum Han**; St. Bartholomew's, New York, NY 4:30 pm  
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm  
**John Brock**; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm  
Lenten Choral Concert; Cathedral of Mary Our Queen, Baltimore, MD 6:30 pm  
**Thomas Baugh**; Christ Episcopal, Roanoke, VA 4 pm  
The Texas Boys Choir; First Congregational, Hendersonville, NC 3 pm  
**Peter DuBois**; Jacoby Hall, Jacksonville, FL 3 pm  
**Paul Jacobs**; Spivey Hall, Morrow, GA 3 pm  
ensemble amarcord; St. James' Episcopal Church, Fairhope, AL 4 pm  
**Gillian Weir**; St. Lorenz Lutheran, Frankenthuth, MI 4 pm

FEBRUARY, 2006

Mazaika; Nardin Park United Methodist, Farmington Hills, MI 2 pm  
The Purdue Bells; First Presbyterian, Arlington Heights, IL 4 pm  
Choral Evensong; St. James Episcopal Cathedral, Chicago, IL 4 pm  
**Ken Cowan**; First United Methodist, Peoria, IL 3:30 pm  
**Cj Sambach**, Pipe Organ INformance; Calvary Lutheran, Brookfield, WI 9:40 am, recital at 3 pm

6 MARCH  
**Stephen Tharp**; Brick Presbyterian Church, New York, NY 8 pm  
**Peter Richard Conte**; West End United Methodist, Nashville, TN 7:30 pm

7 MARCH  
**Kola Owolabi**; Central Synagogue, New York, NY 12:30 pm  
**Sophie-Véronique Cauchefier-Choplin**; St. Ignatius Loyola, New York, NY 7 pm  
Choral concert; St. Ignatius Loyola, New York, NY 8 pm  
The Texas Boys Choir; The River Road Church, Baptist, Richmond, VA 7:30 pm  
The Choir of St. Thomas Church, New York City; All Saints Episcopal Church, Richmond, VA 7:30 pm  
The Inman Piano Trio; St. Paul's Episcopal Church, Augusta, GA 8 pm  
**Daniel Roth**; St. Joseph's Catholic Church, Orlando, FL 7:30pm  
**Laura Edman**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

8 MARCH  
•**Sophie-Véronique Cauchefier-Choplin**; improvisation masterclass; St. Thomas Fifth Avenue, New York, NY 7 pm  
**Thomas DeWitt**; Morrison United Methodist, Leesburg, FL 12 noon

9 MARCH  
The Choir of St. Thomas Church, New York City; Abingdon Episcopal, Gloucester, VA 8 pm

10 MARCH  
**Peter Planyavsky**; Portland City Hall, Portland, ME 7:30 pm  
Pergolesi, *Stabat Mater*; Church of St. Joseph, Bronxville, NY 8 pm  
**Florence Jowers**; Brevard-Davidson River Presbyterian, Brevard, NC 7:30 pm  
The Choir of St. Thomas Church, New York City; Trinity Episcopal Cathedral, Columbia, SC 7:30 pm  
The Texas Boys Choir; St. Thomas Episcopal, Coral Gables, FL 7:30 pm  
**Martin Jean**; Trinity Lutheran, Akron, OH 8 pm  
**Yoon-Mi Lim**; First Presbyterian, Columbus, IN 7:30 pm  
**Daniel Roth**; St. Chrysostom's Episcopal, Chicago, IL 7:30 pm

11 MARCH  
**Thomas Murray**, masterclass; Ridgewood United Methodist, Ridgewood, NJ 9 am  
**Erik Suter**; Grace Evangelical Lutheran, Winchester, VA 7 pm

12 MARCH  
**Carol Weitner**; St. Peter's Episcopal, Bay Shore, NY 4 pm  
**Weil Sawyer**; St. Bartholomew's, New York, NY 4:30 pm  
Bach Vespers; Holy Trinity Lutheran, New York, NY 5 pm  
**Barbara Bruns**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Thomas Murray**; Ridgewood United Methodist, Ridgewood, NJ 4 pm  
**Robert McCormick**; Christ Church, New Brunswick, NJ 6:30 pm, Vespers at 6 pm  
**Bradley Hunter Welch**; Washington Cathedral, Washington, DC 5 pm  
**Paul Jacobs**; St. Mark's Lutheran, Baltimore, MD 3 pm  
**Brennan Szafron**; Fuller Auditorium, Limestone College, Gaffney, SC 3 pm  
**Cj Sambach**, Pipe Organ INformance; First Baptist Church, Easley, SC 4 pm, recital at 6 pm  
**Peter Planyavsky**; First Presbyterian, Gainesville, FL 4 pm  
**Alan Morrison**; First Presbyterian, Pompano Beach, FL 4 pm  
The Choir of St. Thomas Church, New York City; Bower Chapel, Moorings Park, Naples, FL 4 pm  
Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm  
**Ken Cowan**; First Presbyterian, Somerset, KY 4 pm  
**Daniel Roth**; First United Methodist, Johnson City, TN 4 pm  
Mozart, *Missae Breves*; Independent Presbyterian, Birmingham, AL 4 pm

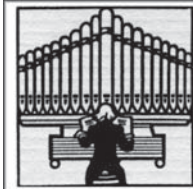
14 MARCH  
**William Entriiken**; Central Synagogue, New York, NY 12:30 pm  
**Peter Planyavsky**; Collegedale Church, Collegedale, TN 7:30 pm  
**Jean Krinke**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

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16 MARCH  
Carissimi and Charpentier oratorios; Church  
of St. Luke in the Fields, New York, NY 8 pm  
**Cj Sambach**; St. Petersburg College, St.  
Petersburg, FL 7:30 pm

17 MARCH  
**Pieter van Dijk**; Miller Chapel, Princeton The-  
ological Seminary, Princeton, NJ 7:30 pm  
**Jay Peterson**; First Presbyterian, Springfield,  
IL 7 pm

18 MARCH  
Choral concert; St. Peter's Episcopal, Morris-  
town, NJ 7:30 pm  
**Peter Richard Conte**; The Bryn Mawr Pres-  
byterian Church, Bryn Mawr, PA 10 am  
**Marilyn Keiser**, with orchestra; Thomas  
Wolfe Auditorium, Asheville, NC 8 pm  
**Paul Jacobs**; Christ United Methodist, St.  
Petersburg, FL 3 pm  
**Gail Archer**; St. Andrew's Episcopal, Madi-  
son, WI  
Northwest Choral Society; Edison Park  
Lutheran, Chicago, IL 7:30 pm

19 MARCH  
**Vincent Carr**; Woolsey Hall, Yale University,  
New Haven, CT 8 pm  
**Paul Murray**; St. Bartholomew's, New York,  
NY 4:30 pm  
Bach Vespers; Holy Trinity Lutheran, New  
York, NY 5 pm  
**Jeremy Bruns**; St. Thomas Church Fifth  
Avenue, New York, NY 5:15 pm  
**Ken Cowan**; Our Lady of Sorrows, South  
Orange, NJ 3 pm  
**Christopher King**; Christ Church, New  
Brunswick, NJ 6:30 pm, Vespers at 6 pm  
**Nathan Laube**; Holy Trinity Lutheran, Lan-  
caster, PA 4 pm  
**Joan Lippincott**, with strings; Greene Memo-  
rial United Methodist, Roanoke, VA 4 pm  
**Cj Sambach**; First Baptist Church, Lexington,  
NC 3 pm

Rutter, *Requiem*; Brevard-Davidson River  
Presbyterian, Brevard, NC 4 pm  
**Todd Wilson**, with orchestra; Umstattd Per-  
forming Arts Hall, Canton, OH 7:30 pm  
**Jamie Garvey**, with voices and piano; St.  
John United Methodist, Augusta, GA 3 pm  
**Eric Plutz**; St. Philip's Cathedral, Atlanta, GA  
3:30 pm, Evensong at 4 pm  
**David Higgs**; St. Mark's Episcopal, Grand  
Rapids, MI 8 pm  
Choral Evensong; Cathedral Church of the  
Advent, Birmingham, AL 4 pm  
Choral concert, with orchestra; St. James  
Episcopal Cathedral, Chicago, IL 4 pm  
**William Berg**, with orchestra; St. Raphael  
Catholic Church, Naperville, IL 4 pm  
**Ed Zimmerman**; Grace United Methodist,  
Naperville, IL 4 pm

20 MARCH  
**Todd Wilson** and students; The Church of  
the Covenant, Cleveland, OH 7:30 pm  
**David Higgs**, masterclass; St. Mark's Episco-  
pal, Grand Rapids, MI 8 pm

21 MARCH  
**McNeil Robinson**; St. Mary the Virgin, New  
York, NY 7:30 pm  
**William Gudger**, with baritone; St. Luke's  
Chapel, Medical University of SC, Charleston,  
SC 12:15 pm  
**Charles Tompkins**, with trumpet; Furman  
University, Greenville, SC 8 pm  
**Anne Phillips**; Church of St. Louis, King of  
France, St. Paul, MN 12:35 pm

22 MARCH  
**Stephen Fraser**; Dwight Chapel, Yale Uni-  
versity, New Haven, CT 12:30 pm

23 MARCH  
The Choir of St. John's College, Cambridge;  
St. Paul's Episcopal, Chattanooga, TN 7 pm

24 MARCH  
The Choir of St. John's College, Cambridge;  
Trinity Episcopal, Vero Beach, FL 7 pm  
Bach, *Mass in b*; First Presbyterian, Birming-  
ham, MI 7:30 pm  
William Ferris Chorale; Our Lady of Mt.  
Carmel Church, Chicago, IL 8 pm

25 MARCH  
**Paul Bisaccia**, piano; St. Peter's Lutheran,  
Lancaster, PA 7:30 pm

26 MARCH  
**David Kazimir**; Ascension Memorial Church,  
Ipswich, MA 4:30 pm  
**Carl Klein**, followed by Evensong; Church of  
the Advent, Boston, MA 4:30 pm  
**Heinrich Christensen**; King's Chapel,  
Boston, MA 5 pm  
Choir of St. John's College, Cambridge;  
South Church, New Britain, CT 4 pm  
**Paul Jacobs**; First United Methodist, Sche-  
nectady, NY 3 pm  
**Paul Reese**; St. Bartholomew's, New York,  
NY 4:30 pm  
Bach Vespers; Holy Trinity Lutheran, New  
York, NY 5 pm

**Richard Pilliner**; St. Thomas Church Fifth  
Avenue, New York, NY 5:15 pm  
**Richard Heschke**; Christ Church, New  
Brunswick, NJ 6:30 pm, Vespers at 6 pm  
The Singing Boys of Pennsylvania; St. John  
Lutheran, Nazareth, PA 3 pm  
**Robert Parkins**; Duke University Chapel,  
Durham, NC 5 pm  
**Ken Cowan**; First Presbyterian, Naples, FL  
7 pm  
**James David Christie**; Church of the  
Redeemer, Sarasota, FL 7:30 pm  
**Carol Williams**; Hyde Park Community Unit-  
ed Methodist, Cincinnati, OH 4 pm  
Bach, *Mass in b*; St. Andrew's Episcopal, Ann  
Arbor, MI 4 pm  
Grand Rapids Cantata Choir; St. Mark Epis-  
copal, Grand Rapids, MI 4 pm  
Steinbach and Helvey Piano Duo; First Wayne  
St. United Methodist, Fort Wayne, IN 7 pm  
Bach, *Ach Gott, wie manches Herzeleid*; St.  
Luke Church, Chicago, IL 4 pm  
Kammerchor; Concordia University Wiscon-  
sin, Mequon, WI 3:30 pm  
University of Minnesota Choirs; Cathedral of  
St. Paul, St. Paul, MN 3:30 pm  
**Nancy Lancaster**; House of Hope Presbyter-  
ian, St. Paul, MN 4 pm

27 MARCH  
The Choir of St. John's College, Cambridge;  
St. Paul's Episcopal, Troy, NY 7:30 pm  
**Anthony Pinel**; St. Peter's Episcopal, Morris-  
town, NJ 7:30 pm  
**Margaret Kemper**; Elliott Chapel, The Pres-  
byterian Homes, Evanston, IL 1:30 pm

28 MARCH  
The Choir of St. John's College, Cambridge;  
Christ Church, Greenwich, CT 7:30 pm  
**Patrick Kabanda**; Central Synagogue, New  
York, NY 12:30 pm  
**Kirsten Uhlenberg**; Church of St. Louis, King  
of France, St. Paul, MN 12:35 pm

29 MARCH  
**Andrew Pester**; Woolsey Hall, Yale Universi-  
ty, New Haven, CT 12:30 pm  
**Anthony Newman**, with flute; St.  
Bartholomew's, New York, NY 7:30 pm  
Choral Evensong, The Choir of St. John's  
College, Cambridge; St. Thomas Church, New  
York, NY 5:30 pm  
**Laura Ellis**; Morrison United Methodist, Lees-  
burg, FL 12 noon  
**David Schrader**, Dupré, *Les Chemins de la*  
*Croix*; St. Chrysostom's, Chicago, IL 7 pm  
The Basilica Contemporary Ensemble; Queen  
of All Saints Basilica, Chicago, IL 7:30 pm

31 MARCH  
**Roland Martin**; Slee Hall, University at Buffa-  
lo, Buffalo, NY 8 pm  
Chapel Choir of Winchester College; St.  
Bartholomew's, New York, NY 7:30 pm  
The Choir of St. John's College, Cambridge;  
St. Paul's Cathedral, Buffalo, NY 7:30 pm  
**Marilyn Keiser**; Princeton University Chapel,  
Princeton, NJ 8 pm  
**Frederick Swann**; St. Luke's Episcopal,  
Atlanta, GA 8 pm  
Tallis Scholars; Rockefeller Memorial Chapel,  
Chicago, IL 8 pm  
**Bruce Neswick**; Shryock Auditorium, Car-  
bondale, IL 7:30 pm  
VocalEssence; Ordway Center, St. Paul, MN  
8 pm

**UNITED STATES  
West of the Mississippi**

15 FEBRUARY  
**Pierre Pincemaille**; Memorial Church, Stan-  
ford, CA 8 pm

16 FEBRUARY  
**Malcolm Archer**; St. John's United  
Methodist, Lubbock, TX 7:30 pm  
**Anthony & Beard**; First Baptist, Hobbs, NM  
7:30 pm

17 FEBRUARY  
Organized Rhythm; Pittsburg State Universi-  
ty, Pittsburg, KS 7:30 pm

18 FEBRUARY  
Rodrigo Guitar Trio; St. John's Lutheran, Des  
Moines, IA 7:30 pm  
**Malcolm Archer**, workshop; Bates Recital  
Hall, The University of Texas, Austin, TX 9:30  
am, masterclass at 1 pm

19 FEBRUARY  
**Pierre Pincemaille**, masterclass; Central  
Presbyterian, Des Moines, IA 7 pm  
Rodrigo Guitar Trio; Dundee Presbyterian,  
Omaha, NE 7 pm  
**Malcolm Archer**; Bates Recital Hall, Univer-  
sity of Texas, Austin, TX 3 pm  
**Gerre & Judith Hancock**; St. Mark's Episco-  
pal, San Antonio, TX 4 pm  
**Douglas Cleveland**; Kane Hall, University of  
Washington, Seattle, WA 3 pm  
**Tamara Still**; Grace Lutheran, Tacoma, WA 3  
pm  
**Christoph Tietze**; Cathedral of St. Mary of  
the Assumption, San Francisco, CA 3:30 pm



ensemble amarcord; Church of St. James-by-the-Sea, La Jolla, CA 4 pm

20 FEBRUARY

**Pierre Pincemaille**; Central Presbyterian Church, Des Moines, IA 7:30 pm  
ensemble amarcord; St. Michael's Cathedral, Episcopal, Boise, ID 7 pm  
Mozart, *Mass in c*; St. Thomas Aquinas Church, Dallas, TX 8 pm

21 FEBRUARY

The Texas Boys Choir; Wichita State University, Wichita, KS 7:30 pm

24 FEBRUARY

**Malcolm Archer**; Trinity Episcopal Cathedral, Little Rock, AR 7:30 pm  
**Stephen Cleobury**; St. Paul's United Methodist, Houston, TX 7:30 pm  
**Jeffrey Campbell**; St. Philip's in the Hills Episcopal, Tucson, AZ 7:30 pm

25 FEBRUARY

ensemble amarcord; Church of the Transfiguration, Dallas, TX 7:30 pm

26 FEBRUARY

Choral Evensong; Christ Church Cathedral, St. Louis, MO 5 pm  
**Stephen Cleobury**, conducting Mozart choral concert; St. Paul's United Methodist, Houston, TX 6 pm  
**Malcolm Archer**; Cathedral Church of St. John, Albuquerque, NM 4 pm  
**Jeffrey Campbell**; Arizona State University, Tempe, AZ 2:30 pm  
**Paul Roy**, with flute; St. Mark's Cathedral, Seattle, WA 2 pm  
**Bradley Hunter Welch**; First Congregational, Los Angeles, CA 4 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

1 MARCH

Missa Mystica; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

3 MARCH

University of New Mexico Choirs; Cathedral Church of St. John, Albuquerque, NM 7:30 pm  
**Kimberly Marshall**; St. Philip's in the Hills Episcopal, Tucson, AZ 7:30 pm

5 MARCH

Choral Evensong; Trinity Episcopal Cathedral, Little Rock, AR 5 pm  
**Gerre Hancock**; Bates Recital Hall, University of Texas, Austin, TX 3 pm  
Choral Evensong; Christ Church Cathedral, Houston, TX 5 pm  
**Kimberly Marshall**; Arizona State University, Tempe, AZ 2:30 pm  
**Paul Roy**, with flute; St. Mark's Cathedral, Seattle, WA 2 pm  
**Peter Planyavsky**; St. Paul's Episcopal, Salem, OR 4 pm  
**August Humer**; Pacific Lutheran University, Tacoma, WA 3 pm  
Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 5 pm  
**Martin Jean**; St. Mark Evangelical Lutheran, Anchorage, AK 4 pm

8 MARCH

**Iain Quinn**; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

10 MARCH

**Joseph Adam**; University of Puget Sound, Tacoma, WA 12:10 pm  
**Craig Cramer & Gail Walton**; Christ Church, Episcopal, Tacoma, WA 8 pm  
**Carol Williams**; Church of St. Paul in the Desert, Palm Springs, CA 7:30 pm

11 MARCH

VocalEssence; St. Olaf Catholic Church, Minneapolis, MN 8 pm  
The Inman Piano Trio; First Presbyterian, Livermore, CA 8 pm

12 MARCH

**Craig Cramer**; Cathedral of St. Paul, Yakima, WA 3 pm  
**Raymond Garner**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Gillian Weir**; Concert Hall, Fresno State University, Fresno, CA 3 pm  
**Wesley Roberts**; Neighborhood Unitarian Universalist Church, Pasadena, CA 4 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

13 MARCH

**Craig Cramer**, workshop; Christ Episcopal, Tacoma, WA 7:30 pm

15 MARCH

**Maxine Thevenot**, with flute; The Cathedral Church of St. John, Albuquerque, NM 12:30 pm

17 MARCH

**Bradley Hunter Welch**; St. James United Methodist, Little Rock, AR 7:30 pm  
Pärt, *Passio*; All Saints' Episcopal, Beverly Hills, CA 8 pm

18 MARCH

Bells in Motion; St. John's Lutheran, Des Moines, IA 7:30 pm

19 MARCH

**Barbara Harbach**; Christ Church Cathedral; St. Louis, MO 2:30 pm  
Chanson; Shrine of the Sacred Heart, St. Louis, MO 3 pm  
Bells in Motion; Dundee Presbyterian, Omaha, NE 7 pm  
Compline; St. Stephen's Presbyterian, Fort Worth, TX 7 pm  
Choral Evensong; Christ Church Cathedral, Houston, TX 5 pm  
Founders Day Concert; Cathedral of the Madeleine, Salt Lake City, UT 8 pm  
Choral Evensong; Episcopal Church of the Resurrection, Eugene, OR 5 pm  
**John Stuntebeck**; Grace Lutheran, Tacoma, WA 3 pm  
**Christoph Tietze**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Thomas Murray**; First Congregational, Los Angeles, CA 4 pm  
•Bach Birthday Concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm  
**Carol Williams**; Balboa Park, San Diego, CA 2 pm

21 MARCH

**Steve Gentile**; St. Helena, Minneapolis, MN 7:30 pm  
Choral concert; Christ Church Cathedral; St. Louis, MO 7:30 pm  
**Burton Tidwell & Melody Steed**; Westwood United Methodist, Los Angeles, CA 7:30 pm

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22 MARCH  
Cathedral Chamber Choir; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

24 MARCH  
**Jeffrey Campbell**; St. Philip's in the Hills Episcopal, Tucson, AZ 7:30 pm

26 MARCH  
Lent Evensong; Christ Church Cathedral; St. Louis, MO 5 pm  
**McNeil Robinson**; Cathedral Church of St. John, Albuquerque, NM 4 pm  
**Jeffrey Campbell**; Arizona State University, Tempe, AZ 2:30 pm  
**Tom Joyce**, with sopranos; St. Mark's Cathedral, Seattle, WA 2 pm  
**David Hatt**; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm  
**Alan Morrison**; First Congregational, Los Angeles, CA 4 pm

27 MARCH  
**Dennis James**, silent film accompaniment; Washington Center for the Performing Arts, Olympia, WA 7 pm

29 MARCH  
**John Buck**; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

30 MARCH  
**Alan Morrison**; Davis Concert Hall, Fairbanks, AK 8 pm

31 MARCH  
**James David Christie**; Pittsburg State University, Pittsburg, KS 7:30 pm

INTERNATIONAL

16 FEBRUARY  
**Ben Sheen**; St. Martin's, Dorking, UK 1 pm  
**Paul Stubbings**; St. Matthew's Westminster, London, UK 1:05 pm

17 FEBRUARY  
**Philip Crozier**; Redpath Hall, McGill University, Montreal, QC, Canada 12:15 pm  
**Pierre Pincemaille**; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

18 FEBRUARY  
**Tod van den Berg**; St. George's Cathedral Southwark, London, UK 1:05 pm

21 FEBRUARY  
**Malcolm Archer**; Westminster United Church, Winnipeg, MB, Canada 8 pm

22 FEBRUARY  
**Andrew Sheranian**; Minato Mirai Hall, Yokohama, Japan 12:10 pm

23 FEBRUARY  
**Stephen Farr**; St. John's Smith Square, London, UK 1 pm

24 FEBRUARY  
**Claire Innes-Hopkins**; Marlborough Road Methodist, St. Albans, UK 12:30 pm  
**John Scott**; Christ Church Cathedral, Vancouver, BC, Canada 8 pm

25 FEBRUARY  
**David Hill**; St. Albans Cathedral, St. Albans, UK 5:30 pm  
**Robin Jackson & Maureen McAllister**; St. Mary's, Chesham, UK 7:30 pm

28 FEBRUARY  
**Naomi Matsui**, Minato Mirai Hall, Yokohama, Japan 7 pm  
**Guido Graumann**; St. Lawrence Jewry, London, UK 1 pm  
**Malcolm Archer**; Grace Presbyterian, Calgary, AB, Canada 8 pm

1 MARCH  
**Marjorie Bruce**; Reading Town Hall, Reading, UK 1 pm

2 MARCH  
**Martin Ellis**; St. Martin's, Dorking, UK 1 pm

3 MARCH  
**Stephen Binnington**; SS. Peter and Paul, Godalming, UK 1 pm

5 MARCH  
**Rachel Alflett**, with orchestra; Queen's Avenue United Church, New Westminster, BC, Canada 7:30 pm

8 MARCH  
**James Burchill**; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

12 MARCH  
**Helmut Deutsch**; Abteikirche, Hamborn, Germany 4:30 pm

13 MARCH  
**Margaret Phillips**; All Souls, Langham Place, London, UK 7:30 pm

14 MARCH  
**Catherine Ennis**, with uilleann pipes; St. Lawrence Jewry, London, UK 1 pm

15 MARCH  
**James Burchill**; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

16 MARCH  
**David Scott**; St. Matthew's Westminster, London, UK 1:05 pm

18 MARCH  
**Donald Mackenzie**; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon  
**Mark Brafield**; St. George's Cathedral Southwark, London, UK 1:05 pm  
**Lewis Brito-Babapulle**; St. John the Evangelist, Upper Norwood, UK 6:30 pm  
**David Sanger**; St. Saviour's, St. Albans, UK 5:30 pm

19 MARCH  
**David Scott**; Our Lady of Grace, London, UK 4 pm

22 MARCH  
**James Burchill**; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm  
**Ryoki Yamaguchi**; Minato Mirai Hall, Yokohama, Japan 12:10 pm

23 MARCH  
**James Hearn**; St. John's Smith Square, London, UK 1 pm

26 MARCH  
**Nigel Ogden**; Alexandra Palace, London, UK 3 pm

28 MARCH  
**Gerard Brooks**; St. Lawrence Jewry, London, UK 1 pm

29 MARCH  
**James Burchill**; Cathedral Church of All Saints, Halifax, NS, Canada 12:15 pm

30 MARCH  
**Joseph Fort**; St. Martin's, Dorking, UK 1 pm  
**David Goode**; Reading Town Hall, Reading, UK 7:30 pm

31 MARCH  
**Edward Norman**; Christ Church Episcopal, Vancouver, BC, Canada 7:30 pm

Organ Recitals

MARILYN BIERY, Third Reformed Church, Holland, MI, October 23: *Toccata*, Dubois; *Concerto in a*, BWV 593, Bach; Cajun Strings (*Home Suite Home*), Decker; Aberystwyth, Llanfair (*Preludes on Welsh Tunes*), Thomas; *Fantasia in G*, BWV 572, Bach; *Sing with All the Saints in Glory*, Biery; Rose Window, In Paradisum (*Byzantine Sketches*), Carillon-Sortie, Mulet.

SCOTT BRADFORD, St. James United Church, Montreal, QC, Canada, August 23: *Suite Modale*, op. 43, Peeters; *Passacaglia and Fugue No. 2 in e*, Willan; *Fantazia of Four Parts*, Gibbons; *Rhapsody*, op. 17, no. 3, Howells.

DAVID BRIGGS, St. Paul's-by-the-Sea, Jacksonville Beach, FL, October 23: *Prelude*

and *Fugue in c*, BWV 546, Bach; Impromptu (*Pièces de Fantaisie*), Adagio (*Symphonie No. 3*), Vierne; *Symphonic Poem Prometheus*; Liszt, transcr. Guillou; Popular Song (*Façade*), Walton, arr. Gower; *Sonata No. 1*, op. 42, Guilman; improvisation.

TIMOTHY BURKE, St. Mary the Virgin, Ewell, Epsom, UK, October 15: *Passacalles del primer tono*, Cabanilles; *Prelude and Fugue in b*, BWV 544, Bach; *Cortège et Litanie*, op. 19, no. 2, Dupré; *Toccata quarta cromatica con durezza e ligature*, Kerll; *Sonata in f-sharp*, op. 33, Reger.

CHARLES CALLAHAN, Shrine of the Immaculate Conception, Atlanta, GA, September 13: *Rondeau and Trumpet Tune*, Purcell; Allegro (*Concerto in g*), Handel; *Sonata IV in e*, *Prelude and Fugue in b*, Bach; *Solo de Flute*, *Offertoire pour une messe en l'honneur de la Sainte Vierge*, Lemmens; *Grand Triumphant Chorus*, Guilman; *Praeludium in a*, Eddy; *Marche Champêtre*, Boex; *Night in Monterrey*, *Capriccio on the notes of the Cuckoo*, Purvis; *Psalm of Praise* (*Toccata on Old 100th*), *Aria*, *Fanfares and Riffs*, Callahan.

PETER RICHARD CONTE, First United Methodist Church, Schenectady, NY, October 16: Bridal March (*The Birds of Aristophanes*), Parry; *Concerto in G*, Ernst, transcr. Bach; *Concert Variations on The Last Rose of Summer*, Buck; Scherzo (*Sonata VIII*), Guilman; *Comes Autumn Time*, Sowerby; *Variations on a Theme of Arcangelo Corelli*, Kreisler, transcr. Conte; *Graceful Ghost Rag*, Bolcom, transcr. Conte; *Final*, Franck.


KEN COWAN, St. Raphael, the Archangel Church, Naperville, IL, October 2: *Sonata No. 1 in f*, Mendelssohn; *Trio Sonata VI in g*, BWV 530, Bach; *Pageant*, Sowerby; *Fantasia in f*, K. 608, Mozart; *Scherzo*, op. 2, Duruflé; *Valse Mignonne*, op. 142, no. 2, Karg-Elert; *Fantasia on Hallelujah*, *Gott zu loben*, Reger.

SUSAN FERRÉ, First Presbyterian Church, Springfield, IL, October 14: *Tiento Llano de 4º tono*, Heredia; *Tiento de medio registro de dos triples de segundo tono*, Arauxo; *Ave Maria von Arcadelt*, Liszt; *Fantasia in c*, *Prelude and Fugue in c*, Bach; Jesus Falls from the Weight of the Cross (*Le Chemin de la Croix*, op. 29), Dupré; Eli, Eli, lamma sabachthani, Consummatum est (*Sept Chorals-Poèmes d'Orgue pour le sept parôles du Christ*, op. 67), Tournemire; *Mors et resurrectio*, op. 5, no. 1, Langlais; *Choral varié sur le thème du Veni Creator*, Duruflé.

THOMAS FOSTER, with Mark Cleveland, flute, St. John's Cathedral, Albuquerque, NM, October 9: *Praeludium in g*, BuxWV 149, Buxtehude; *Mein junges Leben hat an End*, Sweetinck; *Sonata in g*, BWV 1020, *Prelude and Fugue in C*, BWV 547, Bach; Scherzo (*Dix Pièces*), Gigout; *Prélude au Kyrie*, Theme et Variations (*Hommage à Frescobaldi*), Langlais; *Three Movements for flute and organ*, Alain; Intermezzo, Cantabile, Finale (*Symphonie VI*, op. 42), Widor.

SUSAN FRIESEN, Chapel of the Church of the Brethren, Elgin, IL, October 16: *Lo Ballo dell'Intorcias*, Valente; Kyrie, Canzon dopo l'Epistola, Canzon post il Commune (*Fiori Musicali*), Frescobaldi; *Partite sopra la Aria della Folia da Spagna*, Pasquini; *Werde munter, mein Gemüte*, Pachelbel; *Variations on Adeste Fideles*, Taylor; *Pastorale*, Clarke;

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PAUL JACOBS, Severance Hall, Cleveland, OH, October 2: *Sinfonia from Cantata No. 29, Bach*; *Adoro te (Livre du Saint Sacrement)*, Messiaen; *Prelude and Fugue in a*, BWV 543, Bach; *Le Dieu caché (Livre du*

SYLVIE POIRIER & PHILIP CROZIER, Cathedral, Brandenburg an der Havel, Germany, August 10: *Praeludium und Fuge in C-dur, Albrechtsberger; Fugue á six parties et deux sujets á 4 mains, Loret; Vier variierte Choräle für die Orgel zu vier Händen,*

KENNETH SOTAK, Queen of All Saints  
 Basilica, Chicago, IL, October 25: Offertoire  
 sur les Grands jeux (*Messe pour les paroiss-*  
*es*), Couperin; *Nun bitten wir den heiligen*  
*Geist*, Buxtehude; *Trumpet Voluntary*, Tra-  
 vers; *Sonata IV in e*, BWV 528, *Prelude and*  
*Fugue in e*, BWV 548, Bach; *Romanze for*  
*Violin and Organ*, *Phantasie on the Name*  
*BACH*, op. 46, Reger; *Sunrise on Sunset Hill*  
*(Views from the Oldest House)*, Rorem;  
*L'Orgue Mystique*: 11, Tournemire; *Claire*

JOHN WALKER, Shadyside Presbyterian, Pittsburgh, PA, October 2: *Tuba Tune*; Cocker; *Prelude on Psalm 34, verse 6*, Howells; *Herr Gott, nun schliesss den Himmel auf*, BWV 617, *In dulci jubilo*, BWV 608, *Christum wir loben sollen schon*, BWV 611, Bach; *Andante sostenuto (Symphonie Gothique)*; Widor; *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Variations on Adeste fideles*, Dethier; *Soul of the Lake (Seven Pastels from the Lake of Constance)*, Karg-Elert; *Roulade*; Bingham; *Sine Nomine*, Weaver.

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New classified advertising rates went into effect January 1, 2006. See page 33 for information.

## PUBLICATIONS/ RECORDINGS

THE DIAPASON 2006 Resource Directory was mailed to all subscribers with the January 2006 issue. Additional copies are available at a cost of \$5.00 postpaid. Contact the editor, Jerome Butera, at 847/391-1045, jbutera@sgcmail.com.

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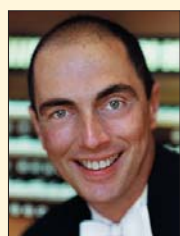
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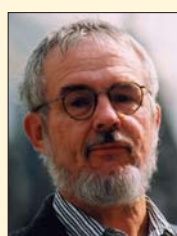
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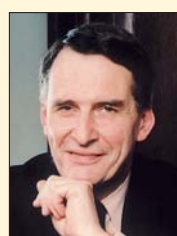
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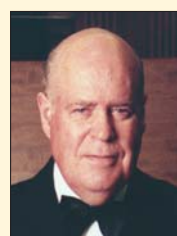
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