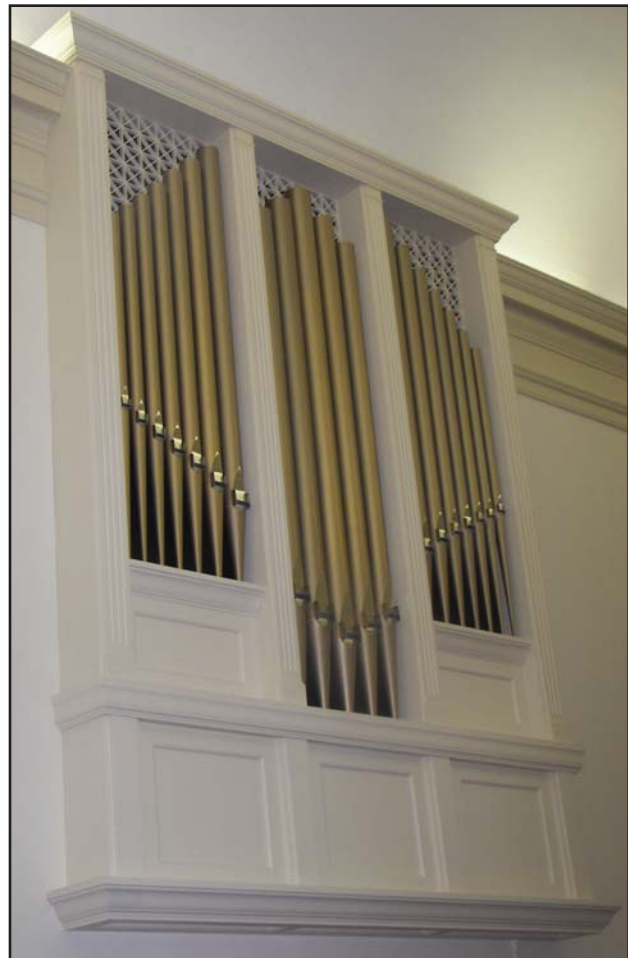


THE DIAPASON

FEBRUARY, 2010



First United Methodist Church
Rocky Mount, North Carolina
Cover feature on pages 30–31

The Chenaults

America's Favorite Duo Organists

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(Atlanta Journal/Atlanta Constitution)

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(The Diapason)

"The Chenaults are consummate performers. They know how to relate to an audience, choose repertoire to reach them, and have an elegant, unaffected stage presence. Their tandem negotiation of the console is handled with efficiency and ease. The audience was in the palms of their hands throughout the evening."
(The American Organist)

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the Harpsichord, Carillon, and Church Music

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Editor's Notebook

In this issue

Among the offerings in this issue of THE DIAPASON, Jon Taylor from the Bedient Organ Company provides an update on the organ restorations at the University of Iowa following the disastrous floods of 2008. Timothy Huth reports on the University of Michigan's 56th (!) Historic Organ Tour, led by Marilyn Mason and Gale Kramer, this time to Spain and France. In this bicentennial of Chopin's birth, Larry Palmer examines an early Chopin work in light of the composer's known experiences with the organ and other instruments—is this fugue for harpsichord? Michael Gailit investigates the history of the Joachim Wagner organ at St. Mary's Church in Berlin—the organ on which Felix Mendelssohn had received lessons—focusing on the alterations made by Abbé Vogler in 1801, resulting in the organ's "conversion" from 2,556 pipes to 1,001.

Coming up

In the coming months, we will offer articles by Jay Zoller reflecting on his recital series of Mendelssohn's complete organ works last fall, an interview by Marilyn Biery of Harold Stover, a report by David Spicer on the 2009 Albert Schweitzer Organ Festival USA, a report

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

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by Bill Halsey on the 2009 Toulouse Organ Festival, a report by Domecq Smith on the 16th National Choral Festival hosted by the American Boychoir, "Dear Diary 1954–1956" by Charles Huddleston Heaton, and an extensive report by Frank Rippl on the 2009 convention in Cleveland of the Organ Historical Society. Stay tuned.

50-year subscriber club

We have heard from another subscriber who began his Diapason subscription more than 50 years ago. John E. Drake, of Mt. Desert, Maine, subscribed in September 1949—more than 60 years ago! Welcome to the 50-plus club! For the complete list, see page three in the December 100th anniversary issue.

THE DIAPASON website

Be sure to visit THE DIAPASON website and check our ever-growing offerings there: late breaking news, the current issue, article and news archives, extensive calendar (hundreds of listings), classified ads (with photos), and artist spotlights (with photos and bios):

www.TheDiapason.com.

—Jerome Butera
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Letters to the Editor

100th anniversary issue

Thank you for the whimsical classifications—they are a hoot! I look forward to each issue. There is always news and informed discussion which expands my world, and I appreciate both the pedagogy and the occasional humor to be found; in fact, everyone should subscribe to the magazine if for no other reason than that it is a "good read."

Much of my new organ music is purchased on the basis of reviews in "New Organ Music," and the information is generally accurate and understandable enough that I can filter out what is suitable for me, and I seldom regret the choices made. John Bishop's column is one of the first I turn to, but really, nothing escapes my perusal—the entire journal is put together well. Best wishes as you start your next 100 years!

Gary Hauser
Union, Iowa

Congratulations on the centenary! Thanks for including the facsimile of the first issue, a great idea and fascinating reading. All best for many more years,

Harold Stover
Portland, Maine

Congratulations on a splendid 100th anniversary issue! I really enjoyed it and read every word. I loved the tributes. Nobody mentioned that it's the longest, continuously running organ journal published in the history of the instrument. *Het Orgel* is older, but it ceased for three years during World War II.

Stephen Pinel
East Windsor, New Jersey

What a great anniversary issue. Wow! I loved the reprint of the original issue.

Dennis Milnar
Milnar Organ Company LLC

Special congratulations on the December 2009 issue of THE DIAPASON. It is a handsome publication, as well as a wonderful celebration of year 100, and with the original issue included! And special thanks for the humorous ads—I spied a couple of very handy devices listed there!

Ennis Fruhauf
Santa Barbara, California

Congratulations on the 100th issue. For a long time I had copies of the magazine from 1926 to around 1945 or so, which I had bound. I had gotten the really early ones from George Wm. Volkel when a student at Union Theological

Seminary. When Arthur Carkeek taught at DePauw, I presented them to the library there, where I fervently hope they still exist. Somewhere in a mid-60s issue is a photo of me and Art Carkeek and the librarian at the time of the presentation. Incidentally, I identified all the people on the cover correctly except for Rolande Falcinelli. Kudos again.

Charles Huddleston Heaton
Pittsburgh, Pennsylvania

I am so thankful that I made contact with you in November, and "got back on track" by restoring myself as a subscriber of THE DIAPASON. Thank you for the magnificent 100th anniversary issue. I have read and re-read it many times and it is a thrill to have it in my hands.

In the anniversary issue replica there is a "Directory of Organ Builders," which includes Henry Pilcher's Sons of Louisville, Kentucky. My father is from Louisville, and in July 1941 he took my mother and me and my younger brother up there to visit his family. I was 13 and already playing the organ (a 4-manual Pilcher), so while in Louisville I took a tour of the Pilcher factory—it was a thing which I shall always cherish. Pilcher had two representatives: brothers (Ed and William Haury) who covered Texas with Pilcher organs aplenty. The one I played was in St. Mary's Cathedral in Galveston. (There were five others for us to play in AGO performances.) Pietro Yon played the dedicatory recital at the cathedral in 1922; it had 45 stops, 40 ranks, and 3000 pipes.

Looking forward to many more years for THE DIAPASON to enrich us. Keep up the good work!

Robert Rapp, M.D.
Austin, Texas

Congratulations on the 100th anniversary edition! What a wonderful century of publication for our organ history. I knew Mr. Gruenstein, and he was kind enough to do a few articles for me back in the 1940s–50s.

I did not send my name in for the 50-year subscribers as I knew my subscription was not continuous (I had to let it lapse when I was in Europe during World War II). But for what it is worth, I can tell you that I joined the AGO (Central NY Chapter) in 1940, so I know that I had a subscription at that time, and have continued most of the time since then. I can't believe it was 70 years ago!

Best wishes to you and your staff as you start another century.

James P. Autenrith
Potsdam, New York

Here & There

Harvard University continues its music series: February 2, Harry Huff (12:15 pm masterclass, 7:30 recital); March 2, Christa Rakich (12:15 pm masterclass, 7:30 recital); 3/28, Bach, *St. John Passion*; April 6, Nancy Granert (12:15 pm masterclass, 7:30 recital); May 3, Christian Lane (12:15 pm masterclass, 7:30 recital). For information: www.memorialchurch.harvard.edu.

Christ & Saint Stephen's Church, New York City, continues its music events: February 6, hymn festival; March 6, Solemn Evensong; April 24, Isabelle Demers; May 15, Nigel Potts. For information: 212/787-2755 x6, www.csschurch.org.

Trinity Church Wall Street, New York City, continues its concert series: February 8, Estonian Exultations, music by Pärt, Tormis, and others; March 15, Bach, *St. John Passion*; May 17, compositions from the choir. For information: www.trinitywallstreet.org.

The Church of St. Ignatius Loyola, New York City, continues its music se-

ries: February 10, music of Steffani and Bach; 2/24, Christophe Mantoux; March 24, Mozart, *Requiem*; April 24, Nancianne Parrella, with instruments; May 5, music of Monteverdi, Stravinsky, and Pärt. For information: www.smssconcerts.org.

Holy Trinity Lutheran Church, Akron, Ohio, continues its Trinity Organ Series: February 12, Clay Christiansen; March 19, Ken Cowan; April 23, Chelsea Chen. For information: 330/376-5154; trinityakron.org.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, continues its Music in a Great Space concert series: February 14, Phillip Brisson; March 14, the Kent Camerata; April 25, Clive Driskill-Smith; May 16, choral festival, including Durufle's *Requiem*, performed by the Shadyside Chancel Choir and Choral Society. For information: 412/682-4300; www.shadysidepres.org.

First Presbyterian Church, Arlington Heights, Illinois, continues its music series: February 14, 25th annual Organ-

Fest; March 7, Agape Ringers; April 18, Haydn, *The Creation*. For information: <www.fpcanh.org>.

VocalEssence presents its 20th annual "Witness" concert, February 14 at the Ordway Center for the Performing Arts, St. Paul, Minnesota. The VocalEssence Chorus will be joined by the women's vocal ensemble Sweet Honey in the Rock.

On March 13, VocalEssence presents "Undiscovered Copland" at Ted Mann Concert Hall in Minneapolis. The program includes *The Second Hurricane*, *In the Beginning*, and excerpts from *Old American Songs* and *The Tender Land*. For information: <www.vocalescence.org>.

South Church, New Britain, Connecticut, continues its music series: February 21, classical guitarist Peter Fletcher; March 21, bass Morris Robinson; April 18, pianist David Westfall with the Jupiter String Quartet. For information: <www.musicseries.org>.

Peabody Conservatory, Baltimore, Maryland, continues its organ recital series: February 21, Donald Sutherland and the Brass Roots Quintet; April 18, John Walker and the Peabody Percussion Ensemble. For information: <www.peabody.jhu.edu>.

Westminster United Church, Winnipeg, Manitoba, Canada, continues its concert series: February 21, Dong-ill Shin; April 18, Jennifer Pascual. For information: <www.westminsterchurchwinnipeg.ca>.

St. John's Cathedral, Denver, Colorado, continues its music series: February 26, Andrew Henderson; March 9, Opera Colorado; 3/12, Ars Nova; 3/19, St. Martin's Chamber Choir and the Colorado Chorale; 3/26, Opera Colorado; April 9, Frank Slechta; 4/13, Richard Robertson; 4/16, New College Choir, Oxford University; 4/30, Abigail Chapman, soprano; May 11, Classical Brass; 5/14, Kantorei; 5/21, Colorado Choral Arts Society; 5/28, St. John's Cathedral staff singers; June 11, St. Martin's Chamber Choir. For information: <www.sjcathedral.org>.

CONCORA (Connecticut Choral Artists) presents *Bach!—Motet Madness*, a concert of all six of Bach's motets, February 28 at Immanuel Congregational Church, Hartford, Connecticut. Members of the Hartford Symphony Orchestra will join the professional chorus, under the direction of Richard Coffey. The

series continues: April 11, CONCORA in Recital—Songs of the Americas, art songs by the ensemble's soloists; 4/24, Music of the Spirit, music by Martin, MacMillan, Tavener, Poulenc, Orbán, and others, at St. Patrick—St. Anthony Church, Hartford. For information: 860-224-7500; <www.concora.org>.

Christ Church, Grosse Pointe Farms, Michigan, continues its music series: February 28, Lakeshore Chamber Singers; April 2, Bach, *St. John Passion*; 4/25, Scott Hanoian, with Motor City Brass Quintet; May 2, Easter lessons & carols; 5/23, Anaphantasia early music group. For information: <www.christchurchgp.org>.

Campbellsville University, Campbellsville, Kentucky, continues its noon organ recital series: March 9, James Sperry; April 13, Wesley Roberts. Recitals take place on the Farrand & Votey pipe organ in Ransdell Chapel (see "Farrand & Votey Organ Installed in Ransdell Chapel," *THE DIAPASON*, September 2009). For information: 270/789-5000, <www.campbellsville.edu>.

St. Luke in the Fields, New York City, continues its music series: March 11, "In the Shadow of the Cross," Holy Week music by Orlande de Lassus; April 29, Monteverdi, *1610 Vespers*. For information: 212/414-9419, <music@st.lukeinthefields.org>.

Madison Avenue Presbyterian Church, New York City, continues its St. Andrew Music Society series: March 14, Sing-along *Messiah*; 3/21, Bach birthday celebration; 3/28, Haydn, *Seven Last Words*; April 11, pianist Quynh Nguyen; 4/25, Ryan Jackson; May 16, Canticum Novum Singers; 5/23, Bach, Cantatas 172 and 34. For information: <www.mapc.com>.

The Church of St. Vincent Ferrer, New York City, continues its music series: March 14, Scarlatti, *Stabat Mater*, and other Lenten choral works; May 4, Cameron Carpenter. For information: 212/744-2080 x114, <markbani@gmail.com>.

The Fifth International Organ Symposium at the Russian Gnessins' Academy of Music in Moscow takes place March 17–21, dedicated to the music of J. S. Bach. Presenters include Ulfert Smidt, Alexander Fiseisky, Wolfgang Seifen, Anna Magergut (piano/organ), Margarita Eskina (harpsichord), Eugenij

Koroljov (piano), Jory Vinikour (harpsichord), Mikhail Kollontay (piano), Luz Leskowitz (violin), and others. Concerts take place at the academy, the Catholic Cathedral, and Tchaikovsky Hall. For information: 007-499-2464736; e-mail: <fiseisky@hotmail.com>; <www.gnesin-academy.ru/index-en.php>.

High school singers are being sought for the **2010 National Catholic Youth Choir**, Axel Theimer, conductor; Fr. Anthony Ruff, OSB, director/chaplain. The choir is part of a summer camp, June 15–29, for Catholic vocalists entering grades 10–12 in 2011, on the campus of St. John's Abbey and University (<http://www.csbsju.edu/>) in Collegeville, Minnesota. The schedule includes classical and modern music with daily choir rehearsals, cantor training, vocal education, music and religion classes, liturgies and concert tour. Deadline for applications is March 8. For information: <www.CatholicYouthChoir.org>.



Marco Fratti organ

The Associazione Culturale Eccher will celebrate the 300th anniversary of Bernardo Pasquini's death with events that include an international symposium May 27–30 and a summer academy July 25–August 4. The summer academy will present masterclasses, seminars, workshops, and lectures dealing with Pasquini's organ and harpsichord works, and his pedagogical documents and essays, studying and comparing them with other baroque composers such as Frescobaldi and Bach. Presenters include Edoardo Bellotti, Francesco Cera, Umberto Forni, Bill Porter, Joel Speerstra, Jacques van Oortmessen, Christopher Stem-

bridge, and others. Events will utilize several organs, in particular a Renaissance-style instrument built by Marco Fratti in 2008. Application deadline for participants and auditors is March 15. For information and application forms: <www.eccher.it/gb/>.

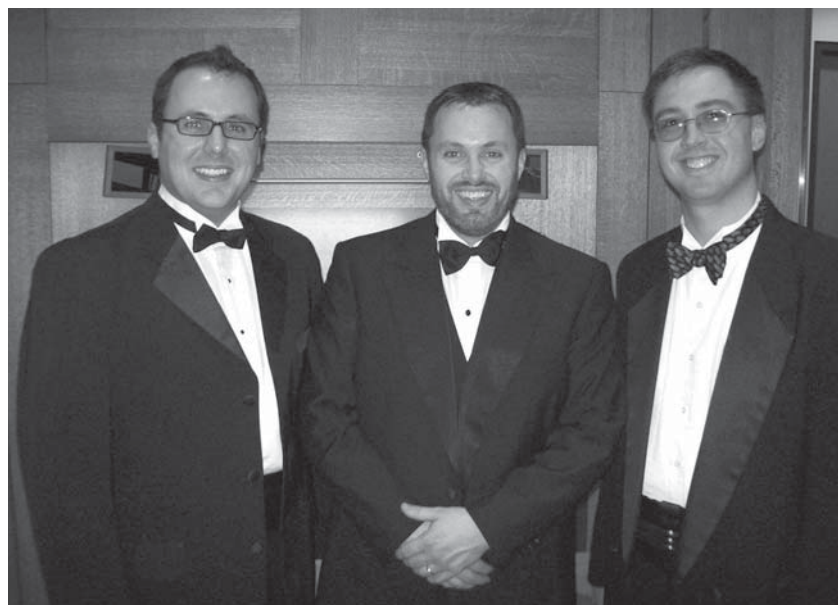
Evreux Cathedral announces an international composition competition in celebration of the new organ by Pascal Quoirin for the cathedral. The winner will receive a prize of €3,000, second prize €1,500, and third prize €750. The competition is open to all composers of any nationality and age. The work must be for organ and voices; duration of 10 to 20 minutes. For information: <orgues.evreux.free.fr>.



Ottobeuren masterclass

The Ottobeuren Organ Festival and Johann Nepomuk Holzhey Symposium took place September 16–20 in Ottobeuren, Germany, commemorating the 200th anniversary of the death of the Swabian organbuilder. The event featured the Holzhey organs in Weißenau, Rot a.d. Rot, and Neresheim, and the Riepp organs in Ottobeuren; a four-day organ masterclass led by Roland Götz; a concert in the basilica by Wolfgang Baumgratz and Josef Miltschitzky; lectures by J. Miltschitzky, U. Höflacher, H. Fischer, H. Huber, H.-W. Theobald, M. Kuhnt, Prof. A. Reichling, F. Raml, J. Mayr, and Pater Hugo Weihermüller; an organ tour through Upper Swabia, visiting organs in Weingarten, Ochsenhausen, Buxheim, and Schloss Zeil; and a lecture-recital with Franz Raml and the Schola Choralis Rothensis.

On Sunday, November 1, 2009, members of the **Santa Barbara ACO chapter** (Charles Talmadge, Carol Schaeffer, Mahlon Balderston and David Gell, dean) participated in a program entitled



Daniel Schwandt, John Schwandt, Andrew Peters

The Lutheran School of Theology at Chicago hosted a Paul Manz Celebration Weekend November 6–8, 2009. In light of Manz's death the week before, the events went forward as planned, but as a memorial to Manz's life and ministry. On November 6, former Manz Scholarship winners Daniel Schwandt, Andrew Peters, and John Schwandt played a recital on the Ruth and Paul Manz Organ at LSTC (2004 Bigelow), celebrating

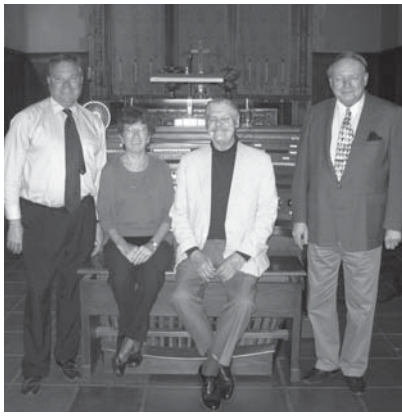
the Ruth and Paul Manz Scholarship Competition. On November 7, John Schwandt presented an improvisation masterclass at LSTC and concluded the weekend with a Memorial Hymn Festival on November 8 at St. Luke Church in Chicago (1962 Schlicker). The LSTC Cantorei directed by seminary Cantor Daniel Schwandt joined John Schwandt in presenting music of Manz throughout the hymn festival.



Jean Guillou with USC students and professors

Jean Guillou was featured in a three-day festival in California. On November 15, Guillou gave a concert at Walt Disney Concert Hall in Los Angeles. Over the next two days, he worked with organ students from the Thornton School of Music, University of Southern California. Shown in the photo are the participating USC students with their professors;

first row (l to r): Paul Meier, Weicheng Zhao; second row: Joyce Lee, Linda West Brown, Aki Sasagawa, Qi Zhang, Haesung Park; third row: Szymon Grab, Hyunju Hwang, Chris Vezzuto, Ladd Thomas, Jean Guillou, Cherry Rhodes, Hsiao-Ching Chao, Hyejeong Bang, Arthur Omura; fourth row: James Calhoun, Marija Loncar Strohm.



Charles Talmadge, Carol Schaeffer, Mahlon Balderston and David Gell (photo credit: Doug Fossek)

"Mendelssohn Mania," which included Mendelssohn's organ sonatas nos. 1-4, as well as three songs without words. The program took place at Trinity Episcopal Church on the 4-manual Abbott & Sicker organ.

Appointments

Thomas Mueller has been appointed music director and organist at the First Congregational Church, United Church of Christ, Camden, Maine. A Maine native, Mueller holds a master's degree in organ and sacred music from the University of Notre Dame and a degree in jazz composition and piano from the University of Maine. At the University of Notre Dame, he was an adjunct instructor as well as a graduate assistant and organist at the Basilica of the Sacred Heart.

Mueller's choral works have been performed throughout the United States, and his performances have been broadcast on international radio and television. He is also an experienced jazz pianist and has performed throughout New England with a variety of groups. In 2010, he will perform the complete organ works of J. S. Bach. Four of these Bach concerts will be presented at the First Congregational Church, on January 24, March 21,



Thomas Mueller

June 20 and September 26.

Mueller was born into a musical family, and he still performs regularly in his

family's nationally recognized bluegrass band, The Muellers, as a guitarist, mandolinist, and vocalist. Their eponymous fourth album, *The Muellers*, was released in May 2009 and was supported by months of national touring.

At the First Congregational Church, Mueller will work with senior minister Kevin Pleas and with the church's music committee. He is supported by Susan Weber, who directs the church's handbell choir. Mueller will also organize the Friends of Music program, a donation-supported concert series that brings professional choral, string, brass and other musical ensembles to perform at the church. For information: <www.camdenucc.org>.

See Artist Spotlights on THE DIAPASON website: <www.TheDiapason.com>. Left column, under Spotlights, click on Featured Artists. For information: 847/391-1045.

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Lecturer/Recording Artist*

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St. Jean-Baptiste de la Salle
Deputy Titular Organist
St. Sulpice, Paris, France



Shin-Ae Chun
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Recording Artist*

Music Director and Organist
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Toledo, Ohio



Maurice Clerc
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Here & There



Gail Archer (photo credit: Buck Ennis)

As part of a yearlong celebration of J. S. Bach's 325th birthday, **Gail Archer** is presenting a Bach recital series in tandem with her latest recording, *Bach the Transcendent Genius*, recorded on the Fritts organ at Vassar College. This marks the third consecutive year Archer has performed composer-centric concerts: last year she presented a Mendelssohn series, and during the 2007-08 season her "Olivier Messiaen: A Mystic in the Making" cycle. Her New York City tour includes:

January 26, 8 pm, All Souls Unitarian Church

February 7, 4 pm, Church of the Transfiguration

February 25, 7:30 pm, Holy Trinity Lutheran Church

March 14, 3 pm, St. Michael's Episcopal Church

April 21, 7:30 pm, St. Paul's Chapel

May 19, 7:30 pm, Central Synagogue. And the Archer nationwide tour:

January 15, Trinity Episcopal Church, Reno, NV

January 17, St. Mary's Catholic Cathedral, San Francisco, CA

January 24, Christ Episcopal Church, New Brunswick, NJ

February 15, Grace and Holy Trinity Cathedral, Kansas City, MO

February 28, United Church of Christ, Reading, PA

March 7, First United Methodist Church, Brevard, SC

March 19, St. Helena's Episcopal Church, Beaufort, SC

April 8, Princeton University Chapel, Princeton, NJ

April 25, First Wayne Street United Methodist Church, Fort Wayne, IN

Archer holds a DMA in organ performance from the Manhattan School of Music and earned an artist diploma from the Boston Conservatory. An active recitalist in both the United States and Europe, she was featured at the Dresden Musikfestspiele in May 2009. She

is college organist at Vassar College, a member of the organ and music history faculty at Manhattan School of Music, and director of the music program at Barnard College, Columbia University. She serves as director of the Young Artist and Artist Organ Recitals at historic Central Synagogue. For information: <www.gailarcher.com>.



Robert Bates

Robert Bates, professor of organ at the University of Houston, will lead his students on a study tour of historic organs of Mexico, April 7-16. The itinerary will include Oaxaca, Puebla, Tlaxcala, Texcoco, and Mexico City, and will feature a recital performed on the newly restored Gospel Organ of 1735 in Mexico City Cathedral. The tour, sponsored by the Moores School of Music, is also open to outside participants. For more information and a brochure, contact Dr. Robert Bates at <rbbates@uh.edu> or 713/743-3193.



Emma Lou Diemer

Emma Lou Diemer was commissioned by Margo Halsted, carillonneur and faculty member at the University of California, Santa Barbara, to write a work for the 40th anniversary of the Storke Tower and Carillon on the UCSB campus. Entitled *Fantasy*, it was premiered on September 27, 2009 at UCSB, and will be published by ACME.

June Catchpoole, carillonneur at the University of Sydney, commissioned Diemer to write pieces for two of her colleagues, Jill Cartwright and Lucy Shook Yiu Koe. The pieces are entitled *A Quiet Walk-About* and *Walk-About and Away*.

Diemer also wrote a piece for Catchpoole entitled *Variations on Waltzing Matilda*. Catchpoole also commissioned Diemer to write a piece for Lyn Fuller, carillonneur at the National Carillon, situated on Aspen Island in central Canberra, Australia, for the 40th anniversary of that carillon in April 2010.



Yuri Gildiuk, director of the Philharmonic Society, Olga Savitskaya of the Conservatory, and Ronald Ebrecht (photo credit: Viktor Kisten)

Ronald Ebrecht of Wesleyan University organized a festival featuring modern works for organ and percussion. He was joined by Wesleyan organ students and faculty in four concerts entitled "Hearts Pounding and Skins Taut," October 25 to 31. He then performed solo and ensemble pieces during his third concert trip to Minsk. Guest of the Belarus National Philharmonic Society and the Belarusian State Academy of Music, he gave a lecture/demonstration of modern composition at the conservatory November 4. In concert on November 5 at Philharmonic Hall, he performed as soloist in the Poulenc *Concerto* in addition to the modern works.



Richard Elliott

Richard Elliott is featured on a new recording, *Every Time I Feel the Spirit: Organ of the Mormon Tabernacle*, on the Klavier label (K 11174). Recorded on

the G. Donald Harrison Aeolian-Skinner organ at the Mormon Tabernacle, the program includes works by Bach, Elgar, Karg-Elert, Schreiner, Duruflé, Elliott, Wood, and Sousa. Elliott is joined by the women of the Mormon Tabernacle Choir for the Karg-Elert *Fuge, Kanzone und Epilog*. For information: <www.klavier-records.com>.

From November 16 to 26, 2009, **Barbara Harbach** was Visiting Professor of Music and Artist-in-Residence at West University of Timisoara, Romania. She was the first American invited to the university as a visiting professor, and presented a course entitled "Women Composers from 9th-21st Centuries," showcasing the compositions of Kassia, Hildegard, Countess of Dia, Anne Boleyn, Francesca Caccini, Barbara Strozzi, Anna Bon, Marianne Martines, Fanny Mendelssohn, Clara Schumann, Louise Farrenc, Amy Beach, Ethel Smyth, Ellen Taaffe Zwilich, Joan Tower, women jazz composers, and many others.

Harbach also presented an organ recital November 23 in the Aula Magna at West University, featuring the compositions of Bach, Sharon Willis, Charles Gounod, and Barbara Harbach. For information: <www.barbaraharbach.com>.

Derek Longman is featured on a new recording, *Passacaglia: Variations on a Theme*, on the Regent label (REGCD306). Recorded on the Klais organ of Halleybury Chapel (UK), the program includes works by Andriessen, Rheinberger, Peeters, Mendelssohn, and Bach. For information: <www.regentrecords.com>.



Margaret Phillips

Margaret Phillips is featured on a new recording, *Springs of Genius*, on the Regent label (REGCD 300). Recorded on the Bernard Aubertin organ

► page 8

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Robert Bates



Craig Cramer



Aaron David Miller

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Lynn Trapp, Paul Jacobs, Gail White, Marianne Webb, and Alan Vaux

Paul Jacobs performed the annual recital of the Marianne Webb and David N. Bateman Distinguished Organ Recital Series in Shryock Auditorium at Southern Illinois University at Carbondale, September 18, 2009. A pre-concert

dinner included a presentation by Lynn Trapp, principal artistic director of the series. Pictured left to right are Lynn Trapp, Paul Jacobs, Gail White (artistic director), Marianne Webb, and Alan Vaux (Dean, College of Liberal Arts).

Gail Archer

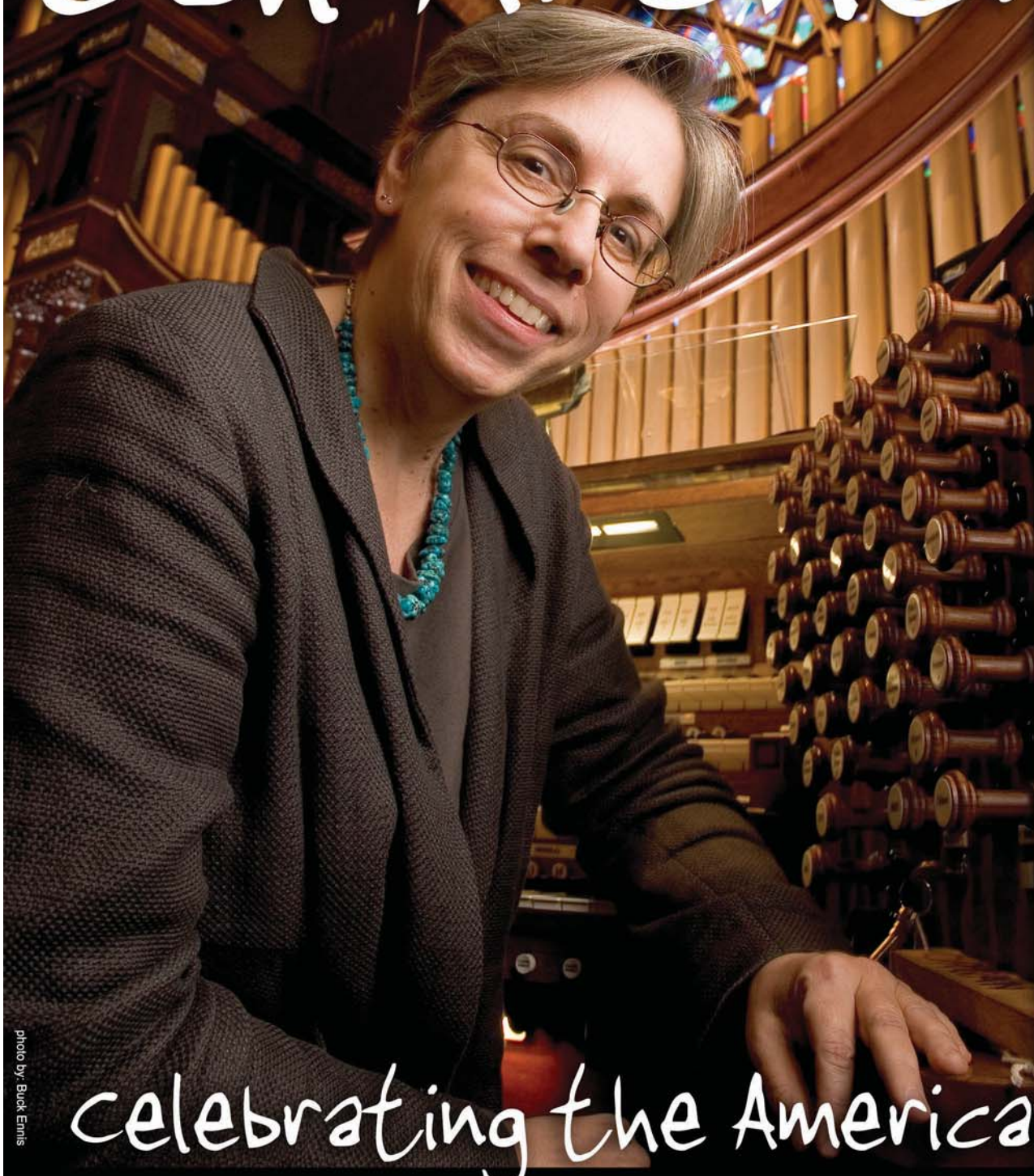


photo by Buck Ennis

"Gail Archer has become one of the world's few star organists."

-Toronto Star

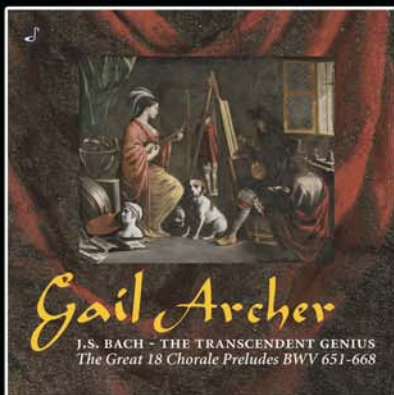
"A passionate musician who is helping to change the image of the church organ."

-NY 1 TV

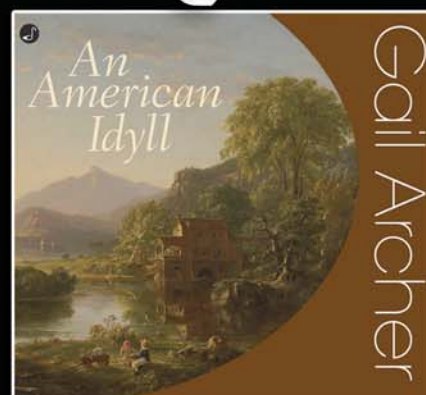
"Ms. Archer played with an unflagging power and assertiveness."

-The New York Times

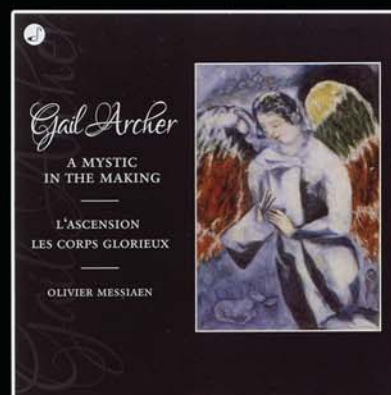
celebrating the American Organ



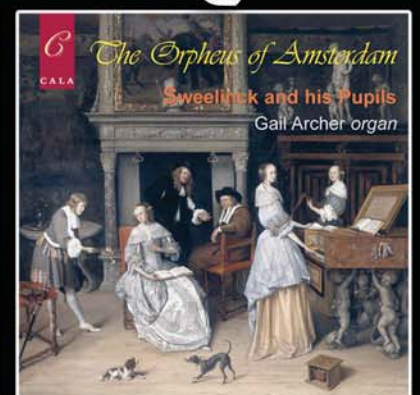
J.S. Bach - The Transcendent Genius
featuring the music of Johann Sebastian Bach, recorded on the Paul Fritts organ at Vassar College



An American Idyll
featuring the music of Parker, Noon, Tower, Sowerby, and Persichetti, recorded on the E. M. Skinner-Randall Dyer organ at Rollins College



A Mystic In The Making
featuring the music of Olivier Messiaen, recorded on the Aeolian-Skinner organ at Columbia University



The Orpheus of Amsterdam
featuring the music of Jan Pieterszoon Sweelinck, recorded on the Charles B. Fisk organ at Wellesley College

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at St. Louis-en-l'Île, Paris, the program includes works by Bruhns, Kerll, Pachelbel, Froberger, Böhm, Reincken, Buxtehude, and Bach. For information: <www.regentrecords.com>.



John Scott

John Scott, organist and director of music at St. Thomas Church Fifth Avenue, is playing the six symphonies of Louis Vierne in a series of six organ recitals on Saturday afternoons at 4 pm. The series began on January 9 (Symphony No. 1) and continues through February 13 (Symphony No. 6). For information: 212/664-9360; <www.SaintThomasChurch.org>.



Tom Sheehan

Tom Sheehan, winner of the 2009 Arthur Poister Competition in Organ Playing, presented a recital at Crouse College of Syracuse University. The program included works by Bach, Bingham, Dupré, Alkan, and Liszt. Sheehan is a senior organ major studying with Ken Cowan at Westminster Choir College, and is an organ scholar at Trinity Church, Princeton, New Jersey, where he works with Tom Whittemore. He has toured England with the Trinity Church Choir and has accompanied the choir in concert in Pennsylvania and New York City. Sheehan recently took first place in the AGO Mid-Atlantic regional competition.



Jeremy David Tarrant

Jeremy David Tarrant celebrated fifteen years on the music staff of Detroit's Cathedral Church of St. Paul (Episcopal) with an organ recital in the cathedral on November 20. The opening event of the 2009–10 season of "Music at the Cathedral," the program featured Widor's *Symphonie VII* as well as music by Beauvarlet-Charpentier, Brahms, and Bach. Tarrant joined the cathedral staff as assistant organist in 1994 and was appointed organist and choirmaster in April 2000. In April 2007 he was seated as Canon Precentor of the Cathedral.



Thomas Trotter

Thomas Trotter is featured on a new recording, *CPE Bach Organ Works*, on the Regent label (REGCD 314). Recorded on the Mitterreither (1773)/Flentrop (1973) organ at Eton College Hall, the program includes four sonatas, *Prelude in D Major*, *Fantasia and Fugue in C Minor*, *Fugue on BACH*, and *Adagio in D Minor*. For information: <www.regentrecords.com>.

Christopher Wrench is featured on a new recording, *J. S. Bach Organ Sonatas BWV 525–530*, on the Melba label (MR 301125). Recorded on the Carsten Lund organ at the Garrison Church, Copenhagen, the program includes the six Trio



Christopher Wrench

Sonatas; the booklet includes the organ stoplist and complete registrations. For information: <www.melbarecordings.com.au>.

Nunc Dimittis



Sister Marie Theodore Girten, OP

Sister Marie Theodore Girten, OP, died November 3, 2009, at St. Dominic Villa, Sinsinawa, Wisconsin. Sister Marie Theodore made her first religious profession as a Sinsinawa Dominican August 5, 1946, and her final profession August 5, 1949.

Sister Marie Theodore taught music and served as principal organist for the parishes at which she taught for 23 years. She ministered as principal organist at the Motherhouse in Sinsinawa for 36 years and as an assistant in the Motherhouse pharmacy for 20 years. She served in Wisconsin, Illinois and Iowa, and as principal organist at St. Raphael Cathedral, Madison, while teaching at St. Raphael School and at the Motherhouse, 1969–2005.

Sister Marie Theodore was born March 20, 1923, in Chicago, the daughter of John and Elizabeth (Hoss) Girten. Her parents and a brother, Theodore Girten, preceded her in death. She is survived by two sisters, Ruth Mieling and Therese Breiter; a brother, Walter Girten; nieces, nephews, and her Dominican Sisters with whom she shared life for 63 years.

Markwell James Perry died October 5, 2009, at Brantford General Hospital in Ontario, Canada. He was 93. A former president of the Royal Canadian College of Organists, he was named honorary president in 2005. He was past president and an honorary member of the Ontario Registered Music Teachers Association and past vice president of the Canadian Federation of Musicians. For 53 years he served as music director at Colborne Street (Heritage) United Church in Brantford, and for more than 40 years as chapel organist at Beckett-Glaves Family Funeral Centre in Brantford.

Lorraine Schramm died October 4, 2009, in Albert City, Iowa, at the age of 75. She earned a BA degree from Buena Vista College and did graduate work at the University of Minnesota. She had served at the United Methodist church in Storm Lake, Iowa, and since 1996 at Our Savior's Lutheran Church in Elbert City. During the 1980s and 1990s Schramm operated Music Plus, a music store where she gave piano lessons and

sold sheet music. She was a past dean of the Buena Vista AGO chapter.

Richard A. Starkjohann, died October 13, 2009 in Riverside, California. He graduated in 1952 from Doane College in Crete, Nebraska, where he majored in music. After service in the U.S. Air Force, he taught music in public schools in Montana, and then moved to California, where he did graduate study at the University of Redlands. He served as pianist and organist at Unity of the Crossroads Church in Riverside, and at St. Bernardine's Catholic Church in San Bernardino for more than 25 years.



Sister Cecil Steffen, OP (Edmund)

Sister Cecil Steffen, OP (Edmund), died December 8, 2009, at St. Dominic Villa, Sinsinawa, Wisconsin. Sister Cecil made her first religious profession as a Sinsinawa Dominican August 5, 1946. She taught piano and music to elementary and secondary students for 26 years. Sister Cecil served as a professor of music, composer, and liturgist at Dominican University (formerly Rosary College), River Forest, Illinois, for 30 years, in addition to serving in Oklahoma, New York, Maryland, Washington, D.C., Wisconsin, Illinois, and Minnesota. She ministered as a musician and teacher at the Motherhouse in Sinsinawa from 2001 to 2005.

Sister Cecil was born March 21, 1919, in Chicago, the daughter of Richard and Frieda (Helmold) Steffen. Her parents and a brother, Richard Steffen, preceded her in death. She is survived by cousins and her Dominican Sisters.



Sally Slade Warner

Sally Slade Warner, organist and carillonneur, died December 4, 2009 at the age of 77, of cancer, in the Merrimack Valley Hospice, Haverhill, Massachusetts. Born September 6, 1932 in Worcester, Massachusetts, and raised and educated in Fitchburg, she majored in organ performance at New England Conservatory, and shortly afterward passed both the Associateship and Choir Master examinations of the American Guild of Organists. As an organist, she was for some years associated with Everett Titcomb at the Church of St. John the Evangelist in Boston, eventually succeeding him after his death. After leaving that position, she served as a substitute organist and accompanist for the rest of her life. During the 1970s she studied carillon playing, first with Earl Chamberlain, and then at

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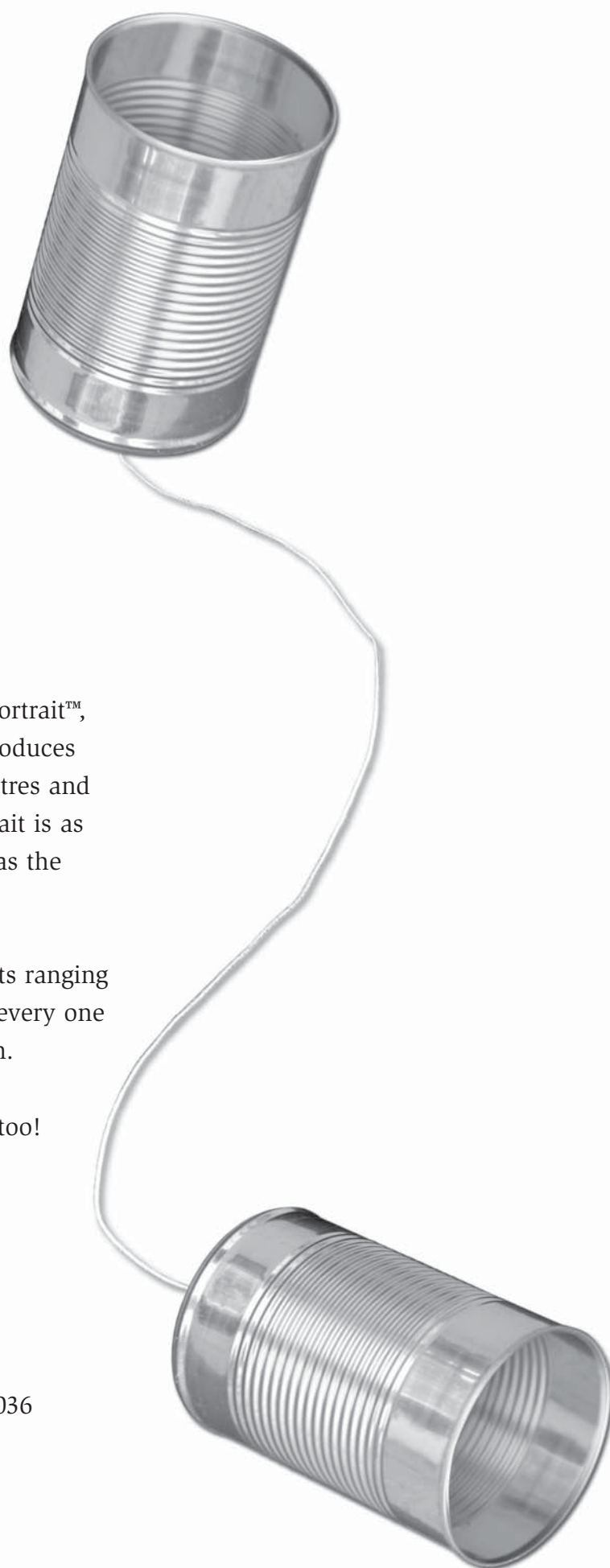
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the Royal Carillon School in Mechelen, Belgium, where she received her diploma "with great distinction."

In 1971 Sally moved to Andover, Massachusetts, initially as house counselor at Abbot Academy, but two years later she was hired as a music librarian at Phillips Academy, Andover, a position she held until her retirement 30 years later. During her tenure she is credited with having transformed a meager sound recording collection into one of the most extensive collections of its kind in any comparable school. Thanks to her encyclopedic knowledge of musical literature, she became a valuable resource to students and faculty alike, and was involved in many facets of the school's musical life as an associate faculty member. Before long she also became carillonneur and carillon instructor at the academy, where she gave regular concerts and tutored a number of students in carillon playing, until the carillon tower was closed for structural reasons in the 1990s.

In 1985 she was appointed carillonneur of St. Stephen's Episcopal Church in Cohasset, Massachusetts, where she was responsible for both playing and engaging guest players for the annual summer series of carillon concerts, a position she held until the time of her death. She also composed a number of carillon arrangements popular with her fellow carillonneurs, and gave carillon recitals throughout North America as well as in Europe. In 1988 she received a medal for Distinguished Service to the Carillon from the University of California, Berkeley.

Sally was an active member of both the Boston and Merrimack Valley AGO chapters, having served both in several capacities, and was also an active member of the Guild of Carillonneurs of North America, from which she recently received a citation for her many contributions to the art of carillon playing. Since 1969 she had been a valued Trustee of Methuen Memorial Music Hall in Methuen, Massachusetts, serving for many years on the committee that plans and implements the summer recital series and other musical programs, and frequently playing the Great Organ for weddings and other events. During the year preceding her death, she was a productive member of the committee that organized a successful event commemorating the Music Hall's centennial year.

—Barbara Owen

Here & There

Breitkopf & Härtel has published a first edition of a previously unknown work by Mendelssohn for eight-part chorus (choral score ChB 5319). Felix Mendelssohn Bartholdy composed *Heilig*, MWV B 47, for the Royal Cathedral Choir of Berlin in 1844, for which he also wrote the well-known settings of Psalms 2, 43 and 100. *Heilig*, which was conceived for the Feast of the Coronation and Order of Prussia, displays characteristics also found in the well-known final movement *Heilig* of the *Deutsche Liturgie*, MWV B 57, composed three years later. For reasons unknown, *Heilig* from 1844 was not performed, however, and was discovered by Ralf Wehner during the preparations of the Mendelssohn complete edition. The first edition with an afterword on the reception and origin is a pre-publication of the complete edition. The text is digitally available. For information: <www.breitkopf.com>.

Andover Organ Company reports recent projects in their 2009 newsletter: a new residence organ of two manuals and 13 stops for Peter Griffin in Harpswell, Maine; rebuild of the Hook & Hastings Opus 1074 (1882) at First Congregational Church, Littleton, New Hampshire; renovation of the Estey Opus 3060 organ at Christ Episcopal Church, Plymouth, Massachusetts; renovation of the 1981 three-manual Gress-Miles tracker organ at First Church of Christ in Suffield, Connecticut; restoration of the Estey

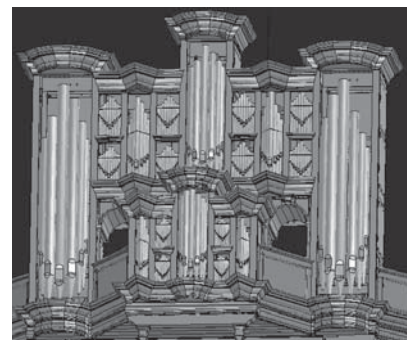
Opus 3040 organ at Union Congregational Church, Groton, Massachusetts, and other projects.

Among current projects: re-leathering reservoirs for the Ferris organ at Round Lake Auditorium; restoration of 1831 William Goodrich organ at Second Congregational Meeting House Society (Unitarian) in Nantucket; rebuilding the Hook & Hastings Opus 1231 at St. Anne's Episcopal Church, Lowell, Massachusetts; and rebuilding and installing the E. & G. G. Hook Opus 472 organ for Christ Church, Episcopal, Charlottesville, Virginia. For information: <www.andoverorgan.com>.

J.H. & C.S. Odell is now under contract to rebuild M. P. Möller Op. 8710 (1954) located at the Community Church of New York on 40 East 35th Street, New York City. The original organ was dedicated on October 17, 1954 as a tribute to Madeline Hosmer Holmes, wife of John Haynes Holmes. Einar Olsen of the Möller company and Jesse B. Walker, organist of the church, designed the organ, which is fully enclosed in tall narrow chambers on either side of the platform. The Möller factory specification (April 22, 1954) stated that Möller would provide a detached three-manual drawknob console on a movable platform, and indicated the organ was to be completed by October 1, 1954.

Odell's restoration, scheduled to commence in 2011, will include cleaning and repair of all pipework, restoration of the winding and expression systems, and rebuilding of all pitman and unit windchests. The console will be totally rebuilt, and the switching and capture systems will be replaced with an integrated solid-state control system. For information: 860/365-0552; <www.odellorgans.com>.

Parsons Pipe Organ Builders hosted an open house on January 10, to showcase the new pipe organ constructed for Cornell University. This organ is modeled after instruments by 18th-century German organbuilder Arp Schnitger (1648-1719), and was built using construction



Organ for Cornell University

techniques and methods common in the late 17th and early 18th centuries. Areas of research connected to this project included an historical study into the way in which the Hamburg-based Arp Schnitger worked in cities far from his own workshop. Schnitger's collaboration with local craftsmen and artists contributed to the particular stylistic quality of late Schnitger instruments. This instrument was designed and built in collaboration with Göteborg Organ Art Center (GO-ART) of Sweden and Christopher Lowe of Ithaca, New York.

The organ was assembled at Parsons' workshop, where all of the components were fitted and tested. Parsons will disassemble and ship the organ to Cornell, where it will be reassembled, under the direction of Munetaka Yokota and in cooperation with GOART, in Anabel Taylor Chapel.

This reconstruction was possible through the combination of extensive research on pipe material, acoustics, and air flow dynamics done at Chalmers University of Technology, Göteborg, Sweden, and through experimentation and development of handcraft techniques in the organ research workshop at GOART—rediscovering forgotten methods and making them available for future organ projects. All of the research results and their practical application have been documented in an extensive publication. For information: <www.parsonsgans.com>.

► page 12



Ruffatti organ, Parish Church, Älmhult, Sweden

Fratelli Ruffatti has completed a new three-manual, twin-console organ for the Parish Church of Älmhult, Sweden. The dedication was played by parish organist Per Gunnar Petersson, and included the world premiere of Petersson's *Dancing Pipes*, written for the occasion. The concert featured the Älmhults Oratorio Chorus and Mary Chard Petersson, and included Mr. Petersson's *Tre Canti Sacri* and *Hymn till den Evige*, along with works by Bach, Mendelssohn, and Liszt. For information: <www.ruffatti.com>.

Ruffatti's new four-manual 74-rank organ at the Domkyrka in Uppsala, Sweden is featured on a new recording by Andrew Canning, cathedral organist, on the Priory label, volume 78 in its series of "Great European Organs." The program includes works by Schmidt, Frescobaldi, Sjögren, Lindberg, Wammes, Albright, Landmann, and Glass, along with an improvisation by Canning. For information: <www.priory.org.uk>.



Ruffatti organ, Domkyrka, Uppsala, Sweden



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Andrew Moore played the re-dedication of the organ at Pingry School Hausser Auditorium in New Jersey. The event marked the culmination of a two-year organ refurbishment project that included replacing the console. A new **Allen/M. P. Möller/Quantum™ Q345B** three-manual console with Allen Vista™ now controls all pipe and digital stops. The console is finished in a semigloss cherry-walnut with a matching finish dolly equipped with Allen's EAC™ (Expanded Audio Capabilities) and MIDI ports. The organ is considered the crown jewel of Pingry's music program as well as a valuable piece of school history. Originally given to the school in 1956 by the family of Archibald Smith (Pingry Class of 1876), the organ was moved from the Hillside Campus to the Martinsville Campus in 1983. Over 1,000 students attend the Pingry Short Hills and Martinsville, New Jersey, campuses. For information: <www.allenorgan.com>.



Andrew Moore at Allen console, Pingry School



Rodgers organ, Glenkirk Presbyterian Church, Glendale, California

The four-manual, 70-rank **Rodgers** organ at Glenkirk Presbyterian Church in Glendale, California has been extensively updated with a new Rodgers console and 150 ranks of Rodgers PDI® technology digital pipe stops to complete the organ's divisions prepared for in 1989. The enlarged instrument was dedicated by Robert Tall, president of Robert Tall & Associates, distributor of classical organs and digital music systems. Originally dedicated on April 2, 1989 by Frederick Swann, who served as consultant for Rodgers on the project, the organ was featured on the cover of the August 1991 issue of *The American Organist*. It is the second largest of a number of pipe in-

struments built by Rodgers in the 1980s. The dedication of the updated organ took place in September.

The updated Glenkirk organ, now with more than 4,000 pipes, features a rear gallery Antiphonal Division and State Trumpet, plus some quiet sounds on opposite sides of the gallery in the Ethereal Division. The crowning jewel of the instrument remains the flared bell brass Trompette en Chamade with its pipes installed horizontally in the front façade. Eric Shouse is director of worship at Glenkirk Presbyterian, Eric Mathis is organist, and Jim Miller is the senior pastor. For information: <www.rodgersinstruments.com>.

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Looking Back

10 years ago in the February 2000 issue of THE DIAPASON

Cover, Martin Pasi and Associates, St. Augustine Catholic Church, Spokane, Washington

Kristin Gronning Farmer received the Organ Historical Society's 1999 Distinguished Service Award

Paul Jacobs to perform the complete organ works of Bach in 14 recitals

Martin Jean to perform the complete organ works of Bach over the next two seasons

Robert Noehren authored a new book, *An Organist's Reader*

Richard and Betty Peek retired as directors of music for Covenant Presbyterian Church, Charlotte, North Carolina

Keith Williams appointed director of organ service and tuning for John-Paul Buzard Pipe Organ Builders

The American Organ Archives of the Organ Historical Society opened a renovated and expanded facility at Talbott Library of Westminster Choir College, Princeton, New Jersey

"Playing for Apollo: The Technical and Aesthetic Legacy of Carl Weinrich," by Ray M. Keck

25 years ago, February 1985

Cover: Berghaus Organ Company, Redeemer Lutheran Church, Hinsdale, Illinois

James Frazier appointed director of music for the Archdiocese of St. Paul and Minneapolis, Minnesota

Anthony Newman's *Anthology of Early English Harpsichord Music* published by G. Schirmer

Richard Peek received the H. Grady Miller award by the North Carolina Federation of Music Clubs

Vincent Persichetti's *Fifth Harpsichord Sonata* published by Elkan-Vogel

Beth Zucchini plays premiere of Peter Stapleton's *Plaything for Organ*

Dobson Pipe Organ Company celebrates tenth anniversary with "An Evening of Music and Celebration"

"AIO Convention 1984—Salt Lake City," by Jack M. Bethards

"Preparations: Laudits for Zachau, Buxtehude, and Greco," by Larry Palmer

"The Organ Works of Egil Hovland," by David Tryggstad

New Organs: J. W. Walker & Sons, Ltd., Hermes-Adams Pipe Organ Service, Visser-Rowland Associates

50 years ago, February 1960

First Presbyterian Church, Fort Wayne, Indiana, to hold organ playing competition for organists under age 35

St. Luke's Choristers, Kalamazoo, celebrate diamond jubilee

André Marchal to conduct masterclass at Fontainebleau

Elizabeth Paul and Robert Lodine played series of recitals at Fourth Presbyterian Church, Chicago

Hugh C. Price honored for 49th year as organist and director, First Methodist Church, Kewanee, Illinois

People: Harold Chaney, Catharine Crozier, Gustav Leonhardt, Harold Mueller, John A. Poellein, Karl Richter, Phillip Steinhaus

Organs by Aeolian-Skinner, Austin, Casavant, Delaware, Möller, Pels, Reuter, Schantz, Wicks

75 years ago, February 1935

Clarence Eddy reminisces at age 84

William Churchill Hammond celebrates 50th anniversary as organist and choir director, Second Congregational Church, Holyoke, Massachusetts

Ralph Kinder gave his 36th year of organ recitals at the Church of the Holy Trinity, Philadelphia

Third annual Bach festival at Baldwin-Wallace College, Berea, Ohio

"Handicaps of Organ and How 'Dullness' May Be Overcome," by Palmer Christian

People: Allan Bacon, Winslow Cheney, Roland Diggie, Edward Eigenschenk, Virgil Fox, E. Harold Greer, Rachel E. Johnson, Horace Alden Miller, Raymond Nold, Arthur Poister, Hugh Porter, Mario Salvador, Alfred E. Whitehead, William E. Zeuch

Organs by Aeolian-Skinner, Austin, Casavant, Hinners, Kilgen, Kimball, Möller, Reuter

In the wind . . .

by John Bishop




Advent in New York

Today, as I write this column, is the third Sunday of Advent. The Organ Clearing House is installing an organ in Manhattan, and my wife Wendy came down for the weekend. We went to a Christmas choral concert last night on the Upper East Side. We've had a string of nice meals together. And this morning we attended the 11 am Choral Eucharist at the Cathedral of St. John the Divine on Amsterdam Avenue.

That landmark church is a huge and spectacular place. It's a true stone Gothic building, especially fascinating as its perpetual state of incompleteness allows the architecture aficionado to study the



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construction techniques—what the massive stonework looks like under the finished limestone veneer. The place is 601 feet long inside. The ceiling is nearly 125 feet above the floor. Single rooms just aren't that big. There's something like 15,250,000 cubic feet of air contained inside. Don't even think about the fuel bill. The idea that a building that large could be dedicated to worship is solid testament to the power of faith—not just American Episcopalianism, but any faith anywhere.

It's awe-inspiring. It's breath-taking. It's humbling. And thinking back on the history of cathedral building, so highly developed in twelfth-century France, it's easy to understand how people were motivated to create such elevating structures. In rural areas, the cathedral building is visible for miles. Approaching Chartres in France, for example, one sees the famous cathedral on the horizon from a great distance. The National Cathedral in Washington, DC dominates the top of a hill, so it can be seen from Route I-95 some ten miles to the east of the city. In upper Manhattan, there's really no place that I've found on ground level where you can see the Cathedral of St. John the Divine from any great distance. If you approach by subway, you get off the 1-2-3 train at 110th Street, walk north to 112th, turn right, and there you see the west-end façade of the cathedral at the end of the block. Heading up Amsterdam Avenue from Midtown, you don't see the cathedral until you're right on it. It blends in with the hundreds of façades that line the east side of the street. When you pass 110th Street, the cathedral campus opens up to the right—a dramatic and verdant two-block oasis in that busy urbanscape.

You can't hold a candle to it.

Worship in the cathedral was a wonderful experience for us. Although the nave can seat thousands, there were enough people in attendance for the place to feel populated. There was a raft of clergy in beautiful vestments, clouds of incense wafting to the heavens, and a brigade of acolytes. I chuckled at the sight of a pint-sized acolyte bearing a candle on a pole that must have weighed as much as he did—and in order to show up in such a vast place, altar candles need to be fifty-pounders.

Perhaps the grandest thing about the place is the sound. We usually measure reverberation in half-seconds. At St. John the Divine it's measured in days. Walk in on a Monday morning, and yesterday's postlude is still in the air. Close your eyes and spin around, and you can no longer tell where a sound originates. The organ chambers were 150 feet from where we were sitting. The organ's sound is powerful and rich. Gentle individual colors are easily distinguishable. Of course, we expect always to be able to tell when a Clarinet is playing, or when it's replaced by an Oboe, but I am somehow surprised that subtle tones carry so distinctly in such a vast space. Some of the most impressive subtle tones in a monumental organ are the quiet 32-foot stops. An 800-pound Bourdon pipe consumes a hurricane of air through a four- or five-inch toe-hole to produce a rumbling whisper. It has to be the most extravagant consumption of materials and forces in the entire world of music. But when you sit a hundred feet away in a vast interior space, it's impossible to put a price on that quality of sound.

The grand choruses of principals and reeds create huge washes of sound. The organ is powerful enough to startle you from across the room. There's a good variety of bold solo reeds that bring clarity to hymn tunes. And perhaps the most famous organ stop in the world is 600 feet away high on the west wall under the great rose window—the State Trumpet. It's blown with 50 inches of wind pressure—that's more than twice what we otherwise consider to be high pressure. And do those pipes ever sound. One would never ask, "was that the State Trumpet?" The only answer would be, "If you've gotta ask, that wasn't it."

If you've never been able to experience the Cathedral of St. John the Di-

vine, go. Just go. You can get there easily on the subway from Pennsylvania Station or Grand Central Station. You can find plenty of great meals within a few blocks. There are terrific hotels nearby, especially in my experience along Broadway between 75th and 80th Streets—just a few subway stops from the cathedral.

In summer 2008, Quimby Pipe Organs of Warrensburg, Missouri completed their restoration of the cathedral's mighty Skinner/Aeolian-Skinner organ. You can read about that project in detail in the November 2009 issue of *The American Organist*. The Organ Clearing House was engaged to assist in the installation of the organ, and it was our privilege to spend that summer hoisting and assembling thousands of organ parts in the chambers, nearly a hundred feet above the floor of the cathedral. Sometime soon I'll write about that experience in more detail. For now, take my advice—just go.

A clean sweep

So we're installing an organ. Sunday is over and we're into the work week. Sometimes we work in parish church buildings in quiet little towns. There's a big parking lot where we can leave our cars. There's plenty of space around the building for maneuvering trucks. And the sidewalks are quiet, so it's easy to walk around while carrying heavy loads. There's a hardware store just up the

street, next to a sandwich shop that sells great coffee in cardboard cups.

Not this time. We're working on 74th Street in Manhattan, just east of Park Avenue. It's a great neighborhood, but it's very busy. Park Avenue is lined with high-end housing—high-rise condominium buildings with uniformed doormen, expensively dressed women with little expensively dressed designer dogs, and snazzy green awnings. I think the nearest business on Park Avenue is the Maserati dealer. I've never been inside. They don't have anything there that I need.

Lexington Avenue is one block to the east. It's a much more interesting street, with hundreds of shops, cafés, restaurants, groceries—and thousands of people on the sidewalks. You can buy coffee, but it's four or five dollars a cup. The hardware store is a half-hour round-trip walk (forget about driving—you'll never find a parking space). There are delivery people on foot and on bicycles carrying everything from flowers to groceries to meals. 74th Street is supposedly one lane wide with parking on both sides.

The north side of the street is cleaned every Monday and Thursday—the south side on Tuesday and Friday. "Alternate Side Parking" is the regulation regarding street cleaning. The big street-sweeping machines are escorted by a fleet of public works cars. They come into the street and fan out, sticking to windshields aggressively tacky stickers that scold resi-

dents for thwarting their efforts to keep the city clean by leaving their cars in violation of the sweeping schedule. Seems that they don't need to issue citations—the stickers are so difficult to remove that they are punishment enough. One car had three weeks' worth of stickers. I guess the owner just gave up.

There's a nursery school in the church building. At 8:30 every morning a platoon of kids arrives in the building escorted by parents and *au pairs*. A lot of them come by car.

Last week we brought a large truck into the neighborhood to deliver a load of organ parts. We got it here before 6:30 in the morning because we knew there'd be a scene. It's difficult enough to park a car on a Manhattan cross-street. Just try to parallel-park a 45-foot-long truck. It was street-sweeping day, and the garbage trucks came at the same time as the street-sweepers. The nursery-school delivery was in full swing. There's a private school across the street—a few hundred middle-schoolers added to the mix. And the sidewalks were jammed with people hurrying to work. Professional dog-walkers with their dozen-at-a-time charges sniffed their ways along, criss-crossing their leashes like a maypole dance. Building contractors were leaning on brooms, finishing their morning coffee. We were carrying 16-foot-long wooden organ pipes (500 pounds each) out of our truck, across the sidewalk, and into

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the church. It was quite a spectacle. It's amazing how little patience people can have for people doing their work.

§

Once we get everything inside, the fun really starts. This organ is going into two locations in the building. The Swell, Great, and large Pedal stops are going in a high organ loft on the rear wall of the building. The Positif, Solo, and the rest of the Pedal are going in a chamber in the chancel. The Solo will be above the Positif, speaking through grilles in the arched chancel ceiling. We're starting with the gallery organ. Today we hoisted the larger of the two Swell windchests into place. It's about fifteen feet to the floor of the gallery and another eight or nine up to the frame where the chest sits. We have towers of scaffolding set up on the floor of the nave, with a bridge between that supports an electric chain-hoist. We can use the hoist to get the heavy parts up into the gallery, but we have to manhandle them from the gallery floor to their resting places in the organ's framework. The 16-foot Double Open Wood pipes (those 500-pounders) are lying on the gallery floor under the organ. The organ's floor frame is supported above those pipes. The tall legs that support the windchests are on top of the floor frame. And the 12-foot-high Swell box sits on top of all that.

The organ is a heavy industrial machine. It comprises many tons of wood along with hundreds of other materials. There are leather valves and bellows, steel springs, and every imaginable type of fastener. There are sophisticated valves for regulating wind pressure, compensating between the flow of air from the blower and the demand for air from the player and, by extension, the pipes. There are bearings that allow Swell shutters to operate noiselessly. There are powerful pneumatic motors that operate those shutters. There is a complex network of wind conductors that carry the pressurized "organ" air from blower to reservoirs and from reservoirs to windchests and various other appliances.

It can seem overwhelming as you get all that material out of a truck and into a building, then up into place. And after all that, it has to work. There are weeks of work finessing connections and adjustments, tuning, adjusting the speech and regulation of thousands of organ pipes.

The electrician is coming today to wire the blowers. That makes one more truck in the neighborhood, one more vehicle liable for citations, one more guy we're depending on who's liable to be held up in traffic.

It takes tens of thousands of hours and hundreds of thousands of dollars to build and install a pipe organ. It would be nice to be able to count and control how many times each part of the organ gets lifted—a busy organ company lifts many thousands of pounds of material every day.

§

When it's all done we sit down to play. We forget the splinters, the cuts and bruises, the sleepless nights sitting up thinking through problems. We forget the sidewalk congestion, the hassle of plowing through dense city traffic in an oversized truck. We forget the endless days of hoisting, fastening, balancing, and fitting thousands of oddly shaped and unwieldy pieces. And we forget the hundreds of hours of powerful concentration as we adjust keyboard springs and contacts and strive to eliminate the music-spoiling effects of poor mechanical operation.

We hear the magic of air-driven musical sound reverberating through the building. We feel the incomparable vibrations of immense bass pipes rumbling along the bass lines of the music. We experience the energy of the congregation's singing, complemented and enhanced by the majesty of the organ's tone.

Imagine a church up the street receiving delivery of an electronic organ. It comes out of a truck, gets moved inside, plugged in, speakers hooked up, and you sit down and play.

It would be much easier to find funding for pipe organs if they were the essential engines of international finance.

There are bankers within blocks of me here in Manhattan whose offices cost more than the organ we're working on. Because pipe organs are "engines" of worship and because churches are the institutions that depend most on them, there will always be a struggle between the cost of producing them and the owner's ability to fund them. There have not been many organs built without some kind of financial constraint. *If we could have raised another \$30,000 we could have had that Bourdon 32'.*

I'm often asked how I got involved in organbuilding. Fact is, I can't imagine anything I'd rather be doing. ■

On Teaching

by Gavin Black



Some thoughts on ornaments I

The playing of ornaments is one of those areas that many—maybe most—students find intimidating. This is only partly because it can be genuinely difficult. It certainly can be difficult, although, like most physical tasks, it can be made much less so through the right kind of technical preparation and through an adequate amount of well-targeted practice. The intimidation factor with ornamentation comes, I believe, mostly from a fear of getting it wrong. There seems to be so much data about how *this* kind of trill was played in Italy in 1620 or how *that* kind of appoggiatura was played in Austria in the early nineteenth century that it can seem impossible to keep up with it all. One well-known book on ornamentation is nearly 600 pages long, and that is just one book of very many. Also, impeccably credentialed experts on the subject can disagree. It is easy, looking at a piece of music, to know what the "regular" notes are, though of course it may not be easy to play them. But it is not necessarily easy, or even possible, to know for sure what the notes of ornaments are or what the exact rhythmic shape of a given ornament should be. It is also a common experience for even very talented and "advanced" students to feel that they have learned to play certain ornaments, but that those ornaments just *don't sound very good*. This is always frustrating, and extraordinarily so when it happens more or less all the time.

I believe that part of this frustration comes from, or is made worse by, a confusion among some of these issues. That is, students often assume that their ornaments sound bad because they don't know what the notes of those ornaments should

be, or they have gotten something else wrong in the realm of the historical or the musicological, when in fact they sound bad because the execution is awkward or the preparation before the ornament itself is wrong. It may be important to know whether a given trill should start on the main note or the upper note, or how long or how fast it should be, or whether a certain appoggiatura should be long or short. However, any of the above should be able to sound good—natural, fluid, graceful—whether or not it is the correct interpretation of the composer's intent. It is important to sort these different aspects of playing ornaments out from one another in order to be able to work effectively on learning to play ornaments well.

So, let us consider several issues.

First of all, what is an ornament? On one level an ornament is a note pattern indicated by a sign, rather than by notes as such. If, for example, the three notes c-b-c are indicated by ordinary notes, they amount to an ordinary bit of music, a phrase or perhaps part of one. If those same notes are indicated—as they could be—by a mordent sign on the note c, then that entity is an ornament. Likewise, the three notes c-d-e could be indicated by three ordinary notes or by the note e with the sign for a slide, or the notes d-c-d-c-d-c by six notes or by a trill sign over the note c. This is basic and well known. So, what is the difference between notes indicated by an ornament sign and the same notes written out? Sometimes there might be little or no difference. In fact, there are plenty of pieces in the repertoire with parallel passages in which the same notes are one time written out and another time marked by ornament signs, with no reason to believe that they should be different one time from the other. (This may make it appear that our distinction between ornaments and other notes is at least sometimes arbitrary. This is true, and actually can be helpful in teaching students to play ornaments well and to be comfortable playing them. *A significant part of the fear of ornaments comes specifically from identifying them as ornaments, as something other than just some notes to play.*) However, when there is a difference, it is likely to be that notes indicated by ornament signs are meant to be quick and light or to deviate subtly from any rhythm that could be spelled out by notes in our rather simple system of rhythmic notation, or both of these.

In fact, from the point of view of execution or performance, ornaments are simply "quick, light notes" or perhaps the greatest exemplar of that kind of passage. This means that playing ornaments well can be achieved by applying the same kind of light, fluid touch that is in fact best for playing any note patterns on the organ. It also means that *working on playing ornaments effectively can be one of the best ways of improving lightness of touch and freedom from tension in all playing.*

There is an exercise that I use with students that I refer to as a trill exercise. It is extraordinarily effective at helping a player to develop the right kind of touch for playing trills. However, it is equally useful for teaching a light touch for any kind of fast playing, including both non-trill ornaments and any other kind of rapid passage. (It is in fact the only actual exercise that I normally suggest to students, given that in general I believe that it is best to practice pieces or note patterns drawn from pieces.)

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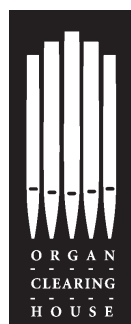
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A trill exercise

This exercise is not written in music notation, and, although it involves playing notes at the keyboard, it is really a kind of relaxation/breathing/meditation exercise. It can be carried out at the organ or at the harpsichord. It can also work on the piano, as long as the player remembers not to care about producing a robust or loud sound. It goes like this:

1) Sit at the keyboard, and *identify the place on the keyboard where each hand can meet the keys with the arm, wrist, hand, and fingers more or less in a straight line*. This is usually at the notes written near the top of the treble clef for the right hand and at the notes near the bottom of the bass clef for the left hand, though it varies a bit from one person to another. It is fine to let the elbows float away from the sides. If you are sitting at an instrument with more than one keyboard, choose the keyboard that it is most natural and comfortable to reach.

2) *Pick two adjacent (natural) notes and two fingers*. Initially it is a good idea to use adjacent and "good" fingers, perhaps 2-3 or 3-4. Later it is fine to do the exercise with any pair of fingers with which you might ever want to play a trill. The two notes should *feel* as similar to each other as possible. On many organs this is not an issue, though it is on some. It certainly is an issue on many harpsichords. Choose a quiet registration: a Gedeckt or Dulciana, perhaps, or, on a harpsichord, one 8-foot stop by itself.

3) *Play one of the notes lightly* and comfortably with the finger assigned to it, *and hold the note*. While holding this note, let your hand relax as much—as thoroughly—as you possibly can. This can be aided by moving the arm around a bit in the air—still holding the note—or by flexing the wrist a little bit, up and down, or by taking calm deep breaths. When you feel that your hand is fully relaxed:

4) *Play the other note and then the first note again, as quickly and as lightly as you can*. As you do this, you should have as little as possible of a feeling that your hand is bearing down into the keys. Instead, it should feel as if the hand is almost floating up and away—just failing to do so enough to allow the fingers to play the notes that they are trying to play.

5) After you have played these two rapid notes, you will notice that your hand has lost at least a little bit of its relaxation, that it has picked up a bit of tension or at least a bit more muscle tone than it had just before playing those two notes. So, the next step is, *while continuing to hold the note that you are holding, again wait for your hand to become fully relaxed*. You should then repeat the process described above, that is, the rapid playing of two notes. It can be repeated several times—four or five, maybe up to a dozen. It should never happen according to a beat or a schedule. Each time, while holding the note chosen as the first note, you must wait until your hand is perfectly relaxed before executing the rapid two-note gesture for the next time.

6) After doing this several times in a row, *do the same thing but start with the other note and the other finger*.

This exercise should be done with each hand, with various combinations of fingers. It is not a good idea to segue directly from doing this exercise to practicing or playing a trill or any other note pattern. Rather, it should simply be done by itself, perhaps for ten minutes or so at some point—or at two different points—during each practice session. Then, when actually practicing or trying to play a given trill (or other rapid ornament or other rapid passage), the idea is to remember and recapture the feeling in the hand, wrist, arm, shoulders, and body that you experienced during this exercise.

I have never known this exercise to fail to help a student, or any player, beginner or advanced, who spent some time with it. It can be used not just to develop a better feeling for the touch of trills, but also to train recalcitrant fingers to play trills and to play rapidly with control. In particular, it is very fruitful to do this exercise with 4-5, after having first done it with more "normal" trill fingers. Almost everyone I know believes that he or she

"can't" play trills with those fingers. In fact, almost everyone can after having applied this exercise to the task.

(I should mention that the original idea behind this exercise was suggested to me by my friend the late David Margeson in the early 1980s when he was a graduate student in organ at Yale. I have refined the idea and adapted it somewhat to the specifics of organ and harpsichord.)

Fingerings

A real necessity in playing ornaments well is planning good fingerings. This has several elements to it. First, of course, is choosing fingers for the notes of the ornament itself. In spite of the claim I made just above, it is a good idea to use the "best" fingers whenever possible. For most people, these are the middle three fingers, or indeed specifically 2 and 3. It is a good idea to use whatever fingers the player is most comfortable with—why compound difficulty by not doing so?—but it is also important not to be so tied to those fingers that passages before and after an ornament end up suffering from convoluted and unnecessarily difficult fingerings. For example, a player who can only play trills or rapid mordents with 2-3 will frequently get into trouble of this sort. A player who is also comfortable using 3-4 will get into much less trouble. Fingerings such as 4-5, 1-2, 1-3 are also useful, though the actual need for them arises less often. A

consideration in choosing fingering for an ornament should always be the effect of that fingering on hand position and, in particular, the ability of the player to keep the fingers from migrating too deeply into the keyboard. So, for example, if one note of an ornament is a raised key and the other a natural, then it is wonderful to end up playing the raised note with 3 and the natural with 2 or 4 as appropriate. Reversing this leads to some kind of awkward hand position, and thus makes it harder to maintain a light, comfortable touch. The logistics of this vary at different points along the compass of the keyboard and also from one player to another depending on the relative lengths of the different fingers. The important thing is to remember to pay attention to the hand position that results from a fingering choice with an ornament.

If the note immediately before an ornament is the same note that actually begins the ornament, it is very important indeed to play the two successive iterations of that note with different fingers. This is an approach that I always prefer with repeated notes (see THE DIAPASON, January 2009), but for preparing ornaments it is especially crucial. This is because, again, a light touch and a relaxed hand are absolutely essential to playing ornaments in a way that feels and sounds good. It is very common for a trill that should begin with the upper note to be preceded by that same note.

The best way to work out this fingering is to decide first on the best fingering for the trill, based on the player/student's preferences and on the logistics of the particular notes, then select a finger to play the preceding (same) note from among the fingers *not* designated to play the first note of the trill. This choice should be made based on the shape of the passage leading into the trill. If it is impossible to make that passage work without using the same finger for the final note before the trill and for the note that starts the trill itself, then the trill fingering should be changed if at all possible. I have very rarely indeed been unable to devise a good solution in this very common situation—perhaps never. The point for the teacher to make to the student is that it is both fairly easy to work this out and abundantly worth doing so. Awkward starts to trills are usually the result of simply not having thought out the fingering both of the trill itself and (especially) of the notes leading into the trill.

It is also very common for the note before an appoggiatura to be the same as the note of the appoggiatura itself. In this situation, using different fingers for the two iterations of that note will not only make the whole pattern of notes sound more natural and give greater control over timing and articulation, but it will specifically create the right accent relationship amongst the three notes: the

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note before the appoggiatura, the appoggiatura itself, and the note following it (the "main" note). Trying this example with each of the indicated fingerings (both for the right hand) can make this difference seem clear.

One of my frequent chamber music colleagues recently made the following comment to me about a (non-keyboard) musician with whom we both play a lot: "I've figured out why so-and-so's ornaments always sound so good. He plays them quietly." The above discussion about fingering and the suggested exercise are essentially aimed at helping students to develop an organ and harpsichord equivalent of playing ornaments quietly. Next month I will deal with the sometimes vexing questions about what the notes and rhythms of ornaments should be—on the beat or before, starting on main or auxiliary notes, and so on. I will also address how to use that information to help students feel freer in their playing of ornaments rather than more constrained, and how to help them approach the subject creatively. ■

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

Music for voices and organ

by James McCray

Easter music with brass: Alleluia!

Up from the grave He arose
With a mighty triumph o'er his foes!
He arose a victor from the dark domain

And He lives forever with His saints to reign!

—Robert Lowry

Easter morning is certainly special, but an absence of brass instruments somehow reduces it from special to ordinary. Even with budget cutbacks, the investment in a brass quartet or even a single trumpet for Easter is money well spent. There are congregation members who have not been seen since Christmas Eve, and many visiting worshippers may not have been in church since last Easter. They expect bravura, and having brass for anthem and hymn accompaniments clearly adds to the excitement of the morning. A brass ensemble raises the emotion level from good to glorious.

There are many useful Easter settings for chorus and brass—finding appropriate music is not a problem. Directors need to find a balance in the service in which familiar hymns are used to encourage singing, yet the congregation hears something truly fresh in a festive, loud, triumphant anthem. In most churches the music sung on Easter is rarely repeated later in the liturgical period of Easter, which lasts for several weeks. Christmas is surrounded by Advent and Epiphany, which tends to lengthen the season; however, Easter is preceded by Passion Sunday and/or Good Friday, and those moods are significantly different. The emotional impact of grief that has been building during Lent and Holy Week is quickly dispersed on Easter Sunday, so that the temperament set by the music and its texts is radically different. Never is the change from darkness to light more clearly revealed.

Choir directors need to find ways of extending Easter. One simple suggestion is to use new anthems with brass on Easter, then on the next two weeks to use music from the previous Easter but without the brass so that it highlights the message but in a more conventional way. Generally, Easter music is very festive in spirit; re-using a special anthem from the previous year can be accomplished with limited rehearsal time. Choirs usually spend lots of time preparing for Easter,

so the music is learned well and thus easily retained for a year; bringing back those special anthems one year later is easy. But, of course, Einstein wrote that "insanity is doing the same thing over and over and expecting a different result each time."

Easter is the pinnacle of the Christian year. For choir directors, it often is the last Sunday without empty seats in the choir loft. Spring weather intrudes on the midweek rehearsal and weekend services, and often the days of doing challenging music sadly fade into doing tired, old anthems requiring less skill and less effort as choir populations dwindle. So, dear readers, prepare for Easter with enthusiasm and do exciting music that brings the choir closer to that goal of glorious. Adding brass will help achieve that goal. This month's reviews feature choir with brass.

Risen Today, Joel Raney. SATB, brass quartet and organ, with optional children's choir, Hope Publishing Co., C 5621, \$2.10 (M).

This is a barn-burner that begins with driving, rapid-fire, pulsating chords in 6/4 behind choral "alleluias." The work eventually develops into a statement based on LYRA DAVIDICA, and later ST. GEORGE'S WINDSOR, so this music blends familiar themes with dramatic "alleluias." It is a sure winner that is highly recommend as the anthem for this year's Easter service!

He Is Not Here!, Russell Nagy. SATB, keyboard, and optional brass quartet, Beckenhorst Press, JH538, \$1.95 (M).

The opening has a sense of excitement as the story of the visit to the tomb unfolds quietly, then there is a sudden change as the music shifts to bold chords on "He is not here! He is risen." The first half of the work has the choir parts on two staves, but later there is a formal choral fugue, and separate lines are used for each voice. The bold chords and text return for the final section; the anthem ends with six-part, very loud chords on "alleluia." Well-constructed music that is exciting.

Easter Proclamation, John Ferguson. SATB, organ and brass quartet, GIA Publications Inc. G-6172, \$1.95 (M).

There is a dramatic brass choir opening that leads to the unison choral statement "Christ has died! Christ has risen!" which is the basis for most of the text. The second section has the choir parts on four staves with some divisi. Here the organ plays a larger role, although the brass is still involved with short bursts of fanfare-like statements. In the third section, the choir is primarily in unison, then builds to a radiant final "alleluia."

Crown Him with Many Crowns, arr. Craig Courtney. SATB, keyboard, congregation, and brass quartet, Beckenhorst Press, Inc., BP 1325, \$1.95 (M).

There are four verses, but the choir is featured in only the first one; in the others they are joined by the congregation (one for men only, one for women only), so this setting is perfect as a featured hymn. Based on DIADEMATA, the familiar hymn melody is clearly heard after the first verse. There is a fanfare introduction with alternating phrases for the choir and the brass, and that material returns for the choral coda. Effective music that is not difficult and highly recommended.

Sing to God a Joyful Song (Introit Hymn for Easter), arr. Lynn Trapp. SATB, organ, assembly, brass quartet, and percussion, GIA Publications, Inc. G-6920, \$1.75 (M).

Based on LLANFAIR, this setting has four verses and a refrain that is to be sung by the congregation with the choir.

That music is on the back cover for reproduction in the bulletin, and is sung as the antiphon, then after every verse. A full score (G-6920INST) will be needed, since the brass music is not included on the choral score. The music is simple, with the choral parts on two scores. The last verse incorporates the text "cantate Domino" into the music. A very happy setting of a familiar Easter tune.

Jesus Lives!, David Lantz III. SATB, organ, with optional brass quartet and percussion, Beckenhorst Press, BP 1845, \$1.85 (M).

The setting incorporates *All Hail the Power of Jesus' Name*; however, it is not a blatant statement in which the congregation joins the choir. The work opens with alleluias, some with divisi. This choral score does not indicate brass/percussion areas, and a full score (BP 1845A) will be needed. The choral music is on two staves and is syllabic, usually with similar rhythms for all parts. Majestic music that has frequent isolated statements of "Jesus lives."

I Know That My Redeemer Lives (Jesus Shall Reign), arr. Cynthia Dobrinski. SATB, organ with optional 3-6 octaves of handbells and B-flat trumpet, Hope Publishing Co., C 5520, \$1.95 (M-).

The trumpet part is transposed on the back cover and also indicated in concert pitch in the choral score. DUKE STREET, the hymn tune of the setting, is very clearly heard throughout. There is an instrumental fanfare opening that creates a festive mood for the opening bold statement of the traditional Easter hymn. The ending is a series of "alleluias" in divisi.

Alleluias, Robert Lau. SATB, organ, and optional brass quartet, Paraclete Press, PPM 0920, \$2.10 (M).

This spirited setting opens with alternating unison choral phrases on CHRIST IST ERSTANDEN (in English) and solid brass/organ choral answers. Later the hymn "The Strife is Over" (VICTORY) follows the same alternating pattern. Eventually the music turns into alternating "alleluias." This work is not difficult, but will be very effective as an anthem or an opening to an Easter service. Highly recommended.

Christ Sits at God's Right Hand (BETHANY MISSION), Carl Schalk. SATB, organ, brass quartet, and assembly, GIA Publications, G-6679, \$1.75 (M-).

There are six verses in various arrangements and a page for bulletin reproduction is on the back cover. An extended 26-measure instrumental introduction sets the mood of the anthem. Much of the choral singing is in unison, with two of the verses for men alone. This is a long, but easy, functional work.

Crown Him Lord This Easter Day!, Don Besig. SATB, piano, and optional trumpet, Hope Publishing Co., C 5634, \$1.95 (M-).

After a long introductory section for the choir, the music changes to an arrangement of DIADEMATA ("Crown him the Lord of life"). Then, the third section is a mixture of the material in the first two sections. The choral parts are on two staves, with trumpet on the score and in a transposed version on the back cover. This is a comfortable setting that is not difficult for any of the performers.

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New Recordings

L'Orgue Magnifique: Works by John Burge, Jeanne Landry, Martin Stacey & Louis Vierne. Maxine Thévenot plays the 1933 E. M. Skinner organ in Girard College Chapel, Philadelphia. Raven CD OAR-909, <www.ravencd.com>.

Totentanz (Homage à Petr Eben), Martin Stacey; *Hesychia*, Jeanne Landry; *Dance*, John Burge; *Sur le Rhin* (Pièces de fantaisie, op. 54), *Stèle pour un enfant défunt* (Triptyque, op. 58), *Symphonie No. 3 in F-sharp Minor*, op. 28, Vierne.

Maxine Thévenot, like several of the rising stars of the younger generation of organists, is Canadian-born, though she currently resides in New Mexico, where she is associate organist and choir director of the Episcopal Cathedral of St. John in Albuquerque and a member of the faculty at the University of New Mexico. On this recording she has included compositions by two fellow Canadians, Jeanne Landry and John Burge, as well as an Englishman, Martin Stacey, and several works by Louis Vierne. All of these are performed on the magnificent Ernest M. Skinner organ in Girard College Chapel in Philadelphia, which is, of course, an academy or high school rather than a "college" in the usual American sense.

The first piece, Martin Stacey's *Totentanz*, was commissioned by the British periodical *Choir & Organ* as a memorial to the Czech organist Petr Eben. It is dedicated to Dr. Thévenot, and she gave the first performance in 2008 on the organ in Royce Hall at UCLA. This is the premiere recording of the work. It is an intense and majestic piece—not exactly the normal conception of a dance, whether of the dead or otherwise—and though very appealing in a number of ways, not exactly displaying a great deal of influence of Petr Eben, to my ears at least.

The second piece on the compact disc is my favorite of the three original compositions that are given their first performance here: *Hesychia* by Jeanne Landry, a former student of Nadia Boulanger. The title comes from the Greek for *stillness*, and refers to a form of meditative prayer practiced by the Hesychasts, a monastic group within the Eastern Orthodox Church who pursued a solitary existence in the desert. It is a haunting aria-like composition played on the harmonic flute and accompanied on the strings. There is a certain timeless quality about it and the Skinner organ provides the perfect medium for its performance.

The third track, the first recorded performance of *Dance* by John Burge, is not unlike the first in being impassioned and dignified, though I did not find it particularly dance-like either. It has some slightly more virtuosic elements than the *Totentanz*, and there are several passages on the Tuba, which, so far as the Skinner at Girard College is concerned, is something that is always welcome.

The rest of the compact disc is devoted to a number of compositions by Louis Vierne. The first of these, one of Vierne's *Pièces de fantaisie*, is the color piece *Sur le Rhin*, which displays the richness of the Skinner diapasons to very good effect. It is evocative of the slow-running yet majestic waters of the Rhine. The pathos of the following piece, *Stèle pour un enfant défunt* ("Tombstone of a dead child"), from Vierne's *Triptyque* of 1936, is evident; the strings and harmonic flutes are again used very effectively. This was the piece that Vierne had just finished playing when he died in 1937. The third of the shorter Vierne compositions on this compact disc, *Méditation*, was actually originally one of three improvisations recorded on a gramophone record in 1928 and subsequently transcribed by Maurice Duruflé.

The remaining five tracks of the compact disc are devoted to Vierne's *Symphonie No. 3 in F-sharp Minor*, op. 28. While the Final from the *Symphonie No. 1* has always been a favorite composition, and the symphonies of Widor have enjoyed considerable popularity of late, it

is unfortunate that Vierne's equally fine symphonies have largely been ignored. The third symphony is a particularly fine one, perhaps the finest of the lot, and so it is good to have such an excellent performance of it here, and also to have it performed on such a magnificent instrument. This symphony in particular makes the compact disc well worth its purchase price.

—John L. Speller
St. Louis, Missouri

The Complete Disc Recordings of Archer Gibson. 2-CD set AG2, \$17.98, Organ Historical Society, <www.ohscatalog.com>.

The legendary Archer Gibson (1875–1952) had a career unlike any organist before or since, playing Aeolian organs installed in mansions by the hour for his "patrons." New York multi-millionaire families such as the Rockefeller, Vanderbilts, Fricks, etc. He played from memory and usually did not stop between numbers; rather, he improvised a segue into the next selection. Such performances in such venues earned him hundreds of thousands of dollars per year!

These recordings, made from around 1920 to possibly the early 1940s, consist of thirty selections ranging from Bach, Franck and Saint-Saëns to "The Old Re-frain," "Beautiful Dreamer," and Nevin's

"Mighty Lak' a Rose." Several of the recordings were made on the 74-rank Aeolian organ in the Schwab mansion. (Charles Schwab retained Gibson in 1919 for \$10,000 per year!) Others were recorded in Gibson's duplex apartment on 86th Street using his own 3-manual, 26-rank Aeolian. He also owned the building! Difficulties in recording pipe organs using the early horns were immense, but, wisely, no thought was given to "clean up" the sound. Tremulants, harps, and chimes abound, along with great freedom of tempos, liberal use of arpeggios, and the like. The sole idea was to please the patrons; apparently he succeeded wondrously well.

The recordings will not be everyone's cup of tea; Bach's *Ich ruf zu dir*, with harp, chimes, and liberal use of tremulants, certainly gives one pause, for example. They do stand as a priceless indication of how it was done in the beginning days of organ recording by an organist who carved a unique niche in the musical world for himself.

Organ Rolls Played on the Toledo Museum of Art Peristyle Organ. Skinner organ, 1927, Opus 603, 4 manuals, 48 ranks. JAV Recordings 163, \$25.00, <www.pipeorgancds.com>.

This mint-condition Skinner organ, the largest built by the firm to be equipped with a roll-player, is a wonderful "orchestral" instrument in the best sense.

The fifteen selections run the gamut from Verdi's *Grand March from Aida* to Schumann's *Träumerei*. Among the works are Chopin's *Etude in A Minor*, the Allegretto from Franck's *Symphony in D Minor*, Dvorák's *Humoresque*, and "My Heart at Thy Sweet Voice" from Saint-Saëns' *Sampson and Delilah*. The most recent composer represented is Igor Stravinsky with his "Ronde des Princesses" from *The Firebird*.

Piano and organ rolls, of course, are punched out in the paper. As such, they can execute reaches impossible for a live performer; conversely, the subtleties of a live recording or performance are not there. In this case, there is no indication of when, or by whom, the rolls were originally made. Registrations are imaginative throughout, making the most of the gorgeous sounds. As the booklet notes, "... expression shades, tremulants, stops and keys are played by unseen hands and feet..."

Tchaikovsky's "Dance of the Toys" from *The Nutcracker* is exciting to hear, and you won't want to miss the *Ride of the Valkyries*! All praise and gratitude to the authorities of the Toledo Museum of Art for preserving this E. M. Skinner masterpiece and for permitting this unique recording to be made.

—Charles Huddleston Heaton
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New Organ Music

Hans Gál, *Toccata for Organ*, Opus 29. Alfred Lengnick & Co., Ltd., 23 pages; for information: <Jonathon.Bird@umusic.com>.

Hans Gál (1890–1987) was an important influence on the British musical scene. English by adoption rather than birth, Gál spent more than half of his long and prolific life in Britain. Born near Vienna, Hans Gál's musical gifts were recognized early and he was given the best available training. He studied for two years, at one point, with Eusebius Mandyczewski, who had been a close friend of Brahms. Gál earned his doctorate at the early age of 23.

After serving in World War I, he returned to teach at Vienna University. In 1929, he became the director at the Conservatoire in Mainz, a post he held for four years until the rise of Hitler and the Nazi Party. Along with many other Jewish musicians, he was summarily dismissed and forced to flee for his life. Gál, along with his family, managed to arrive in Britain, where a chance meeting with Sir Donald Tovey provided him with work in Edinburgh.

Hans Gál was a prolific composer with 110 opus works, 11 without opus numbers, and 13 unpublished works covering an astonishing range of musical forms. Among the list are different combinations of chamber ensembles, large-scale pieces—symphonies, concertos, operas, and large choral works—as well as vocal numbers and solo works of many kinds, including his *Toccata for Organ*.

The *Toccata* begins with an *Allegro* with running 16th notes, against which a rather disjunct and chromatic theme enters and is developed before a *Molto Moderato* brings a new melody, which is pitted against the first theme. After a graduated crescendo, a quiet *Andante* section is introduced with a theme related to the opening theme, but which is drawn out in a very lyrical development, accompanied initially with double pedal, then later with a triplet figure that leads into a fugue, marked *Lento Tranquillo*. This fugue begins *pianissimo* and builds over the next nine pages to a final climax.

The *Toccata's* themes are well developed with clarity and precision. The harmonies come out of a late Austro-German tradition but are of Gál's own originality. He combines polyphony with flowing expressive lines. Due to the work's own demanding requirements, with many crescendos and diminuendos and abrupt changes of registrations, a large three- or four-manual instrument

with mechanical aids would make performance easier. This difficult piece is clearly intended for a recital program, and a large organ and a resonant room would make it most effective.

Hans Gál does not have a large organ opus list. However, I think other of his compositions would be worth looking into. Those that I was able to find were *Prelude and Fugue in A-flat* and the *Phantasie, Arioso and Capriccio*. In addition, he has a *Concertino* for organ and strings and *Geistliche Gesänge* for organ and soprano.

—Jay Zoller
Newcastle, Maine

Fitzwilliam Handeliana, Volume 1: Compositions for Harpsichord and Organ, edited by Gerald Gifford. Published by Edition HH, £14.95; <www.editionhh.co.uk>.

Gerald Gifford is Keeper of the Manuscripts at the Fitzwilliam Museum, Cambridge, and in this volume he presents 21 compositions for harpsichord and organ from MS159 compiled by Richard, 7th Viscount Fitzwilliam of Merrion (1745–1816), the founder of the museum. Judging from this selection of pieces, Viscount Fitzwilliam was an accomplished composer and player, who had taken lessons with John Keeble in England and Jacques Duphy in Paris, and built up a library of many outstanding prints from Philip Hart's collection of 1704 onwards. Several of the pieces in the same key were almost certainly intended to be grouped together, both from the forms used, and also from linking thematic motifs such as the use of A–C#–D#–E in nos. 18 to 20. Also making pleasing suites of pieces are nos. 1–2 in G Minor, 3–5 in B-flat, 6–9 in E Minor, 10–11 in D Minor, 12–15 in D Major, and 16–17 in C Major.

Handel's influence is clearly apparent in many pieces, particularly in the Allegros in B-flat (no. 5) and D (no. 14), and especially in the Minuet (no. 17), which is markedly similar to Handel's Minuet from *Rodelinda*, the original being included as Appendix 2, and also in the Allemande, Courante and Giga in E Minor. Other traceable influences in these pieces include Roseingrave in the Allegro (no. 1), Stanley in the piece for two manuals in E Minor and the similar Largo in D Minor (no. 12), and Keeble in the dotted-rhythm Andante followed by a incisively sequential Allegro (no. 16). Also discernible as an influence is Paradies, whose sonatas were published in 1754. These pieces display their composer's assimilation of a wide range of styles; also, however, is the possibility of their being intentionally derivative as homage.

One charming touch in the Air and Variation in D (no. 15) is the transference of the melody to the bass in the variation. Also of note are the passages in octaves that conclude several pieces. Of particular interest is no. 21, the overture to *Dardanus* by Rameau as transcribed by Viscount Fitzwilliam; the Allegro requires much care to ensure that its many repeated 16th-notes are heard cleanly and clearly. The concluding *Rigaudon* makes an attractive finale to this collection, many of the pieces from which would sound equally well on organ (the dance movements in particular are well suited to a small chamber organ), harpsichord or clavichord.

Several of the pieces, although in two voices only, will need careful and alert fingering and phrasing, a testimony to the success of the studies that Viscount Fitzwilliam undertook. The introduction contains much interesting information about the Viscount's life and studies, as well as the specification of the small Snetzler organ that he played. Appendix 1 shows Fitzwilliam's slightly abbreviated setting using a cantus firmus motif utilized by Thomas Morley for his treatment of discant, in which Fitzwilliam follows Keeble's example of meticulously annotating the contrapuntal devices used.

There is a full set of textual notes covering the source description, editorial method, and critical commentary, which includes one or two alternatives found in the manuscript. I understand that further comments about the stylistic background to Fitzwilliam's harpsichord compositions are to be included in the introduction to a companion volume, which is in preparation. Meanwhile this selection offers plenty of excitingly fresh material for organists to include in concerts and as post-service voluntaries. The editing is exemplary and the printing clear.

—John Collins
Sussex, England

Book Reviews

The OHS Book of Organ Poems: A Collection of Verse Inspired by the Organ, Its Players, and Its Makers. Compiled and edited by Rollin Smith. The Organ Historical Society, \$15.99; <www.ohscatalog.org>.

Well known for his helpful works on the interpretation of Franck and Vierne, Dr. Rollin Smith has devoted some fifty years of his busy career avidly collecting poetry related to the organ. He claims that more poetry has been dedicated to the organ than to any other man-made musical instrument. The result of his sharp eye

is a quite valuable collection of poems. It is aesthetically pleasing, with beautiful covers and woodcuts/engravings and tasteful colophons on almost every page. The type font is specially designed to be legible and pleasing in spacious layout. This is the ideal stocking-stuffer for any organist; buy it now for next Christmas. One often encounters dedicatory recital programs adorned with a stanza or two of appropriate verse. Here is a gold mine of such source material.

The contents cover six centuries of verse celebrating the organist—trials, griefs, and joys; organ composers; the organ itself and its grandeur; organ-builders; the now-defunct but centuries-old profession of organ-blower; a few stanzas written to advertise melodeons; and light verse developed to portray theatre organs and players. Poets range from Chaucer, Shakespeare, and Milton to pure but delightful doggerel by commercial marketing copy-writers. A French poem by Victor Hugo appears in both French and English; German poets Hermann Hesse and Johann Herder are represented in translation. Poems by classic Americans like Lowell and Holmes appear, as well as such familiar British writers as Pope, Dryden, Tennyson, Browning, Keble, and Thomas Hardy.

The most popular specimen from the Victorian era is surely Adelaide Proctor's sentimental "Lost Chord," kept alive today, 150 years after publication, in Sir Arthur Sullivan's musical setting, still capable of reducing people to tears with its emotional climax. You too will dissolve into tears—of laughter—when you read the two clever parodies of Miss Adelaide's quest for the "grand Amen": August Halter's "The Well-Lost Chord" and Albert Orton's "Seated One Day at the Organ." Quite a few poems are humorous to the point of hilarity. The book closes with "Postlude" by John V. Hicks:

The organist, select among
musicians by misprisions stung,
finds himself required to play
to audiences that walk away.

The superiority of poetry to prose consists in its ability to concentrate considerable meaning in an economy of space. This small book is a worthy demonstration of this fact. Most of the selections are quite serious, with some sublime and inspiring (Milton, *Paradise Lost*, *Il Penseroso*, *On the Morning of Christ's Nativity*; Clement Moore, Herder, Dryden, George Ashdown Audsley, Richard T. Gore, and the familiar but anonymous reward for every director, "The Choir-master Stood at the Pearly Gates"). Many contributions of modern poets round out this useful anthology. We owe Dr. Smith a sincere debt of gratitude for this surprising gift from a neglected corner of our profession.

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

New Handbell Music

Hymns for Joy and Praise, Vol. III, for 3 octaves of handbells or handchimes, compiled and arranged by Lloyd Larson. Agape (Hope Publishing Company), Code No. 2516, \$8.95, Level 1–2 (E–M).

This collection of eight handbell settings is particularly appropriate for Lent, Holy Week, Easter and Eastertide, as well as other times of the year. These pieces are easily accessible for groups needing material that can be learned quickly. Practical and rewarding for any choir, it is convenient to have such a variety of titles arranged under one cover.

Morning Thoughts, by Karl Kay, for 3–4 octaves of handbells. GIA Publications, G-5772, \$3.95, Level 1 (E).

Beginning with a simple, original melody, this meditation swells to a climax twice, each time returning to the uncluttered theme material. Mostly in quarter and half notes, this lovely piece is very effective and accessible.

—Leon Nelson

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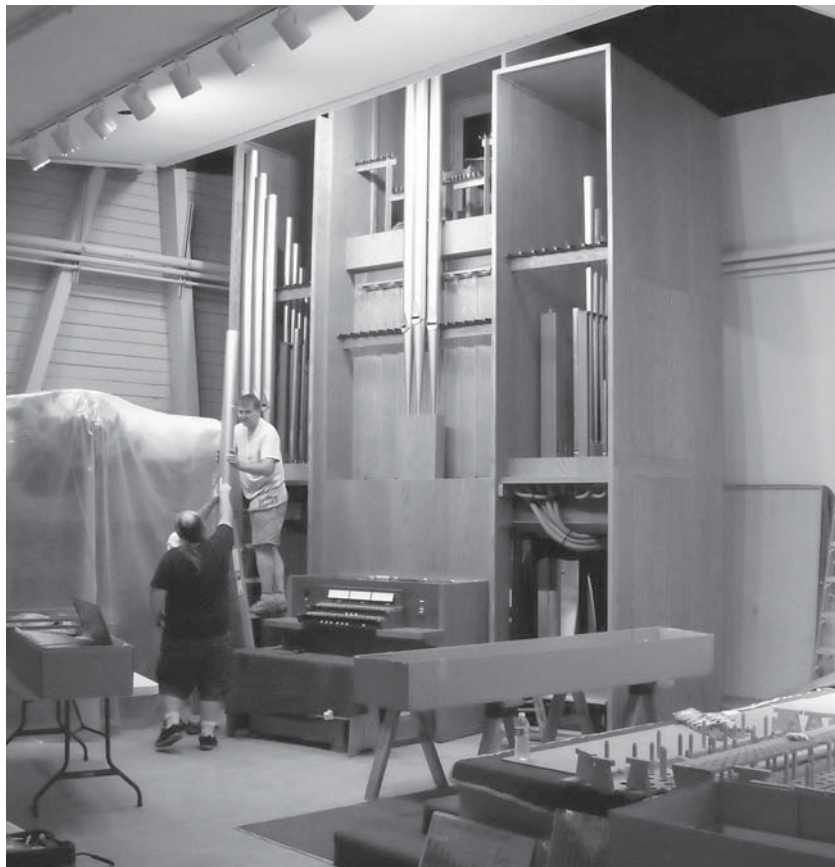
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Bedient update The University of Iowa

Jon Taylor



Eric Smith and Ed Stibal install façade pipes in the Schlicker organ

The Bedient crew returned to the University of Iowa in Iowa City, Iowa, this fall to install four organs that were damaged by flooding last year. (See the article, "Floods Damage Organs in Eastern Iowa," by David C. Kelzenberg, *THE DIAPASON*, October 2008.) Our recent efforts are the final phase of a massive organ restoration project for the school. In June 2008, the Iowa River poured into the Voxman Music Building, soaking five pipe organs in 18 inches of water: 1986 Taylor & Boody (17 stops), 1971 Schlicker (22 stops), 1961 Holtkamp (5 stops), 1963 Casavant (5 stops), and a 1975 Brombaugh (3 stops). Three of the organs were refurbished in the Bedient shop, while the Taylor & Boody and the Casavant were repaired by their builders.

Because the Iowa River remains a flood threat to the school's music building, four of the organs were reinstalled by Bedient in new locations. The Brombaugh and Holtkamp organs now reside in the University Capitol Centre. The Schlicker and Taylor & Boody were installed in St. Thomas More Catholic Church, a building that the university currently shares with the congregation. When the church moves to its new facility this winter, the building will be known as Riverside Recital Hall.

Despite languishing in the same amount of river glop, the instruments suffered different levels of damage. The Brombaugh's lower oak case now includes a combination of refinished and replaced parts, meticulously matched by woodworker Ed Stibal. The bench is new, as are most of the ash/walnut Gedeckt pipes. Miraculously, with Stibal's help, the original pedalboard survived the ordeal.

Repairs on the Schlicker included refinishing the lower case, renovating or replacing the entire pedal action, and updating other miscellaneous stop action and wind regulation components.

The Holtkamp organ, a renowned "Martini" model, needed substantial work. Initially, we tried to save the oak-veneered, plywood box that enclosed the blower and other mechanicals, but with a clearly delineated water line about 18 inches from the floor and disintegrating casework throughout, new

construction was unavoidable. Although other water-damaged items such as the bench and pedalboard had to be replaced, the organ's red oak keydesk was refurbished and the original key action retained. Also submerged was a portion of the organ's stop action and the blower, necessitating upgrades to both of those systems. The organ now features a new Ventus blower and Peterson Diode Matrix switching system.

Gregory Hand, assistant professor of organ, recalled the "Summer of Flood." "After an especially snowy winter and a very wet spring, conditions were ripe in eastern Iowa for flooding. In early June 2008, the river rose precipitously, and by Friday, June 13, it was clear that significant portions of the University of Iowa campus were in immediate danger. An all-out effort by university students, faculty, staff, and many community members attempted to clear buildings of valuables. Every effort was made to remove musical instruments from Voxman Hall, the home of the School of Music. However, it was not possible to remove the three practice organs and two studio organs that resided on the main floor of Voxman. Organ students sandbagged the organ hallway and sealed off the doorways as a last ditch protective measure.

"By Saturday morning the situation was dire, and the university shut off its electrical power facility. No one was allowed to enter any buildings, and the university community waited for seven days for the flood waters to recede.

"When re-entry to Voxman was permitted, the worst fears of the organ community were realized: the five organs on the ground floor of Voxman were sitting in 18 inches of water. Amazingly, the Taylor & Boody organ still played, as the bellows can be hand-pumped.

"The university had the good fortune that the Bedient Organ Company had space in their shop for three of the organs. Taylor & Boody arrived immediately to take their studio organ back to the shop for restoration, and Casavant Frères Ltée undertook the repair of their practice organ.

"With the efforts of these three builders, all five instruments are now completely restored and re-installed in temporary School of Music facilities. The



Voxman Music Building (photo by Dan Moore)

three practice organs reside in large, high-ceilinged rooms in the University Capitol Centre, and the two studio organs flank either side of the Riverside Recital Hall (thankfully not next to the river!), a former Catholic church that was purchased by the University of Iowa to serve as a dedicated organ and recital hall for the School of Music. In the end, it took fewer than 18 months to completely refurbish the organs, design the new facilities, and install the organs in their new homes.

"As the new chair of the organ department, I had not even moved to Iowa City when the flood occurred. There were many people who contributed considerable time and effort in my absence: Del-

bert Disselhorst, my predecessor; Carroll Hanson, curator of the organs at the university; Kristin Thelander, director of the School of Music; and Mark Weiger, interim director of the School of Music at the time of the flood. Special thanks are in order to the heads of the organ companies who rushed to help us in our time of need: Gene Bedient, John Boody, and Jacquelin Rochette. With their help, the organ department has now resumed its normal operations, and students are able to learn, practice and perform on the university organs."

Jon Taylor spent the last decade as a woodworker and advertising director for Bedient Pipe Organ Company in Lincoln, Nebraska.

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University of Michigan Historic Tour LVI Spain (Catalonia) and France, July 7–22

Timothy Huth

Led by Marilyn Mason and Gale Kramer, the University of Michigan Historic Tour LVI began on the Mediterranean in sunny Barcelona, then traversed southern France to Bordeaux on the Atlantic coast via Toulouse and Carcassonne. From there we followed Conques, Poitiers, Angers, Orléans, Chartres, the Chapelle Royale at Versailles, and finally Paris itself. Historic churches and cathedrals with organs in the Catalan, French classic, and French symphonic traditions graced our way, and frequently our host organists would improvise, lecture, and assist tour members at the console. Several visits to museums and historical sites as well as sampling the local cuisines along the way complemented much music making.

Barcelona

Barcelona, the capital of Catalonia, is a vibrant cosmopolitan port city with ancient roots, with fine museums and architecture spanning centuries. Catalan organ building flowered here in the 16th century, taking a different path from that in Castile and central Spain, where organ building reached its peak in the 17th century. Linked by trade and geography to continental Europe, Catalonian builders were influenced by the Flemish, North Germans, and French. The organs usually have several reeds, and the organs are rich in mutations, cornets, and mixtures (*Pie, Simbalet*). Often there are colorful solo reeds on secondary divisions. Catalan cases are flat, narrow, and usually tucked into a small space. Even on smaller instruments there is usually a horizontal Trompeta or two, which affords economy of wind and space. Frequently there is a smaller *Cadireta* or Chair Organ suspended behind the organist (sometimes behind and under the organ bench), with a small chorus, mutations, and reed (*Regalia, Cromorne, sometimes Trompetas*).

As in baroque France, the music determined the registration—for example: *Nazardo* combinations using *Nazardos* and *Quincenas*; *Lleno*; *Flautado*; *Campana* (bell: unisons and Cymbalet). *Rossignol*, *tympani*, and *bird stops* are common. Often Iberian organ registrations were incorporated into builders' contracts. Stops were divided for maximum flexibility of solo/accompaniment registration. The Principal (*Cara 8'*) would usually be of wood. Unique to Catalonian and Majorcan organ building, manuals divide between b2–c3 (in Castilian organs, c3–c#3).

Santa Maria del Mar

On the first day, we walked through Barcelona's medieval city to Santa Maria del Mar (St. Mary of the Sea), where we met Neal Cowley, parish organist and a historian of Spanish organs. This vast ba-



Tour 56 group at the restored medieval city wall of Carcassonne, France (photo credit: Bela Feher)

silica, built by Catalonian merchants and traders in the 13th century, has a history of important organs, beginning with Bernat Pons in 1393, and later instruments of 1464 and 1691. Lost in the Spanish Civil War were the 1797 'large organ' by Jean-Pierre and Dominique Cavaillé (Aristide's father and grandfather built several large organs in Barcelona) and the 'small organ' (1495, 1672, for accompanying chant). The current organ, the 'small organ', is a 17th-century instrument by an unknown builder from the convent in Vic. There are two manuals, a large 14-stop *Orgue Major* (II), and a 6-stop *Cadireta* (I). Using casework and pipes found in an antique shop and rescuing bellows and keyboards from an old farmhouse near Vic, Gerhard Grenzing rebuilt this instrument following the tradition of the period and by studying the few remaining period instruments. Particularly notable is the powerful warmth of the *Cara*, the blossom of the flutes, and impressive ensemble, able to fill the large Gothic space. The parish plans for a new 'large organ' to replace the lost Cavaillé.

Recitals—Barcelona Cathedral

At the Barcelona Cathedral (completed in 1298), eleven of our tour prepared for a late afternoon concert of Spanish music on the 1538 Pere Flamé organ (IV/58), with its casework by Antoni Carbonel towering over the San Ivo door near the apse. One of four major organs by Flamé, it has been significantly modified over the years. The 'Batalla' organ (IV) of Trompeta Magna 16', Trompeta Real and Clarins Clars 8', Baixons and Clarins Alts 4', and Violetes 2' (all horizontal reeds) resonated through this vast space scented with candles and incense and alive with thousands of pilgrims and visitors.

Academia a l'Orgue Barroc

Later that week, tour members performed at the 'Academia a l'Orgue Barroc' at La Pobla de Cérvoles, where our hosts were Maria Nacy, the Academia founder, with three of her enthusiastic young students. The Academia's organ hangs on the mid-front right wall of the parish church. It is a stunning restoration by Wilfried Praet of a 2-manual/8' Pedal 1752 Anton Cases organ, with a 3-stop *Cadireta Interior* added by Joseph Cases/Soler in 1784. Another very fine Praet reconstruction was at St. Jaume, Ulldemolins. This 2-manual instrument with full choruses, bright reeds, and lovely *Cara* featured painted case doors of the Annunciation by an anonymous female artist. An El Greco painting behind the altar and Catalan icons completed the space. The organ, brought to the church via an enthusiastic priest and funded by parish and town, is a source of regional pride. Back in Barcelona, Gerhard Grenzing welcomed us to his workshop, where we saw several works in progress. Grenzing's repertoire of over 170 organs includes significant European restorations and new instruments (e.g., Brussels Cathedral IV/60).

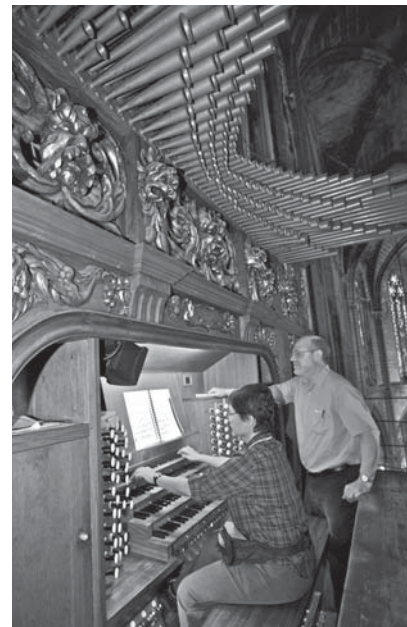
Cathedral de Santa Maria, Castello d'Empúries

On our last day in Catalonia we saw the great Gothic Cathedral de Santa Maria, Castello d'Empúries, originally with an 11th-century instrument by Pere Graniera. The 51-stop, 4-manual gallery instrument (Scherer circa 1600/Grenzing 2004) combines Spanish and classical French characteristics with an expanded 16' Pedal and stops of Spanish and continental nomenclature (e.g., *Alemanya IV* on the *Orgue Major*, Oboe, but also *Trompeta Batalla* and *Magna*). This is one of the great organs of this region of Spain and France.

Following a visit to Salvador Dalí's seaside home and his fantastical museum at Figueras, the rolling hills and meadows of France welcomed us to the Abbey of Sainte-Marie, Fontfroide. Following Cistercian tradition, this vast Romanesque abbey church never had an organ; the Offices and Mass were all chanted *a cappella*.

Basilica of SS. Nazarius and Celsus, Carcassonne

Many great (now former) monasteries and churches are along ancient pilgrim and trade routes. In the walled city of Carcassonne, the Basilica of SS. Nazarius and Celsus has a Romanesque nave around which, in 1269, a Gothic cathedral was built. Fourteenth-century



Evelyn Lim and Paul Merritt, Barcelona Cathedral concert (photo credit: Bela Feher)



Joanne Vollendorf Clark, Barcelona Cathedral concert (photo credit: Bela Feher)

stained glass illumines the 1522 organ case. The instrument combines a 1679 organ by Jean de Joyeuse (III/24), with renovations and an 8-stop *Récit* added by Jean-Pierre Cavaillé in 1775 (III/32). Fomentelli integrated the two instruments in 1985 (IV/40). Here is an example of the late French classic style, with cornets on every manual, Grand Cornet, and powerful bombardes. Unique to the Carcassonne organ are two *Positif* divisions (*Positif Intérieur* and *Positif de dos*), in addition to the *Récit* and 28-note *Pédale*. The upraised faces of tourists and pilgrims toward the loft attested to this captivating instrument as Marilyn Mason gave an impromptu lesson on de Grigny.

A visit to L'Église Sainte Marie de Cintegabelle brought us to Mouchere's splendid 1741 instrument, restored in 1989 by Boisseau & Cattiaux, with its sparkling *Plein Jeu*, voluptuous *Grands Jeux*, and stunning wide and shallow case topped by golden angel musicians.

Toulouse, Languedoc, Dordogne

In Toulouse, organist Jean-Claude Guidarini led us to Saint-Pierre des Chartreux, where high over the former Dominican choir area in the large apse presides the 1683 Delauney (IV/51) instrument, restored by Joseph Cavaillé-JB Micot in 1783, and Grenzing 1983. Several hours later we walked to Saint-Sernin and the towering Cavaillé-Coll organ of 1889, with pipework from Daublaine-Callinet (1845). Following Guidarini's brilliant improvisation, our

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Mouchere organ (1741), Eglise Sainte Marie de Cintegabelle, France, restored by Boisseau and Cattiaux in 1989 (photo credit: Bela Feher)



Dom Bedos organ (1756), Abbatale Sainte-Croix, Bordeaux, France, restored in 1997 by Pascal Quoirin (photo credit: Bela Feher)



Aristide Cavallé-Coll organ (1885), Eglise Saint-Godard, Rouen, France (photo credit: Bela Feher)



Jean-Baptiste Robin at the Clicquot organ (1710), Chapelle Royale, Versailles (photo credit: Bela Feher)



Mouchere organ (1735), Cathédrale de Sainte-Cécile, Albi, France (photo credit: Bela Feher)



François-Henri Clicquot organ (1791), Cathédrale Saint-Pierre, Poitiers, France, restored 1988–1994 by Boisseaux and Cattiaux (photo credit: Bela Feher)

group enjoyed hours of playing in the empty basilica.

At Albi in Languedoc, Mary Prat-Molinier met us high in the loft at the red brick fortress of the Cathédrale Sainte-Cécile, built at the end of the Albigensian crusade (13th century). Built in 1735 by Christophe Mouchere as a 43-stop organ, Lépine added a Bombarde manual in 1747, and Formentelli restored it in the mid 1970s, incorporating many remaining pipes. Each division has a *Cornet séparé*, and the Voix humaine is new, after that of Cintegabelle. Next door we enjoyed the Toulouse-Lautrec museum in the former bishop's palace.

At Sarlat-la-Canéda in the Dordogne valley, near a lively public market in this medieval city, Henry Jullien, a former pupil of Susan Landale, improvised and shared console time on a unique 37-stop Jean-François Lépine organ of 1750, restored by Cattiaux in 2005, in the Cathedral of Saint-Sacerdos. From a family of builders, Lépine (who built for Saint-Roch in Paris) was a pupil of Dom Bedos, who inspected this instrument. The organ is 80% original, with drawings and clues in the gallery floorboard greatly aiding in the reconstruction of the action, chest layout, and winding system.

Bordeaux

The next day at Sainte-Croix Abbey in Bordeaux, we heard Daniel Tappe (a graduate of Oberlin, now at the Musik Hochschule at Hanover) in a recital of Clérambault, Froberger, Bach, and Kerll on Dom Bedos de Celles' masterpiece. The 18th-century verdigris case with golden filigree and 16' Montre glistened as the room filled with the sound of brilliant, powerful trompettes and cornets, full flutes, and the gravitas of the 32' Bourdon and Grand Plein-jeu XIII of the Grand Orgue. One of the hallmarks of every great organ that we saw were the foundation stops, which, given the materials and acoustics of the churches, provided a richness and warmth supporting the tonal edifice. In the restoration, Pascal Quoirin of Carpentras followed Bedos' 1766–78 *L'Art du Facteur d'Orgues* and used early inventories of the instrument as well as extant pipes,

including the battered façade. With a full complement of couplers, reeds on all manuals, manual bombardes, and the ability to create terraced dynamics, the organ is capable of a more diverse repertoire and is clearly along the road toward the new symphonic style.

Poitiers

Following the Loire valley, we arrived at the Cathédrale Saint-Pierre in Poitiers. A lack of money prevented Aristide Cavallé-Coll's planned rebuild of François-Henri Clicquot and son Claude-François' masterpiece, a 16' 'Grand Orgue' of four manuals, 44 stops,

and 28-note Pedale, with its original temperament including four perfect thirds. Organist Jean-Baptiste Robin pointed out that while of classical disposition, the organ carries the power and presence of later organs and is capable of a more diverse repertoire. Later in the week at St. Godard in Rouen, titular organist Nicholas Pien conversely spoke of their 1885 Cavallé-Coll (III/38) and its ability to perform Vierne as well as French Baroque pieces. Widor, who dedicated the St. Godard organ, called it 'Raphael' to distinguish it from the Cavallé-Coll in St. Ouen, which he called 'Michelangelo'. With its piquant Swell Gambe and powerful intense reeds, it has an immediate presence in this smaller Gothic structure with wooden floor and ceiling. A Cavallé-Coll choir organ (II/16) graces the apse.

Loire Valley

In the Loire Valley, we toured Fontevrault Abbey, a former monastic community of men and women under an abbess (later a prison where the author Jean Genet spent time), and the burial place of Eleanor of Aquitaine. That afternoon, following the Loire River, we came to the Cathédrale Saint-Maurice in Anjou province. The carved neo-Gothic staircase to the gallery matched the spired towers of the 1879 Cavallé-Coll, containing earlier pipework, including a 1742 Positif. Restoration after World War II included electrification and additional stops.

Chapelle Royale at Versailles

Our gateway to Paris was the gilt and marble Chapelle Royale at Versailles, with its IV/37 instrument in the musicians' gallery over the high altar. François Couperin premiered the Etienne Enocq/Robert Clicquot organ in 1711, and Gonzalez rebuilt it in 1936 (Widor wanted to keep the earlier 1873 Cavallé-Coll rebuild). Recently, Boisseau et



Paul Merritt at the Clicquot organ (1710), Chapelle Royale, Versailles (photo credit: Bela Feher)

Cattiaux scrupulously restored the 1710 organ, keeping the 1736 (Louis-Alexandre Clicquot) and 1762 (François-Henri Clicquot) additions. Its console has features of the Poitiers organ, and it is also a 16' instrument.

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Tour 56 group at Versailles (photo credit: Bela Feher)

Paris, La Madeleine

We arrived in Paris to play the 1847 Cavaillé-Coll organ at the church of La Madeleine (IV/46). Here is Cavaillé-Coll's first Voix Céleste and first reverse console (now electrified). Planned-for 8' and 4' Trompettes-en-Chamade have been added. Organiste-Titulaire François-Henri Houbart improvised à la Dupré, starting from the wide breadth of the Flûte Harmonique and colorful solo stops through waves of mixtures and reeds to full organ and powerful choruses anchored by the Bombarde. It was a thrill to play the Tournemire *Te Deum* in this grand space on this venerable instrument.

Saint-Gervais

Our last few days in Paris saw visits to still more instruments. The final Sunday of the tour found some of our group in the loft with Jean-Paul Leguay at Notre-Dame Cathedral, some at Saint-Eustache, and others at Mass at Saint-Sulpice with the sublime improvisations and service playing of Daniel Roth. That afternoon at Saint-Gervais where eight generations of Couperins worked, Elise Frist, an assistant organist, ably demonstrated the organ (V/41, 1628 Thierry, 1768 FH Clicquot, 1843 LP Dallery, 1974 Gonzalez, 2003 Muhlrissen). Indeed, the Couperins' music fitted the organ well, with its balanced ensembles and clarity of voicing evoking that of Lépine, Delauney or Clicquot. Much original pipework remains, and the console has the oldest keyboards in Paris. The original pedalboard is mounted on the rear case, which is also embellished with etchings and photos of the many organists who have played and worked there.

Sainte-Marguerite and Notre-Dame de Chartres

Sunday evening found us again in ritual, this time featuring music of Widor, Tournemire, Dupré, and improvisations at the church of Sainte-Marguerite, built in 1624, and where the young Dauphin Louis XVII is buried. The organ is an 1878 installation by Stoltz Frères of Alsace.

A side trip to Notre-Dame de Chartres found us in the gallery with headphones on to be able to properly hear the instrument (IV/68, Relevage Jean-Marc Cicchero 1996). Without them we were surrounded by sounds of the Pédalier.

L'Église Saint-Antoine des Quinze Vingts

At l'Église Saint-Antoine des Quinze Vingts we found a unique 1894, 48-stop Cavaillé-Coll originally built for the Baron de l'Espée, who wished to play Wagner in his personal hotel on the Champs-Élysées. A purely symphonic instrument, it was moved to the church and enlarged in 1907.

Notre-Dame d'Auteuil and Sainte-Clothilde

The Grand-Orgue of Notre-Dame d'Auteuil (Cavaillé-Coll 1884, Gloton-Debierre 1937-38) is a shining example of Cavaillé-Coll's mature work. Dedicated to Widor in 1884, its sound evoked that of Saint-Sulpice. It is one of the most glorious instruments this organist has ever experienced. The 1938 renovation, under the auspices of a committee with Tournemire, Vierne, Duruflé, and Dupré, preserved the entire organ (III/52), enlarged and enclosed the Positif, and added pedal and manual mixtures. Josef Franck, the brother of César, was organist here, and in 1884 Widor and Dellier played the dedication. Its full flutes, generous *fonds*, and



Marilyn Mason, leader of the 56th University of Michigan Historic Organ Tour (photo credit: Bela Feher)

bombardes of great gravitas are well balanced and perfectly blended in the room. This was a favorite organ of the Duruflés and much of Paris; Marie-Madeleine Duruflé attended Mass here in her later years. Titular organist Frédéric Blanc told us that the original instrument intended for the church was loaned to the French government, whereupon Cavaillé-Coll enlarged it and installed it in the Trocadéro, which opened in 1878. At Sainte-Clothilde, assistant organist Olivier Penin improvised on the 1859 Cavaillé-Coll, renovated by Dargassies in 2004. It was a thrill to also play the instrument of Langlais, Pierné, Franck and Tournemire.

La Trinité

The La Trinité organ was built by Cavaillé-Coll in 1869 and reconstructed after the Paris Commune in 1871. Merklin rebuilt it in 1901, and in 1934 Pleyel-Cavaillé added combination action, batteries of reeds and mutations, and mixtures. It was again rebuilt in 1965 by Beuchet-Debierre, with further alterations and additions in 1984 and 1992. Messiaen referred to the remaining older pipework as the most admirable sounds on the instrument and considered the instrument a masterpiece.

Saint-Étienne-du-Mont and Saint-Roch

Our final afternoon found us at Saint-Étienne-du-Mont, with organist titulaire Vincent Warnier improvising in the style of Duruflé, after which we spent sev-

eral hours at the console. In 1930 when Maurice Duruflé was appointed here, the ailing 1873 Cavaillé-Coll (a rebuild of a 17th-century organ with original case) was renovated in consultation with Tournemire and Dupré. Work resumed after World War II (Marilyn Mason recalled her lessons on the front choir organ shortly after the war). Now electrified and enlarged, the main organ has been transformed and still possesses many pipes from all of its incarnations. Its brightness and color complement the wonderful late flamboyant Gothic sunlit nave of the church and indeed the music of Maurice Duruflé.

The last church we visited was Église Saint-Roch and its III/54 Cavaillé-Coll (1840, 1862), restored by Renaud in 1992, including the mechanical action with Barker levers on the Grand Orgue. At Saint-Roch, Cavaillé-Coll used pipework from previous organs dating to 1751. That evening, the group celebrated our final dinner near Sacré-Coeur Basilica on Montmartre.

Historic Organ Tour LVI showed us many treasures of the organ world from Catalonia and France. These instruments and the music written for them become vibrantly alive when yet again the organist places hands on those historic keys. From the camaraderie of our tour group to the magnificent organs of the Catalan Renaissance and French classical and symphonic traditions, to the food and wine enjoyed on terraces in the warm evenings, our venture was a fun and enlightening two weeks. ■

Timothy Huth holds a master's degree and doctor of musical arts in organ performance from the University of Michigan. He is currently organist at First Presbyterian Church in Dearborn, Michigan, and a nationally certified massage therapist and cranial sacral therapist.

Tour members

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 John Clark
 Ronald DeBlaey
 Richard Ditetwig
 Bela Feher
 Janice Feher
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The Chopin Bicentennial: Celebrating at the Harpsichord?

Larry Palmer

According to his birth certificate, Fryderyk Franciszek Chopin was born on February 22, 1810, a date confirmed by the composer's father in a sworn statement to the parish priest Jan Duchnowski in April of that same year.¹ Thus, this present *anno domini* 2010 presents us with an opportunity to celebrate another bicentenary; but of what practical use is this to harpsichordists or organists? Chopin was delightfully, but single-mindedly, a creator of music for the piano. Even his relatively small number of ensemble works (18 songs, four chamber pieces plus the late cello sonata, and two oft-performed concertos, plus an additional four compositions with orchestral accompaniment) employ the piano either as solo or collaborative instrument.

Nonetheless, some of us might wish to join the wider classical music establishment in commemorating the life of this poetic Pole, even though we had no music to perform. Thus it is with special delight that I share news of a Chopin composition in two voices (without specific indication of instrumental medium), a work almost completely unknown, but a worthwhile piece playable on the manuals of the harpsichord (or organ): the composer's unique *Fugue in A Minor*, a single-page manuscript dated 1841.²

Listed in Maurice J. E. Brown's *Chopin: An Index of His Works in Chronological Order* and included in volume 18 of the Paderewski edition of the solo piano works, this contrapuntal essay remains an unheard rarity. The only recent printing (outside the *Collected Works*) seems to be an overlooked 1998 publication edited from the original manuscript by Michel Leclerc, and offered by H&M Diffusion, 36, rue de la porte de Trivaux, 92140 Clamart (France). Comparison with a tiny facsimile of the holograph (pictured on the front cover)³ confirms an accurate transcription of the short work. Fingerings, dynamics, slurs, and suggested tempo are editorial additions.

These brief comments about the piece appear on the back cover:

- Composed in 1841—without opus number.
- The first edition, and the only previous one, appeared in Warsaw in 1862.
- This fugue had been attributed to the composer Cherubini for some time.
- Arthur Hedley [author of a 1947 Chopin biography and principal contributor to the Chopin entry in *Groves VI*] writes: "The fugue . . . is decidedly the work of the Polish composer. An examination of the manuscript leaves no doubt."

With a duration of approximately four minutes, the *Fugue in A Minor* is built on an attractive tonal subject [Example 1] and is surely more than a mere exercise. It may be played on a single manual, but I have found it effective to utilize the second keyboard of the harpsichord for the right hand in the stretto passage [Example 2, measure 53], a move that clarifies the part crossing of alto and tenor, and which has the added advantage of softening the following two-and-one-half measure soprano trill. At the first note of measure 64, I return the top voice to the primary keyboard, rejoining the left hand. In some performances, depending largely on the instrument and my whim of the moment, I move one, or both, hands to the second keyboard for most of the last two measures, and I am equally free, according to my mood at the time, about the possible addition of a third to the final chord (either a C-natural, or even a C-sharp, thus accomplishing a "backward to the baroque" cadence by including a Picardy third).

So the work is by Chopin, unique to his catalog, and ultimately worth playing; but "why assign it to the harpsichord?"

For many years, I have hoped to discover some specific reference to Chopin's playing of a harpsichord or spinet,



Chopin in 1841, part of a larger drawing by George Sand (destroyed during World War II)

and I continue to think it likely, in such an economically challenged territory as Poland was, that the older, pre-piano keyboard instruments may have remained in use during the first part of the nineteenth century. Fryderyk's first keyboard teacher, Adalberg Zwiny, was an elderly transplanted native of Czechoslovakia. A friend of the family, he passed on to his young pupil his own two abiding passions: a love for the music of Mozart and J. S. Bach. In my mind's eye, I see the sixty-year-old Zwiny seated at a harpsichord, just as Mendelssohn's mentor Karl Friedrich Zelter was similarly placed in Eduard Devrient's description of the events leading up to the first 19th-century performance of Bach's *Saint Matthew Passion*. But of course, this is only conjecture.

However, Chopin's tonal ideals are more substantially documented, particularly in the memoirs of Alfred J. Hipkins, who, as an employee of the Broadwood piano firm, tuned their keyboard instruments used in Chopin's London concerts during the two trips the composer made to England during the last years of his life. Hipkins reminisced:

He was frequently at Broadwoods: of middle height, with a pleasant face, a mass of fair curly hair like an angel, and agreeable manners. But he was something of a dandy, very particular about the cut and colour of his clothes.

He was painstaking in the choice of the pianos he was to play upon anywhere, as he was in his dress, his hair, his gloves, his French; you cannot imagine a more perfect technique than he possessed! But he abhorred banging a piano; his *forte* was relative, not absolute; it was based upon his exquisite *pianos* and *pianissimos*—always a waving line, crescendo and diminuendo. . . .

He especially liked Broadwood's Boudoir cottage pianos . . . two-stringed, but very sweet instruments, and he found pleasure in playing on them. He played Bach's '48' all his life long. "I don't practice my own compositions," he said to Von Lentz.⁵ "When I am about to give a concert, I close my doors for a time and play Bach."⁶

Regarding keyboard instruments, then, it seems that Chopin preferred quiet, gentler sounds. Thus, he chose to play smaller, upright-style pianos rather than larger, grand instruments. He was, as well, a devotee of music from the previous century, including then little-known sonatas of Domenico Scarlatti, as he wrote in letters to his Polish friend Delfina Potocka:⁷

My colleagues, the piano teachers, are dissatisfied that I am teaching Scarlatti to my pupils. But I am surprised that they are so blind. In his music there are exercises in plenty for the fingers and a good deal of lofty spiritual food. He sometimes reaches even Mozart. If I were not afraid of incurring disfavor of many fools, I would play Scarlatti in my concerts. I maintain that there will come a time when Scarlatti will often be played in concerts, and people will appreciate and enjoy him.

Example 1



Example 2



Bach will never grow old. . . . When I am playing somebody, I often think that I would make this note or that different. But that never happens when I am playing Bach. In his work everything is so ideally made that one cannot imagine it otherwise; the smallest alteration would spoil everything. Here, as in geometrical figures, the slightest change is impossible.

Genius has a big nose and a splendid sense of smell which enable him to catch the direction of the wind of the future. Don't think that I am imagining that I am a genius, possessing as I do an enormous nose; you understand that I mean quite a different kind of nose.⁸

Biographies of Chopin refer to his 1825 performances on two experimental instruments (the aeolomelodicon—a hybrid between piano and organ, and a slightly later improved version, the aeolopantaleon), and point out that he served as a church organist regularly during his developmental years.⁹

Further evidence of mature engagement with the organ is documented by written accounts from the composer's lover, the novelist George Sand, and in contemporary newspaper reports of Chopin's playing the organ of Notre-Dame-du-Mont in Marseilles for the well-attended funeral of his close friend, the tenor Adolphe Nourrit in 1839. At the Elevation, Chopin played the simple strophic song by Franz Schubert, *Die Gestirne*, a personal favorite of the singer. That Chopin's performance was not a virtuoso extravaganza is borne out by George Sand's comment: "The congregation, which had come en masse exercising its curiosity to the extent of paying fifty centimes per seat . . . was disappointed, because they had expected Chopin to make a row that would bring the roof down, and at least break two or three organ-pipes."¹⁰ And she was right there beside him in the organ gallery!

Ultimately, I cannot prove that Chopin ever played the harpsichord, but if Liszt could transcribe the *Fourth* and *Ninth* of the *Opus 28 Preludes* for organ, or Wanda Landowska include a harpsichord

rendition of the *C Major Mazurka Opus 56/2* in her RCA Victor disc *Landowska Plays for Paderewski*, perhaps my assimilation of the *Fugue in A Minor* may be permitted, and, dare one hope, both be emulated and forgiven? Or possibly one might consider this one further offering among many offbeat tributes to Poland's favorite musical son in his bicentenary year. After all, why should the piano have all the good tunes? ■

Notes

1. The entire document is quoted in an earlier citation by James Huneker, referenced in Ruth Jordan, *Nocturne: A Life of Chopin* (New York: Taplinger Publishing Company, 1978), p. 27.

2. I am, once again, indebted to friend and Dallas savant of musical curiosities John Carroll Collins for drawing my attention to this composition and for providing me with full bibliographic references.

3. Also available in a larger format in Frédéric Chopin, *Manuscrits autographe musicaux* (Valdemossa, Mallorca, 2003).

4. *The New Grove* lists 1898 as the first publication date, Leipzig as the venue.

5. Quotation from Wilhelm Lenz, *Die grossen Pianoforte-Virtuosen unserer Zeit aus persönlicher Bekanntschaft* (Berlin, 1872; English translation 1899).

6. Edith J. Hipkins, *How Chopin Played. From Contemporary Impressions collected from the Diaries and Note-books of the late A. J. Hipkins, F.S.A.* (London: J. M. Dent and Sons Ltd., 1937), pp. 6–7.

7. Not all scholars accept these letters as authentic. Ruth Jordan, author of one of the best Chopin biographies (cited in Note 1), discusses this matter in the Foreword to her book (page 12), and sides with those who think they are genuine.

8. Stephen P. Mizwa, editor, *Frederic Chopin 1810–1849* (New York: The Macmillan Company, published under the auspices of the Kosciuszko Foundation, 1949), pp. 50, 52.

9. Jordan, *op. cit.*, page 45: Invented by Jacob Frederick Hoffman, a botanist (!). "There were not many musicians who had had a chance to try their hand at the new instrument and young Frederick, who had recently learnt to play the organ, was one of the first to master the technique."

10. Quoted in Camille Bourmiquel, *Chopin* (New York: Grove Press, 1960), p. 93.

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Tales of 1001 Pipes. For Mendelssohn's organ lessons: The Wagner Organ at St. Mary's Church, Berlin

Michael Gailit

Prologue

For some, musicology can offer captivating moments. What has happened at a certain place during a certain time? Changes in organs remind us sometimes of *CSI*. Who really knew what was going on? The pastor might be not the best guess, and the lead has intelligent ways to tell everybody how to look at things—2556 pipes in an organ it's not worth it, with 1001 pipes you get even more!

Wagner and St. Mary

Let us imagine a visit to St. Mary's Church in Berlin at the beginning of the 19th century. Our reason is the celebration last year of the 200th anniversary of Felix Mendelssohn Bartholdy (1809–1847). During the period 1820–21, the ingenious multi-talent received organ lessons at St. Mary's and composed his first organ pieces. Mendelssohn's organ teacher August Wilhelm Bach (1796–1869)—not related to the Thuringian family of musicians—had at his post in St. Mary's an organ by Joachim Wagner at his disposal. The instrument, Wagner's first masterpiece from 1719–23, established his fame as the "Berlin Silbermann." As Uwe Pape has pointed out,¹ there are resemblances in the original stoplist of St. Mary's Wagner organ to the first masterpiece of the famous Saxon organ builder Gottfried Silbermann at the Freiberg cathedral from 1714:

St. Mary's Church, Berlin

Hauptmanual (I; CD–c3; 12 stops)

- 16' Bordun
- 8' Principal
- 8' Rohrflöt
- 8' Viole di Gamba
- 4' Octav
- 4' Spitzflöt
- 3' Quinta
- 2' Octav
- [8'] Cornet V (c1–c3)
- 1½' Scharf V
- 1' Cimb[el] III
- 8' Trompet

Oberwerk (II; CD–c3; 11 stops)

- 16' Quintadena
- 8' Principal
- 8' Gedackt
- 4' Octav
- 4' Fugara
- 3' Nassat
- 2' Octav
- 2' Tertie
- 1' Siefflöt
- 1½' Mixtur IV
- 8' Vox humana

Hinterwerk (III; CD–c3; 9 stops)

- 8' Gedackt
- 8' Quintadena
- 4' Octav
- 4' Rohrflöt
- 2' Octav
- 2' Waldflöt
- 1½' Quinta
- 1' Cimb[el]
- [8'] Echo V [c1–c3]

Pedal (CD–d1; 8 stops)

- 16' Principal-Baß
- 16' Violon
- 8' Gemblshorn
- 6' Quinta
- 4' Octav
- 2' Mixtur VI
- 16' Posaune
- 8' Trompet

- Accessories
2 tremulants
Zimbelstern
4 ventill stops (one for each division)
2 manual couplers
1 pedal coupler

Freiberg Cathedral

Hauptwerk (I; CD–c3; 13 stops)

- 16' Bourdon
- 8' Principal
- 8' Rohrflöte
- 8' Viola da Gamba

- 4' Octava
- 3' Quinta
- 2' Super-Octava
- 1½' Tertia
- 8' Cornet V (c1–c3)
- 2' Mixtur IV
- 1½' Cimb[el] III
- 8' Trompete
- 4' Clarin

Oberwerk (II; CD–c3; 13 stops)

- 16' Quintaden
- 8' Principal
- 8' Gedackt
- 8' Quintaden
- 4' Octava
- 4' Spitzflöte
- 2' Super-Octava
- 1' Flaschflöt
- 1½' Mixtur III
- 1' Cimb[el] II
- 8' Krummhorn
- 8' Vox humana
- 8' Echo V (c1–c3)

Brustwerk (III; CD–c3; 9 stops)

- 8' Gedackt
- 4' Principal
- 4' Rohrflöte
- 3' Nasat
- 2' Octava
- 1½' Tertia
- 1½' Quinta
- 1' Sifflöt
- 1' Mixtur III

Pedal (CD–c1; 10 stops)

- 32' Untersatz
- 16' PrincipalBaß
- 16' OctavBaß
- 16' SubBaß
- 8' OctavBaß
- 4' OctavBaß
- 2½' Pedalmixtur VI
- 16' PosaunenBaß
- 8' TrompetenBaß
- 4' ClarinBaß

- Accessories
2 tremulants
2 ventill stops (HW/BW, OW)
2 manual couplers (OW/HW, BW/HW)
1 pedal coupler (HW/P)

Simply Vogler

When A. W. Bach was appointed to St. Mary's, the organ was no longer in its original state. The history also of this organ was influenced by a man whose name has survived today mainly in treatises on organ building. The priest Georg Joseph Vogler (1749–1814), often addressed as "Abbé Vogler,"² shouted at his contemporaries:

Wake up, you parrots, you philistines of Liliput, from your lethargic slumber!
Listen (to the music)! Look (at scores)!
Feel (the effects)! And think!³

Vogler sought to make the organ a more vivid instrument, both by performance style and through certain construction components. The sound was to be based on lower registers, which he achieved through the acoustic phenomenon of combination tones. The Italian violinist Giuseppe Tartini, when developing the double-stop technique, had found that if a consonant interval were played as purely as possible, a third, lower tone could be heard as a result of the addition of the vibrations. Describing the effect in his *Trattato di musica secondo la vera scienza dell'armonia* of 1754, Tartini was regarded as the discoverer of the combination tones, which were later even named *Tartini tones*. The German organist Andreas Sorge (1703–1778), however, had already described the effect in his treatise *Vorgemach der musikalischen Komposition* of 1745. He had noticed that when a fifth is played on a flute stop, the note of the lower octave can be heard.

Vogler used this phenomenon to build a low-pitch stop from two ranks of smaller pipes in the octave and the fifth. His *Simplifikationssystem* comprised also the removal of mutation stops and mixtures. He achieved dynamic flexibility through the use of free reeds, which could re-

Example 1

Tempo giusto.

Example 2

Table 1 WAGNER ORGAN CD-H c°-h° c1-h1 c2-h2 c3 total

	CD-H	c°-h°	c1-h1	c2-h2	c3	total
HAUPTWERK						
Bordun	16'	11	12	12	1	48
Principal	8'	11	12	12	1	48
Viole di Gamba	8'	11	12	12	1	48
Rohrflöt	8'	11	12	12	1	48
Octav	4'	11	12	12	1	48
Spitzflöt	4'	11	12	12	1	48
Quinta	3'	11	12	12	1	48
Octav	2'	11	12	12	1	48
Cornet 5r.	8'		60	60	5	125
Scharf 5r.	1 1/2'	55	60	60	5	240
Cimbel 3r.	1'	33	36	36	3	144
Trompet	8'	11	12	12	1	48
OBERWERK						
Quintadena	16'	11	12	12	1	48
Principal	8'	11	12	12	1	48
Gedackt	8'	11	12	12	1	48
Octav	4'	11	12	12	1	48
Fugara	4'	11	12	12	1	48
Nassat	3'	11	12	12	1	48
Octav	2'	11	12	12	1	48
Tertie	2'	11	12	12	1	48
Siefflöt	1'	11	12	12	1	48
Mixtur 4r.	1 1/2'	44	48	48	4	192
Vox humana	8'	11	12	12	1	48
HINTERWERK						
Gedackt	8'	11	12	12	1	48
Quintadena	8'	11	12	12	1	48
Octav	4'	11	12	12	1	48
Rohrflöt	4'	11	12	12	1	48
Octav	2'	11	12	12	1	48
Waldflöt	2'	11	12	12	1	48
Quinta	1 1/2'	11	12	12	1	48
Cimbel [3r.]	1'	33	36	36	3	144
Echo 5r.	8'		60	60	5	125
PEDAL						
Principal-Baß	16'	11	12	3		26
Violon	16'	11	12	3		26
Gemblshorn	8'	11	12	3		26
Quinta	6'	11	12	3		26
Octav	4'	11	12	3		26
Mixtur 6r.	2'	66	72	18		156
Posaune	16'	11	12	3		26
Trompet	8'	11	12	3		26

total number of pipes: 2556

spond to variable wind pressure without change of pitch, and through swell boxes that enclosed not only one division, but the entire organ. The first musical instrument with free reeds seems to be the *Cheng*, a Chinese pumpkin instrument equipped with a mouthpiece and bamboo tubes containing thin metal plates. This technical idea developed eventually into an organ pipe rank shortly before 1800, with the exotic attempt to build

a speaking machine. The *Cheng* is also regarded as the common ancestor of the other free reed instruments, such as the accordion or the harmonium.⁴

No matter where, in the Swedish capital Stockholm or the Austrian capital Vienna, Vogler convinced authorities to improve the organs in their churches. In the Prussian capital, Berlin, he arranged the conversion of the Wagner organ at St. Mary's in 1800–01, carried out by local

Table 2

conversion 1	
new:	Hauptwerk Groß-Nasat 10 2/3' 48 pipes
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	1G 1A 1A# 1H C C# D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
	← stopped →
from:	Pedal Quinte 5 1/3' 26 pipes 11 relocated 15 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1
notes:	G A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1
	Hauptwerk Gambe 8' 48 pipes 37 relocated 11 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3

Table 3

Conversion 2	
new:	Hauptwerk Terzflöte 3 1/5', c1-c3 25 pipes
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3 c#3 d3 d#3 e3
from:	Hauptwerk Spitzflöte 4' 48 pipes 25 relocated 23 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	c° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3 c#3 d3 d#3 e3 f3 f#3 g3 g#3 a3 a#3 h3 c4

Table 4

Conversion 3	
new:	Hauptwerk Klein-Nasat 5 1/3' 48 pipes
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	G A B H c° c#° d° d#° e° f° f#° g° g#° a° b° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 b1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 b2 h2 c3 c#3 d3 d#3 e3 f3 f#3 g3 g#3 a3 b3 h3
from:	Oberwerk Gedackt 8' 48 pipes 23 relocated 25 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	C D D# E F F# G G# A B H c° c#° d° d#° e° f° f#° g° g#° a° b° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 b1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 b2 h2 c3
	Hinterwerk Octav 2' 48 pipes 25 relocated 23 rest for conversion 9
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	c1 d1 d#1 e1 f1 f#1 g1 g#1 a1 b1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 b2 h2 c3 c#3 d3 d#3 e3 f3 f#3 g3 g#3 a3 b3 h3 c4 c#4 d4 d#4 e4 f4 f#4 g4 g#4 a4 b4 h4 c5

Table 5

Conversion 4	
new:	Hinterwerk Terz 3 1/5' 48 pipes
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	e° f#° g° g#° a° b° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 b1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 b2 h2 c3 c#3 d3 d#3 e3 f3 f#3 g3 g#3 a3 b3 h3 c4 c#4 d4 d#4 e4
from:	Hauptwerk Rohrflöte 8' 48 pipes 11 relocated 37 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	C D D# E F F# G G# A B H c° c#° d° d#° e° f° f#° g° g#° a° b° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 b1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 b2 h2 c3
	Oberwerk Nasat 2 2/3' 48 pipes 37 relocated 11 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	g° a° b° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 b1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 b2 h2 c3 c#3 d3 d#3 e3 f3 f#3 g3 g#3 a3 b3 h3 c4 c#4 d4 d#4 e4 f4 f#4 g4

organ builder Johann Friedrich Falckenhagen (1752–1823). The 40 stops were reduced to 26, and reports tell that from 2556 pipes only 1001 remained in the organ.⁵ On November 28, 1801, at 5 pm, Vogler presented the converted organ to an obviously enthusiastic, but not completely converted, crowd in an inauguration recital with a memorable program:

1st Part

1. Prelude and fugue with full organ, using 3 octave stops, 3 fifths, 2 thirds and 4 reeds, with a total of only 498 pipes
2. Terrace song of the Africans stamping limestone, to surface their terraces, always one choir resting and singing, the other one stamping
3. Double concerto of a flute and a bassoon, with clear distinction of four manuals:
 - I. [manual] for the flute
 - II. [manual] for the bassoon
 - III. [manual] for the full orchestra
 - IV. [manual] for the gentle instrumental accompaniment
 Allegro. Andante. Rondo.

2nd Part

4. The Mahomedanian [sic] Creed:

There is only one God and Mahomed is his prophet, which is sung during funerals alternately with 2 choirs in the front and in the back of the corpse, performed with an Adagio

5. The boat ride on the Rhine, interrupted by a thunder storm

6. The Chorale: O Haupt voll Blut und Wunden, with a Basso continuo, in contrapuntal and canonic manner

NB. The terrace song, the Mahomedanian song, and the boat ride have been specially requested by music lovers.⁶

In an extended review, the *Leipziger Allgemeine Zeitung* preserved the terrace song theme for posterity (Example 1). As seriously as possible, the author makes fun of the limestone stamping choirs, wondering if they are familiar with the European canon form (Example 2).

The pastor of the church later complained that Vogler had taken out the best pipes, selling them to St. Hedwig's Church and the Catholics, and replacing them with pipes of lesser quality.⁷ Other sources claim that Vogler used the now superfluous pipes in a new or-

gan at St. Hedwig's. We can even read that he received money from the king to build the organ at St. Hedwig's, that he completed it at his own expense, or even donated the whole instrument.⁸ Time for *CSI*.

Questions and questioning

First: Are the numbers 2556 and 1001 correct? Did the original Wagner organ have 2556 pipes, and did only 1001 really remain in the instrument? Provided that in the Hinterwerk the Cimbel consisted of three ranks and the Echo Cornet had the same compass as the Hauptwerk Cornet, the total number of 2556 Wagner pipes appears correct (Table 1).

The more difficult task is to find out what happened in the course of the conversion. (An "after" stoplist is shown in Table 13.) After all these pipe relocations, would we get a total of 1001 remaining pipes? At first, the report tells us which ranks stayed, which were removed, and which were partly or wholly relocated. For a whole new rank or stop

in another pitch, Vogler needed to take out pipes from two ranks, one rank providing the majority of pipes for the upper octaves, and another rank at least for the lowest octave. The conversions can be described as follows. Sometimes there is more than one solution—in this case, only one is given.

Conversion 1

To achieve a 32' sound, Vogler created a new Groß-Nasat 10 2/3' on the Hauptwerk. He took the bottom octave from the Pedal Quinte 5 1/3' and had it stopped to transpose the pitch an octave lower. The Hauptwerk Gamba 8' supplied the rest of the rank. Since the lowest octave was taken from the same range, the missing C# did not cause a problem (Table 2).

Conversion 2

For a new discant stop, it was sufficient to take the corresponding section from one old stop. In this manner, part of the Spitzflöte 4' became a new Terzflöte 3 1/5' to support the 16' sound at the Hauptwerk (Table 3).

Table 6

Conversion 5	
new:	Hinterwerk Vox humana 16', c1-c3 25 pipes
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h°
notes:	c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
from:	Oberwerk Vox humana 8' 48 pipes 25 relocated 23 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h°
notes:	c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3

Table 7

Conversion 6	
new:	Pedal Quintatön 4' 26 pipes
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h°
notes:	c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2
from:	Hinterwerk Quintadena 8' 48 pipes 26 relocated 22 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h°
notes:	c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3

Table 8

Conversion 7	
new:	Pedal Nachthorn 2' 25 pipes
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h°
notes:	c1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
	Pedal Blockflöte 1' 25 pipes
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h°
notes:	c2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3 c#3 d3 d#3 e3 f3 f#3 g3 g#3 a3 a#3 h3 c4 c#4 d4
from:	Hinterwerk Echo 5r., c1-c3, 8' rank 25 pipes 23 relocated 2 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h°
notes:	c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
	Hinterwerk Echo 5r., c1-c3, 4' rank 25 pipes 23 relocated 2 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h°
notes:	c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3 c#3 d3 d#3 e3 f3 f#3 g3 g#3 a3 a#3 h3 c4
	Hinterwerk Echo 5r., c1-c3, 2 2/3' rank 25 pipes 0 relocated 25 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h°
notes:	g2 g#2 a2 a#2 h2 c3 c#3 d3 d#3 e3 f3 f#3 g3 g#3 a3 a#3 h3 c4 c#4 d4 d#4 e4 e#4 f4 f#4 g4
	Hinterwerk Echo 5r., c1-c3, 2' rank 25 pipes 6 relocated 19 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h°
note#:	c3 c#3 d3 d#3 e3 f3 f#3 g3 g#3 a3 a#3 h3 c4 c#4 d4 d#4 e4 f4 f#4 g4 g#4 a4 a#4 h4 c5
	Hinterwerk Echo 5r., c1-c3, 1 3/5' rank 25 pipes 0 relocated 25 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h°
notes:	e3 f3 f#3 g3 g#3 a3 a#3 h3 c4 c#4 d4 d#4 e4 f4 f#4 g4 g#4 a4 a#4 h4 c5 c#5 d5 d#5 e5
	Hinterwerk Echo 5r., c1-c3, complete 125 pipes 52 relocated 73 given away

Conversion 3

To ascertain the number of both remaining and removed pipes, one must keep in mind that the key for C-sharp did not exist. If a section of a rank were relocated to the bottom octave, then the pipe that would take the place of the bottom C-sharp must be included in the number of removed pipes. When creating the Klein-Nasat 5 1/2' for the support of the 16' sound of the Hauptwerk, the bottom G-sharp from the Gedackt 8' of the Oberwerk was superfluous. Vogler took the rest of the rank from the Hinterwerk Oktav 2' (Table 4).

Conversion 4

Except for the bottom octave, the Oberwerk Nasat 2 2/3' provided the pipes for the new Hinterwerk Terz 3 1/2'. The bottom octave came from the Rohrflöte of the Hauptwerk; the pipe for the note f° became superfluous due to the non-existing key for the bottom C-sharp (Table 5).

Conversion 5

According to David and his sources, the new Vox humana 16' started at tenor C. It is more plausible that it had the compass c1-c3. First, in order to meet 1001 as the total number of used pipes, all five discant stops could have comprised only two octaves or 25 keys each. Second, to change the Vox humana 8' to a 16-foot stop, Vogler would have had the problem of a gap in the tenor octave caused by the missing C-sharp (Table 6).

Conversion 6

The conversion of the Hauptwerk Quintade 8' to the Pedal Quintatön 4' caused one superfluous pipe because of the missing C-sharp key (Table 7).

Conversion 7

There are a limited number of possibilities of how Vogler could have changed the Echo cornet of the Hinterwerk into the two pedal stops Nachthorn 2' and Blockflöte 1'. This given solution takes the pipes only from the octave ranks.

The actual conversion depended on the scaling of the rank (Table 8).

Conversion 8

To convert the Pedal Trompete 8' into a Dulcian 32' for the Hinterwerk, Vogler probably did not build a new pipe for the missing C-sharp. He could have shifted all pipes above C and tuned them a half tone lower. This is supported by the given number of pipes, otherwise there would be a difference of one pipe in the total numbers before and after the conversion (Table 9).

Conversion 9

While David names precisely from his sources the stops that were used in the other conversions, the creation of the Oberwerk Quinte 2 2/3' is described only as "taken from the Hinterwerk." This is logical because not one single stop remained in the Hinterwerk to put together a complete discant stop. Fitting to the Octave 4', Vogler could have used the rest of the Octave 2' (Table 10).

Conversion completed

An overview of all conversions shows the complete deforestation (Table 11). Diagonal arrows indicate direct relocation, straight and edged lines stand for relocations where pipes were taken from more than one stop. 535 pipes evaded relocation (white bars), 466 pipes changed into another division (grey bars); therefore a total number of 1001 pipes remained. Ranks and those parts that were not used anymore appear as free space.

Stories and Tellers

The overview (Table 12) shows the stops that were partially used or completely unused. The question of their whereabouts will probably never be settled. The Catholic priest Vogler donated, according to David, the pipes to the Catholic Church St. Hedwig. The Catholics were a minority, and their church was in need of spiritual and financial support. Consecrated in 1773, the edifice was completed only in 1887. Today having the status of a cathedral,

Table 9

Conversion 8	
new:	Hinterwerk Dulcian 32', c1-c3 25 pipes
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	C C# D D# E F F# G G# A B H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3 ← except C all pipes tuned a half note lower →
from:	Pedal Trompete 8' 26 pipes 25 relocated 1 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1
notes:	C C# D D# E F F# G G# A B H c° c#° d° d#° e° f° f#° g° g#° a° b° h° c1 c#1 d1

Table 10

Conversion 9	
new:	Oberwerk Quinte 2 2/3', c1-c3 25 pipes
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	g2 g#2 a2 b2 h2 c3 c#3 d3 d#3 e3 f3 f#3 g3 g#3 a3 b3 h3 c4 c#4 d4 d#4 e4 f4 f#4 g4
from:	Hinterwerk Octav 4' 48 pipes 17 relocated 31 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	c° d° d#° e° f° f#° g° g#° a° b° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 b1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 b2 h2 c3 c#3 d3 d#3 e3 f3 f#3 g3 g#3 a3 b3 h3 c4
from:	Hinterwerk Octav 2' (rest of conversion 3) 23 pipes 8 relocated 15 given away
keys:	C D D# E F F# G G# A A# H c° c#° d° d#° e° f° f#° g° g#° a° a#° h° c1 c#1 d1 d#1 e1 f1 f#1 g1 g#1 a1 a#1 h1 c2 c#2 d2 d#2 e2 f2 f#2 g2 g#2 a2 a#2 h2 c3
notes:	c1 d1 d#1 e1 f1 f#1 g#3 a3 b3 h3 c4 c#4 d4 d#4 e4 f4 f#4 g4 g#4 a4 b4 h4 c5

St. Hedwig was the only Catholic church in Berlin until 1844.

Sieling has pointed out that a preacher named Ritschel complained that Vogler had cheated St. Mary's out of the beautiful organ, taking out the best pipes, selling them to St. Hedwig, and replacing them with pipes of lesser quality.⁹ The priest was Dr. Georg Carl Benjamin Ritschl (1783-1858), who held the position of a preacher at St. Mary's at that time.¹⁰ Ritschl poured his heart out to Julius Beer, the nephew of the famous opera composer Giacomo Meyerbeer. Beer in turn told the story to his uncle in a letter as a warning against Vogler. Ritschl had noticed the difference in sound, but not known what had actually happened. As shown above, Vogler either removed pipes or kept pipes in the instrument.

In 1888, Karl Emil von Schafhützl, an engineer by profession and organ expert by avocation, tells again something different.¹¹ Vogler reportedly used the superfluous pipes to erect a new organ in St. Hedwig, completing the instrument at his own expense. Schafhützl, a declared supporter of Vogler and his ideas, obviously exaggerated in his account in order to combat the rumor that Vogler, according to Schafhützl being the envy of many, had been accused of stealing the removed pipes.

Another source also mentions that the organ at St. Hedwig's had been enlarged and rebuilt at the expense of the renowned Abbé Vogler.¹² On the contrary, A. W. Bach, organist at St. Mary's, opined that Vogler had, through his machinations, built several organs, among them the instrument of St. Hedwig, at the expense of no less than the Prussian king himself.¹³ Pape mentions that St. Hedwig, formerly equipped with an organ of only 10 stops, got a new instrument in 1801.¹⁴ In this year, the *Allgemeine musikalische Zeitung* reports that the Prussian king had commissioned Vogler to build a new organ in Neu-Ruppin (probably providing the mentioned 20,000 Prussian Taler for this purpose), while Vogler had been successful in establishing a budget for a new organ at St. Hedwig's through the support of the Berlin people, acquiring 1600 pipes from the organ at St. Mary's.¹⁵

Restoration

Usually a reliable source in his reports about organs, Schafhützl tends to deviate from the facts as far as Vogler and his significance is concerned. The instrument at St. Mary's did not remain as an example of Vogler's ideas without major changes until 1888, as Schafhützl wants us to believe. The insufficient condition of the instrument was constantly an is-

Table 11

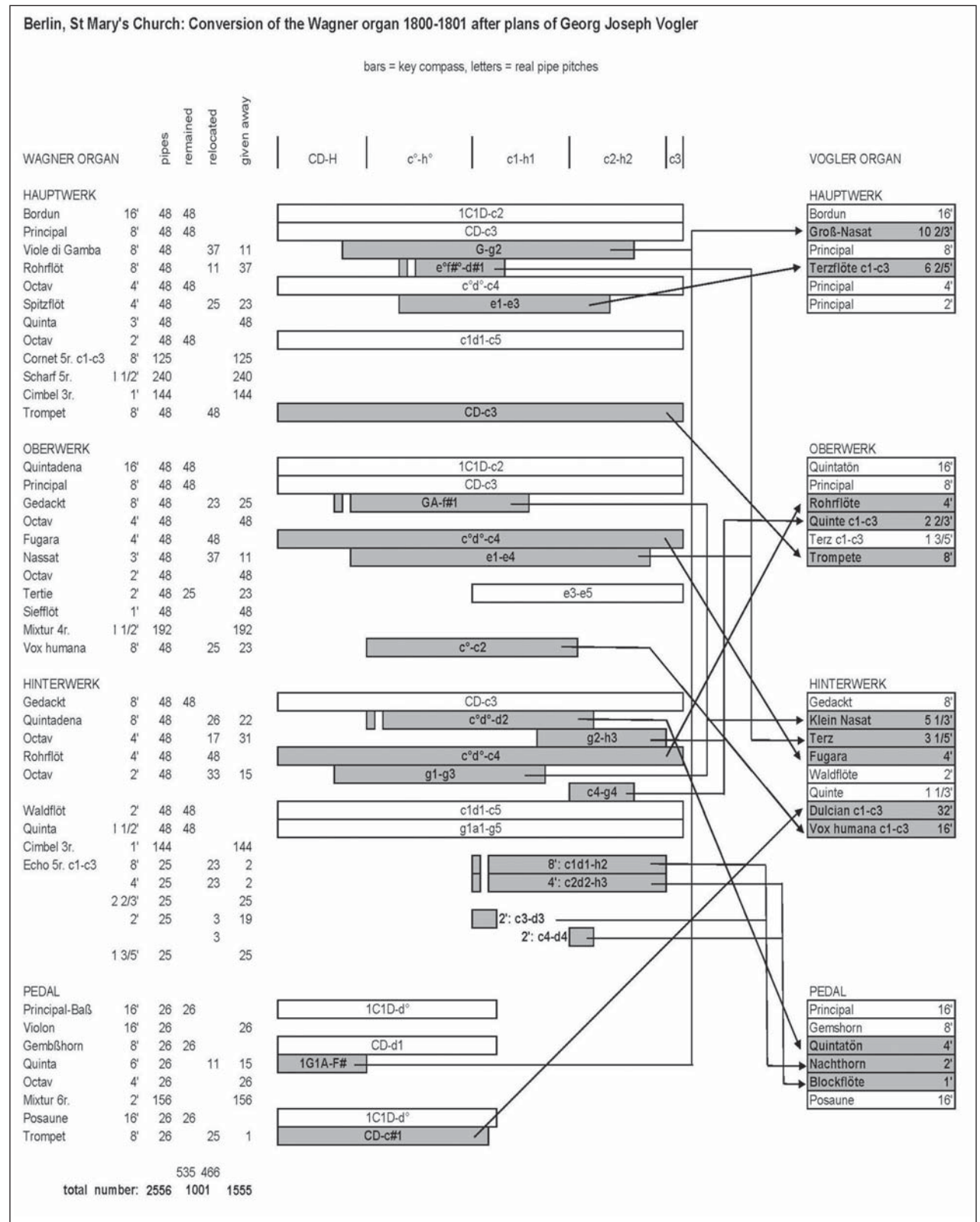


Table 12

Stops not used	
partially	completely
HAUPTWERK	
Viola di Gamba 8'	Quinta 3'
Rohrflöt 8'	Cornet V
Spitzflöt 4'	Scharf V
	Cimbel III
OBERWERK	
Gedackt 8'	Octav 4'
Nassat 3'	Octav 2'
Terz 1 3/5'	Siefflöt 1'
Vox humana 8'	Mixtur IV
HINTERWERK	
Quintadena 8'	Cimbel III
Octav 4'	
Octav 2'	
Echo 8'	
PEDAL	
Quinta 6'	Violon 16'
Trompete 8'	Octav 4'
	Mixtur VI 2'

sue and an example of Vogler's questionable activities. Already before 1830, a rebuild was carried through by the Berlin organ building company Buchholz. While David gives April 18, 1829 as the date of the contract and quotes Carl August Buchholz (1796-1884) as contract partner,¹⁶ Sieling has pointed out that the Prussian organ expert A. W. Bach mentioned Johann Simon Buchholz as party to the contract who, however, died in February 24, 1825.¹⁷ Thus, the rebuild could have been taken place even earlier. Pape has been successful in discovering hints to three receipts in files of the Berlin municipal office. According to notifications on overdue fees, the organ builder Johann Simon Buchholz received three major payments in 1814 and 1815. Pape assumes that the organ had already been restored almost back to its original state when, in 1829, Carl August Buchholz carried out some work, not only cleaning and repair, but also changing some stops.¹⁸

Following is a comparison of the stoplists of the Wagner organ, the Vogler organ, and the state of the instrument after the work of the Buchholz company.¹⁹ Asterisks mark those restored stops that are said to have been given to St. Hedwig. The spelling of the stops is according to Seidel, who quotes A. W. Bach himself as his source (Table 13).

There were a few changes by Buchholz compared to the original Wagner organ. The rebuild must have been larger in the Unterwerk and Pedal due to space requirements of the lower stops.

Hauptmanual

All stops remained or were installed according to the original stoplist

Oberwerk

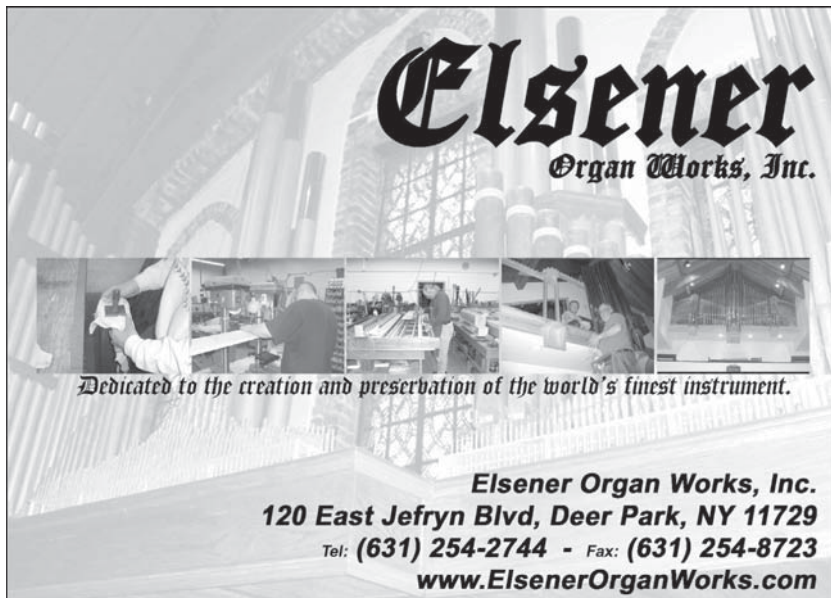
Mixtur IV — split in bass and discant, omitting the Terz
Vox humana 8' — Fagott-Hautbois, split in bass and discant

Unterwerk

Waldflöte 2' — Gemshorn 8'
Quinte 1 1/3' — Salizional 8'

Table 13

WAGNER ORGAN	"VOGLER" ORGAN	"BUCHHOLZ" ORGAN
HAUPTMANUAL		
Bordun 16'	Bordun 16'	Bordun 16' remained
Principal 8'	Groß-Nasat 10 2/3'	Principal 8' remained
Viola di Gamba 8'	Principal 8'	Viola di Gamba 8' restored
Rohrflöt 8'	+Terzflöte 6 2/5'	Rohrflöte 8' restored
Octav 4'	Principal 4'	Oktave 4' remained
Spitzflöt 4'	Principal 2'	Spitzflöte 4' restored
Quinta 3'		*Quinte 2 2/3' restored
Octav 2'		Superoctave 2' remained
+Cornet 5r. 8'		*Cornett 5r. restored
Scharf 5r. 1 1/2'		*Scharf 5r. restored
Cimbel 3r. 1'		*Cymbel 3r. restored
Trompet 8'		Trompete 8' restored
OBER-WERK		
Quintadena 16'	Quintatön 16'	Quintatön 16' remained
Principal 8'	Principal 8'	Principal 8' remained
Gedackt 8'	Rohrflöte 4'	Gedackt 8' restored
Octav 4'	+Quinte 2 2/3'	*Oktave 4' restored
Fugara 4'	+Terz 1 3/5'	Rohrflöte 4' remained
Nassat 3'	Trompete 8'	Nassard 2 2/3' restored
Octav 2'		*Superoctave 2' restored
Tertie 2'		*Siffflöt 1' restored
Siefflöt 1'		*Mixtura major 4r. restored
Mixtur 4r. 1 1/2'		Mixtura minor 4r. new, instead of Terz 2' (1 3/5')
Vox humana 8'		Fagott-Hautbois 8' new, instead of Vox humana 8' (bass/discant)
HINTER-WERK		
Gedackt 8'	Gedackt 8'	Gedackt 8' remained
Quintadena 8'	Klein Nasat 5 1/3'	Quintatön 8' restored
Octav 4'	Terz 3 1/5'	Gemshorn 8' new, instead of Waldflöte 2'
Rohrflöt 4'	Fugara 4'	Salizional 8' new, instead of Quinte 1 1/3'
Octav 2'	Waldflöte 2'	Octave 4' restored
Waldflöt 2'	Quinte 1 1/3'	Fugara 4' remained
Quinta 1 1/2'	+Dulcian 32'	Liebligh Flöte 4' new, instead of Cimbel 1'
Cimbel 1'	+Vox humana 16'	Nassard 2 2/3' new, instead of or from Echo
+Echo 5r. 8'		Superoctave 2' restored
PEDAL		
Principal-Baß 16'	Principal 16'	Principal 16' remained
Violon 16'	Gemshorn 8'	*Violon 16' restored
Gembßhorn 8'	Quintatön 4'	Subbaß 16' new
Quinta 6'	Nachthorn 2'	Groß Nassard 10 2/3' new or from HW, instead of Quinta 6'
Octav 4'	Blockflöte 1'	Gemshorn 8' remained
Mixtur 6r. 2'	Posaune 16'	Baßflöte 8' new
Posaune 16'		*Oktave 4' restored
Trompet 8'		Contra-Posaune 32' new, instead of Trompet 8'
		Posaune 16' remained
ACCESSORIES		
2 tremulants	tremulant	2 manual couplers OM/HM, UM/HM
2 manual couplers	2 manual couplers	1 pedal coupler HM/Ped
1 pedal coupler	1 pedal coupler	4 ventil stops (HM, OM, UM, P)
Zimbelstern		
4 ventil stops		
+ compass c1-c3		
* "Hedwig" stops (supposedly going to and coming back from St Hedwig's Church)		



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Cimbel 1' — Liebliche Flöte 4'
Echo 5r. — Nassard 2½'

Pedal

Mixtur VI — Subbaß 16'
Quinta 6' — Groß-Nassard 10%
Baßflöte 8' (from Vogler's Hauptmanual?)
Trompete 8' — Posaune 32'

What actually happened in the course of the conversion and restoration will probably never be discovered due to the sparse and divergent evidence in the sources. At any rate, the pipes and ranks at St. Mary's that became superfluous fall into two groups. As listed above, there were the remains of the ranks from which Vogler created new stops, and then there were 12 completely unused stops. Even a thirteenth stop could be added: If conversion 7 had been carried through as assumed, a discant Sesquialtera II would have remained from the Echo cornet on the Hinterwerk. Except for the Pedal Mixture, the stoplist of the restored organ shows again all these stops taken out by Vogler. It could be correct that those ranks were moved back to St. Mary. Why, however, should they have come back when they had been sold or donated in order to serve in a new organ at St. Hedwig?

The identical names of the restored stops do not necessarily mean that original Wagner pipes took their accustomed place. After further rebuilds in 1892/93 and during the 20th century, it had to be realized during the organ restoration in 2001 that there was not one stop that consisted only of Wagner pipes. The company Daniel Kern Manufactures d'Orgues finally built a new instrument into the renovated organ case with the incorporation of all Wagner pipes according to their scaling.²⁰ On the one hand, pipes might have come back from St. Hedwig's. Today we find in some of the completely removed or dismantled stops historical Wagner pipes:

Hauptwerk: Rohrflöte 8', Cornet V, Scharf V, Cimbel III
Oberwerk: Octav 2'
Hinterwerk: Quintadena 8', Octav 4', Echo V
Pedal: Octav 4', Mixtur VI

On the other hand, pipes might have never come back from St. Hedwig's. The total number of Wagner pipes today is 823, that is, 178 pipes less than the 1001-pipe organ after Vogler's simplification. Maybe the truth is somewhere in the middle. Among the removed pipes there was certainly a surplus of high-pitch ranks, and probably not all of them were used at St. Hedwig's. The Hauptwerk Scharf seems to be a candidate for this possibility. All its 240 pipes were given away; today it contains 149 (~62%) old pipes.

Mendelssohn

Felix Mendelssohn-Bartholdy (1809–1847) composed all of his early works between 1820 and 1823, during the tenure of his organ teacher A. W. Bach at the Vogler organ of St. Mary's. In Bach's organ works we find dynamic markings for both a swell and a stop crescendo as special effects. A stop crescendo is described for the first time 1798 in the organ method of Justin Heinrich Knecht (1752–1817). Swell devices for dynamic flexibility were new in Germany and an issue in music and instrument periodicals. In February 1799 of the first volume of the *Allgemeine musikalische Zeitung*, an article explains Vogler's *Simplifikationssystem* and the various existing swell systems. Besides those working with shutters in the front and on the roof of the swell box, the wind swell and the *progression swell* are explained, the for-

Example 3



mer working with variable wind pressure, the latter meaning a stop crescendo device. Other articles followed in 1821 and 1823, for example *Ueber die Crescendo- und Diminuendo-Züge in Orgeln* by the music director and organ expert Friedrich Wilke. Readers were informed about the invention of the dynamically flexible free reeds, which remain stable in pitch despite changing wind pressure.²¹

In all of Mendelssohn's organ works the designation *crescendo* appears only once²²—at the beginning of his first completed organ work, the *Prelude in D Minor*. Was the opening inspired by Vogler's swell in the organ of St. Mary's? First bars played on the Hinterwerk, opening the swell during the crescendo, manual change at the mezzoforte (apart from other possibilities with a registrant)? Rich foundational sound, which would have pleased Vogler, was achieved by doubling the chords (Example 3).

Coda

Whoever gets hold of Vogler should cross-examine him asking a few awkward questions. Did the Catholic priest launch the simplification of the Wagner organ at St. Mary's Lutheran in order to harvest pipes for a new Catholic organ? If the pipes were sold, who received the money? Why did the Catholics pay money for the pipes when others considered Vogler as their donor? And why was he considered as a donor when the pipes belonged to St. Mary's? Maybe we can negotiate getting at least names from him. Did the Lutherans know in advance that 60% of their organ pipes would go to the Catholics? Quite some questions, but musically not relevant. So we leave possible answers to others and return to the inspiring music scores of Mendelssohn. ■

Notes

1. Uwe Pape, *500 Jahre Orgeln in Berliner Evangelischen Kirchen*, Berthold Schwarz, editor (Berlin: Pape-Verlag, 1991), p. 86.
2. The French word *Abbé*, besides meaning the abbot of a monastery, was a common address in German-speaking areas for regular priests who did not belong to an order.
3. "Wacht auf, ihr Nachbeter, ihr Spießbürger von Liliput, aus eurem lethargischen Schlummer! Hört (Musiken)! Seht (Partituren)! Fühlt (Wirkungen)! Und denkt!" Vogler, in Hugo Riemann (editor), *Musik-*

Lexikon, 12th edition (Mainz: Schott's Söhne, 1939/59–61), Personenteil L–Z, p. 866.

4. Friedrich Wilke, *Ueber die Erfindung der Rohrwerke mit durchschlagenden Zungen*. In *Allgemeine musikalische Zeitung*, Vol. 25 (Leipzig: Breitkopf & Härtel, 1823), col. 149–155. Johann Samuel Ersch u.a. (editor), *Allgemeine Encyclopädie der Wissenschaften und Künste*, Part 10 (Leipzig: Johann Friedrich Gleditsch, 1823), pp. 345–346.

5. Werner David, *Die Orgel von St. Marien zu Berlin und andere berühmte Berliner Orgeln. Herausgegeben anlässlich der Wiedererweihung der Marienkirche im Jahre 1949* (Mainz: Rheingold-Verlag, 1949).

6. *Ibid.*
7. Giacomo Meyerbeer, *Briefwechsel und Tagebücher*, Sabine Henze-Döring and Heinz Becker, editors, Vol. 1 (Berlin: Walter de Gruyter & Co, 1960), p. 87. First mentioned in Andreas Sieling, *August Wilhelm Bach (1796–1869): Kirchenmusik und Seminarlehrer-Ausbildung in Preußen im zweiten Drittel des 19. Jahrhunderts* (Köln: Studio Verlag Schewe, 1995), p. 49.

8. Sieling, Augustin Knoblich, *Lebensgeschichte der Heiligen Hedwig, Herzogin und Landespatronin von Schlesien* (Breslau: Schletter'sche Buchhandlung, 1860), p. 264. Karl Emil von Schafhütel, *Abt Georg Joseph Vogler* (Augsburg 1888; reprint, Hildesheim: Georg Olms, 1979), p. 192. *Allgemeine musikalische Zeitung*, Vol. 3 (Leipzig: Breitkopf & Härtel, 1801), p. 336.

9. Meyerbeer, p. 87. Sieling, p. 49.
10. Otto Fischer, *Evangelisches Pfarrerbuch für die Mark Brandenburg seit der Reformation* (Berlin: Mittler, 1941).

11. Karl Emil von Schafhütel, *Abt Georg Joseph Vogler* (Augsburg 1888; reprint, Hildesheim: Georg Olms, 1979), p. 192.

12. Knoblich, p. 264.
13. In Sieling, op. cit., after August Wilhelm Bach, *Kurze Geschichte der Orgel u. Beschreibung ihrer Struktur hauptsächlich nach den Grundsätzen eines Wagner*, Marx, Buchholz (autograph, British Library Add. MS. 35 159), folio 42r.

14. Uwe Pape, *Orgeln in Berlin* (Berlin: Pape Verlag, 2003). A specific source is not quoted. Maybe this information is based solely on the story of the wandering Wagner pipes.

15. *Allgemeine musikalische Zeitung*, Vol. 3 (Leipzig: Breitkopf & Härtel, 1801), p. 336.

16. David, p. 12.
17. Sieling, p. 48.

18. Uwe Pape, *Die misslungene Umschaffung der Wagner-Organ der St. Marien-Kirche in Berlin, in Umbrüche im Orgelbau*, Vol. 2, Georg Joseph Vogler (Berlin: Pape Verlag, 2007), S. 51–66.

19. Stoplist of the organ after the restoration by the Buchholz company, after Johann Julius

Seidel, *Die Orgel und ihr Bau*, Breslau 1843, reprint of 3rd edition (Buren: Frits Knuf, 1987), p. 259. Hermann Mund, *Zum Umbau der Orgel in der Marienkirche zu Berlin*, in *Zeitschrift für Instrumentenbau* (Vol. 28, 1907/08), pp. 869–872. Edward John Hopkins and Edward Francis Rimbault, *The Organ: Its history and construction*, 3rd edition (London: Robert Cocks & Co., 1877, reprint: William Leslie Sumner, editor; Buren: Frits Knuf, 1987), pp. 377–378. James Alexander Hamilton, *Catechism of the organ with an historical introduction and a description of nearly two hundred and fifty organs*, 4th edition, Joseph Warren, editor (London: Robert Cocks, 1865), p. 284. An additional Flageolet 1' appears on the Hinterwerk in several sources after the conversion. This is only the upper range of the Fugara 4'. Probably the stop was split, using for the pipes above middle c the free draw knob of the removed Echo Cornet.

20. Uwe Pape, *Historische Orgeln in Brandenburg und Berlin* (Berlin: Pape Verlag, 2003), pp. 18–19.

21. *Leipziger Allgemeine musikalische Zeitung*, Vol. 26, Friedrich Rochlitz, editor (Leipzig: Breitkopf & Härtel, 1823), col. 113.

22. The only other two *crescendi* require the use of stops: *pp* – *p* – *mp* in the third movement of the first sonata, and *più forte* in the crescendo fugue of the first movement of the third sonata. Mendelssohn notated these *crescendi* only in the final versions, not in the preceding versions.

Michael Gailit received his musical and academic training at the University of Music in Vienna, Austria, studying piano with Hilde Langer-Rühl and Alexander Jenner, and organ with Herbert Tachezi. At age 20 he received his performance degree in organ, and took first prize in the competition "Jugend musiziert." He subsequently earned degrees in piano and organ pedagogy.

From 1993–2008 Michael Gailit was organist at St. Augustine's Church, which has the largest music program in Vienna, including recitals and orchestra concerts throughout the year. In 1995, Gailit was asked to take over an organ performance class at the Vienna Conservatory of Music. There he initiated a series of seminars and workshops on performance practices in organ music of all periods. Gailit has been a member of the piano faculty of the University of Music in Vienna since 1980. He has given courses, masterclasses and lectures in Europe and North America, and has performed in Austria, Germany, Switzerland, France, United Kingdom, Slovenia, Slovakia, Italy, Spain, the Netherlands, Denmark, Sweden, Poland, Finland, Estonia, Canada, Russia, and Mexico. Since 1984, he regularly has toured the United States giving recitals and masterclasses. In a series of six recitals in Vienna, Gailit played the six Mendelssohn Sonatas, the six Bach Trio Sonatas, and the six Viennese Symphonies within three weeks.

Gailit has released seven solo CDs, among them piano and organ music of W. A. Mozart (the first interpretation of the organ pieces after the original open scores) and selections of rarely played French romantic organ music. In addition to several articles in music magazines, he has published the first comprehensive book on the Liszt pupil Reubke (Julius Reubke—Life And Works) in 1995.



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Cover feature

**Goulding & Wood, Inc.,
Indianapolis, Indiana
Opus 28 (1996) and Opus 49 (2009)
First United Methodist Church,
Rocky Mount, North Carolina**

From the organbuilder

One of the greatest pleasures we have as organbuilders is seeing the development of our relationships with the congregations whose churches house our instruments. We have found that our organs serve as catalysts for ongoing shared experiences with musicians, clergy, and lay people across a wide spectrum of geographic, demographic, and denominational ranges. We are grateful for our ever-growing circle of friends, many of whom feel like family. Nowhere is this truer than with the people of First United Methodist Church in Rocky Mount, North Carolina. We have continued to maintain close ties with the congregation even as the staff musicians have changed through the years. As such, it was with great excitement that we received word that the church was interested in fulfilling the preparations left on our Opus 28 instrument from 1996. As the conversation continued, the church further inquired about the realization of an Antiphonal division as well.

Discussion over this Antiphonal organ had been brief at the time of the chancel instrument installation. Console preparations to control the division were included, but no timeline was established for moving forward. Part of this preliminary design was to situate the instrument on the rear wall of the main sanctuary, allowing it to also speak into the adjacent chapel. The two rooms are perpendicular in orientation, with the back wall of the sanctuary serving as the side wall of the chapel. Although no definite decisions were made in 1996, the assumption was that the small Kilgen extension organ that served the chapel would provide a repository for the pipework of this very modest division.

As we considered the project more fully, it became apparent that the resources of the Kilgen organ were insufficient for either chapel or sanctuary use. Rather than using any sort of unit chest design, we proposed building an instrument employing a slider windchest with all new pipework. To maximize the flexibility of the organ for chapel use, we split the slider chest grid at middle C and furnished separate stop controls for bass and treble slides. The chapel console then accesses the instrument through divided stops, much in the way of a seventeenth-century English organ. This concept similarly influenced the specification, although the organ is not an attempt to copy any historical style. At the same time, the choice of a wooden Stopped Diapason, an elegantly thin Dulciana with matching celeste, and treble Cornet derives from English precedents. In scaling and voicing, however, the pipework adheres to the acoustical environment of both chapel and sanctuary, balancing with the tonal style of the chancel instrument so as to contribute to a satisfying musical ensemble when paired together.

In order to negotiate the dual uses of the organ, and to maximize the division's expressive capabilities, the organ speaks through shade frames behind each façade. Upon turning on the chapel console, the shade frame facing into the main sanctuary closes and remains fixed, focusing all the sound into the chapel. Conversely, turning on the chancel console closes the chapel shades and allows the sanctuary side shade to be assigned to either the Swell or Choir shoe. All stops reside within the expression enclosure, including the 16' Stopped Diapason. Within the chapel, the organ has a wide dynamic range, from the faint whisper of the Dulciana with the box closed to a satisfying full organ that fills the room with warmth. Although the chapel has a modestly sized floor plan, it has the same ceiling height as the main sanctuary. The

proportions of the room, then, create a generous acoustical environment. The large cubic volume accommodates the abundant sound of the organ, while the placement of the instrument high on the wall distributes sound evenly, resulting in a musical presence that is embracing but never oppressive.

Mechanically, the organ is arranged in two levels, with the bass chest above the treble chest. Access for tuning and maintenance is easy throughout the layout despite the small size of the case. All mechanical systems and winding, including the blower, are located inside the case, yet the organization is logical and efficient. The division of the windchest into bass and treble facilitates imaginative use of the organ within the chapel. By drawing different combinations for right and left hands, two-manual repertoire can be rendered convincingly. Cornet voluntaries and trios with obbligato pedal are especially effective.

Tonally, the organ is typical of our organs in favoring fairly high cut-ups, substantial scaling, and thick-walled pipework, all of which encourages fundamental development. The Open Diapason is modestly scaled at 149 mm, taking into account the intimate context of the chapel. By contrast, the Stopped Diapason is a full 85 mm by 114 mm, adding thickness and weight to ensembles. Similarly, the 4' Recorder is scaled at 81 mm with a 20th halving ratio and constructed of linen lead with a gentle 2:3 ratio taper. The Dulciana is a slender 88 mm at 8' C and bearded for the first two octaves. Mouth widths are narrow, allowing for high cut-ups; all stops below 2' pitch have 2/9 mouths, with the exception of the 4' Recorder, whose first two octaves have 1/5 mouths. Only the treble of the 2' and the Fourniture have 1/4-width mouths, restraining the upper end from growing glassy or obtusive.

The current project also completed the chancel organ, rounding out the reed choruses in particular. The Great division received a new 16' Fagotto, lending gravitas and weight to the ensemble. The Swell's battery of reeds is now capped with a powerful 4' Clairon, and the 16' Basson is extended to 32' pitch for the Pedal division. Other additions to the Pedal are a blending 8' Trompette and solo 4' Schalmey. Crowning the organ in the chancel is a commanding 8' Bombarde with generous fundamental development and rich power. This reed also provides an effective contrast with the brilliant 8' Fanfare Trumpet located within a section of the Antiphonal case partitioned from the main division. As such, it does not speak into the chapel, nor is it accessible by the chapel console. As an Antiphonal solo color, however, it is a thrilling presence in the room, able to stand up against full organ from the front. The only flue preparation was the 8' Harmonic Flute on the Great, and the addition of this color opens up its own wealth of repertoire.

As with all of our recent work, the metal pipework for both the new instrument and the preparations was built by A. R. Schopp's Sons, Inc. of Alliance, Ohio. Bob Schopp, David Schopp, Joe Russo, and their entire staff are a terrific resource and helpful partners in achieving the musical goals we seek. This job also required some sophisticated alterations to the chancel console solid-state systems, modifying controls built before the organ in back was even designed. We are grateful to Duncan Crundwell, Mark Gilliam, and Alan Bragg of Solid State Organ Systems for providing these changes and the new control systems, all of which worked from the start without a single glitch. Norman Y. Chambliss III of Chambliss and Rabil Contractors, Inc. ably and cheerfully coordinated the room modifications, including preparation of the rear wall to accommodate the steel support structure. Dr. Marcia Heirman, director of music for First United Methodist Church, has been a great friend to our shop throughout her tenure, and



Goulding & Wood Opus 28 (1996)



Set up in erecting room



Console construction



Left stop jamb



Brandon Woods voicing a reed pipe

this project was especially fulfilling to embark upon with her. We look forward to watching as she continues to develop the music ministries of the church and incorporates the organ into the worship life of the congregation. We also wish to recognize the important work, sincere friendship, and unflagging support of the late Harry Pearsall. Harry was instrumental in the 1996 organ project, and we enjoyed keeping in touch with him through the intervening years. He was the first one to notify us of the prospect of this project in the spring of 2007, and he anticipated the completion of the organ with great eagerness. Unfortunately, Harry passed away in August shortly before the installation of the Antiphonal organ. We shall miss Harry's kind smile and gentle presence on our future trips to Rocky Mount, and we are grateful to have this instrument as a testament to his perseverance and commitment to liturgical music in the church. May his dedication and stewardship serve as a reminder to all who hear the organ that, in



Tyler MacDonald building windchest



Robert Duffy constructing one of the façade/case columns



Right stop jamb

the words of senior pastor Bob Bergland, music is "means of grace that people may come into the presence of God and have that experience of God's nearness."

—Jason Overall

Goulding & Wood, Inc.

Robert Duffy—case design and construction/supervision, installation
 Mark Goulding—project team leader, installation
 Robert Heighway—console design and construction, case construction, structure, installation
 Phil Lehman—business manager, office support
 Tyler MacDonald—slider chest construction, installation
 Jason Overall—project development, onsite regulation
 Tim Piotrkowski—winding, chest construction, installation
 Kurt Ryll—engineering and design
 David Sims—voicing, console and system wiring, onsite tuning and regulation
 Michael Vores—structure, winding, case construction, installation
 Brandon Woods—tonal design and voicing

From the director of music

A long anticipated completion of the original 1996 Goulding & Wood (Opus 28) organ was realized in November 2009 as the company installed 1,048 additional pipes at First United Methodist in Rocky Mount. The installation included the addition of an Antiphonal division for the main organ, a new console in the chapel, the completion of the reed choruses in the chancel, a new fanfare trumpet in the antiphonal division for use in the sanctuary only, and a harmonic flute solo stop on the Great. Completed, the organ now fills the sanctuary with 69 ranks of beautiful and warm timbres.

The most obvious addition to the organ is the stunning Antiphonal division with a beautiful double façade, whose presence at the rear of the sanctuary fits so well architecturally it seems as if it has always been there. The chancel side of the double façade allows this division to be played independently from a new one-manual, split console in the chapel to serve as a new chapel organ. Independently, this organ is catalogued as Opus 49 by Goulding & Wood. The organ now embraces and surrounds the congregation with music and fills the large sanctuary without overpowering and overwhelming.

The organ completion was dedicated in the worship service on January 10. Upcoming dedication recitals will be presented by Dr. Monica Spartzak of Fayetteville, North Carolina, February 21; Dr. William Weisser of Edenton Street United Methodist in Raleigh, March 14; Christin Baker, sub dean of the East Carolina AGO chapter and an East Carolina University student, April 11; and Dr. Marcia Heirman with Lawrence Goering on May 16; all of these recitals will be at 4 pm. Coming in the fall will be Dr. Marilyn Mason, University Organist and Chairman of the University of Michigan Organ Department in Ann Arbor, Michigan; Dr. Michael Stefanek of Green Bay, Wisconsin; and Jeffrey Thompson of Goldsboro, North Carolina. Dates and times for the fall 2010 recitals will be announced later.

—Dr. Marcia Heirman

Goulding & Wood, Inc.
Opus 28 (1996) and Opus 49 (2009)
First United Methodist Church
Rocky Mount, North Carolina

Opus 28 Chancel Organ
(prepared pipework installed in 2009 listed in bold)

GREAT (Manual II)

- 16' Violone
- 8' Principal
- 8' Violone (extension)
- 8' **Harmonic Flute**
- 8' Bourdon
- 4' Octave
- 4' Block Flute
- 2' Super Octave
- 2 2/3' Sesquialtera II (tenor c)
- 1 1/2' Mixture IV

- 16' **Fagotto**
- 8' Trumpet
- 8' **Bombarde**
- 8' **Fanfare Trumpet (hooded, in Antiphonal case)**
- Tremulant
- Great to Great 16
- Unison Off
- Great to Great 4
- Chimes

SWELL (Manual III, enclosed)

- 8' Geigen
- 8' Geigen Celeste (tenor c)
- 8' Stopped Diapason
- 4' Principal
- 4' Clear Flute
- 2' Octave
- 1 1/2' Quint
- 2' Plein Jeu III-IV
- 1' Cymbale II
- 16' Basson-Hautbois
- 8' Trompette
- 8' Hautbois (extension)
- 4' **Clairon**
- 8' Fanfare Trumpet (Antiphonal)
- Tremulant
- Swell to Swell 16
- Unison Off
- Swell to Swell 4

CHOIR (Manual I, enclosed)

- 16' Rohr Gedeckt (extension)
- 8' Rohrflöte
- 8' Salicional
- 8' Salicional Celeste (tenor c)
- 8' Flauto Dolce
- 8' Flute Celeste (tenor c)
- 4' Principal
- 4' Spielflöte
- 2 2/3' Nazard
- 2' Spitzflöte
- 1 3/4' Tierce
- 1 1/2' Larigot
- 1' Sifflöte
- 8' Oboe
- 8' Bombarde (Great)
- 8' Fanfare Trumpet (Antiphonal)
- Tremulant
- Choir to Choir 16
- Unison Off
- Choir to Choir 4

PEDAL

- 32' Resultant (from Rohr Gedeckt)
- 16' Principal
- 16' Subbass
- 16' Violone (Great)
- 16' Rohr Gedeckt (Choir)
- 8' Octave
- 8' Pommer
- 8' Violone (Great)
- 8' Rohr Gedeckt (Choir)
- 4' Choralbass
- 4' Koppelflöte
- 2' Octavebass
- 1 1/2' Mixture II
- 32' **Contre Basson (extension/Swell)**
- 16' Posauone
- 16' Basson (Swell)
- 8' **Trompette**
- 8' Basson (Swell)
- 4' **Schalmei**
- 8' Bombarde (Great)
- 8' Fanfare Trumpet (Antiphonal)

Opus 49 Antiphonal/Chapel Organ

MANUAL

- 8' Open Diapason (1-13 in façade)
- 8' Stopped Diapason
- 8' Dulciana
- 8' Unda Maris
- 4' Principal (1-6 in façade)
- 4' Recorder
- 2' Fifteenth
- 2 2/3' Sesquialtera II (from middle c)
- 1 1/2' Fourniture II-III
- Tremulant

PEDAL

- 16' Stopped Diapason (extension of Manual stop)
- 8' Stopped Diapason (Manual stop)
- Manual to Pedal Coupler

Chapel console: One-manual mahogany key-desk with natural keys in maple and sharps in rosewood. Stop controls divided bass and treble (b-24/c-25) except Fourniture, Dulciana, and Unda Maris.

Chest action: Goulding & Wood's exclusive design of electro-pneumatic slider and pallet windchest.

Casework: Dual façades with two sets of speaking display pipes. Woodwork designed and painted to match church interior.

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New Organs

Kegg Pipe Organ Builders, Hartville, Ohio Christ Episcopal Church, Eureka, California

It has often been stated that the most important stop of an organ is the room in which it is heard. True, but unremarkable. When a church actually takes to heart every suggestion of its acoustician and organbuilder and makes the needed improvements, that is remarkable indeed! Christ Episcopal Church in Eureka, California is such a church.

Sound-absorbing surfaces abounded at Christ Church. Carpeted floors, comfortably upholstered pews, and acres of Celotex on the ceiling and organ chambers offered dismal prospects for a successful new organ. The choir sat in pews on risers on one side of the chancel, with the organ console on the opposite side facing them. High above the altar, three lancets of stained glass let in so much light that the entire sanctuary area nearly disappeared in the glare.

Working with acoustician Ewart "Red" Wetherill, we established several imperatives. First, carpeting in the chancel needed to be replaced with a sound-reflective material of some kind. Second, absorptive material on the ceiling needed to be removed or covered, at least over the chancel area, but preferably throughout the entire nave. Third, at least part of the organ needed to speak on the main axis of the building. Lastly, any chamber spaces used needed to be covered in double-layer drywall.

In the end, the church made ALL the recommended improvements and the visual and acoustical result is stunning! The center tower and two flats of the new façade now give the three lancet windows a base, while the tall towers flanking the windows continue the lancet theme, stepping down away from the center. The semi-circle within a triangle motif at the tops of the towers comes directly from the trusses supporting the roof of the church. The beautiful wood altar, which had been nearly invisible in the old configuration, now sits in the middle of the chancel in a large circle inlaid in the new tile floor. Against the backdrop of the new organ case it is now very clearly the focal point of the front of the church. The choir now sits behind it in the optimum location for support from the organ, with the base of the case acting as a sort of acoustical shell projecting their sound. The altar and organ console are on wheels, and the choir chairs and chancel furniture are easily movable,



creating a very flexible space without the appearance of a multipurpose room.

Because the Christ Church organ plays such an integral and varied role in the musical life of the community in addition to accompanying the Episcopal liturgy, we chose not to pattern its tonal scheme on any one particular musical period or style. But instead of the eclectic grab-bag that tries to cover all the bases, this organ speaks its own musical language with integrity and authority. And that language is decidedly American, though it converses fluently with most of Western Europe.

At its core, the instrument is a carefully developed two-manual that could function perfectly well with no borrowing at all. We then drew on our experience with unit organs to give the organist maximum flexibility in accessing those resources. The three-manual console and what appears to be a bevy of pernicious borrowing must always be viewed within that context.

Keeping the organ footprint small was a high priority. Projecting out less than 48 inches from the east wall, the front case houses the unenclosed Great chorus including the 16' Violone, the full-length 16' Trombone, the Pedal 16' Subbass and generous walkboards for tuning access. The remainder of the organ is located in free-standing enclosures in the existing organ chambers. With the new double thickness of drywall on the

chamber walls and the sloped ceilings of the swell boxes, organ sound now fills the church with very little effort. Building from the "Anglican mist" of the Flute Celeste to the thrilling satisfaction of full organ, each nearly imperceptible step along the way weaves an aural tapestry rich in color and texture.

An often unsung benefit of commissioning an organ from a relatively small company like ours is the relationship that develops between the organbuilding crew and a client congregation. Director of music Douglas Moorehead and his wife Carol (who surely is on the fast-track for sainthood), choir director Betty Burton, interim priest-in-charge Fr. Leo Joseph, parishioners Earl Morgan, John Patton, Leann Thoresen, Faye Judy and many others became like family to us and will stay in our hearts for a very long time. We invite you to visit them and their new Kegg organ.

—Fredrick Bahr, tonal director
Kegg Pipe Organ Builders
www.keggorgan.com

Kegg Pipe Organ Builders

Fredrick Bahr
Philip Brown
Michael Carden
Joyce Harper
Charles Kegg
Philip Laakso
Tom Mireau
Bruce Schutrum

GREAT Manual I

12 stops, 15 ranks, 903 pipes		
16'	Violone	73 pipes
8'	Principal	61 pipes
8'	Violone (ext)	
8'	Rohrflute°	61 pipes
8'	Harmonic Flute°	49 pipes
	1–12 from Rohrflute	
8'	Flauto Dolce°	61 pipes
8'	Flute Celeste° TC	49 pipes
4'	Octave	61 pipes
4'	Koppelflute°	61 pipes
2½'	Twelfth	61 pipes
2'	Super Octave	61 pipes
1½'	Mixture IV	244 pipes
8'	Trumpet (Pedal)	
8'	Clarinet°	61 pipes
	Tremulant	
	Chimes Existing bells, new action	
	Great Unison Off–Great 4	
	Zimbelstern	5 handbells
	° Enclosed	

SWELL Manual II

11 stops, 14 ranks, 902 pipes		
16'	Gedeckt	73 pipes
8'	Diapason	61 pipes
8'	Gedeckt (ext)	
8'	Salicional	61 pipes
8'	Voix Celeste	61 pipes
4'	Octave	61 pipes
4'	Nachthorn	73 pipes
2½'	Nazard	61 pipes
2'	Flute (ext Nachthorn)	
1½'	Tierce	61 pipes
2'	Mixture IV	244 pipes
1'	Scharf IV	From Mixture, cancels Mixture when drawn
16'	Bassoon	73 pipes
8'	Trompette	73 pipes
8'	Oboe (ext)	
8'	Vox Humana (console preparation)	
4'	Clairon (ext)	
	Tremulant	
	Swell 16–Swell Unison Off–Swell 4	

SOLO Manual III

8'	Solo Diapason III (Gt and Ped)
8'	Harmonic Flute (Gt)
8'	Salicional (Sw)
8'	Voix Celeste (Sw)
8'	Flute Celestes II (Gt)
8'	Comet V (Sw)
8'	State Trumpet (console preparation)
8'	Trumpet (Ped)
8'	Trompette (Sw)
8'	Oboe (Sw)
8'	Clarinet (Gt)
	Tremulant
	Chimes
	Solo 16–Solo Unison Off–Solo 4

ANTIPHONAL Floating Prepared in console only

8'	Principal	61 pipes
8'	Bourdon	85 pipes
8'	Dulciana	61 pipes
4'	Octave	61 pipes
4'	Flute (ext)	
2'	Piccolo (ext)	
	Tremulant	
8'	State Trumpet	61 pipes
	flared bells, polished brass	
	Antiphonal to Great	
	Antiphonal to Swell	
	Antiphonal to Choir	
	Antiphonal to Pedal	

PEDAL

3 stops, 3 ranks, 173 pipes		
32'	Bourdon (ext, 1–12 generators)	
32'	Resultant (derived)	
16'	Open Wood	12 existing pipes, 44 new pipes
16'	Subbass	44 pipes
16'	Violone (Gt)	
16'	Gedeckt (Sw)	
8'	Octave (ext)	
8'	Subbass (ext)	
8'	Violone (Gt)	
8'	Gedeckt (Sw)	
4'	Super Octave (ext)	
4'	Cantus Flute (Gt)	
32'	Harmonics (derived)	
16'	Trombone	73 pipes
16'	Bassoon (Sw)	
8'	Trumpet (ext)	
4'	Clarinet (ext)	
4'	Clarinet (Gt)	

Tonal resources

26 stops, 32 ranks, 1978 pipes

Inter-manual couplers

Great to Pedal 8, 4
Swell to Pedal 8, 4
Solo to Pedal 8, 4
Swell to Great 16, 8, 4
Solo to Great 8
Swell to Solo 8
Great to Solo 8

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Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated 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
Stefan Engels, class; First Presbyterian, New York, NY 10:30 am

17 FEBRUARY
David Simms; North Christian Church, Columbus, IN 12 noon

19 FEBRUARY
Stephen Tharp, with narrator, Dupré, *Stations of the Cross*; Cathedral of St. Joseph, Hartford, CT 7:30 pm
Peter Brown; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Choral concert with brass; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm

20 FEBRUARY
Davis Wortman; St. James' Church, New York, NY 3 pm
Paul Jacobs, masterclass; John Knox Presbyterian, Greenville, SC 10:30 am
Choral concert with brass; Coral Ridge Presbyterian, Fort Lauderdale, FL 2 pm
Hector Olivera; Spivey Hall, Clayton State University, Morrow, GA 7 pm
University of Michigan Men's Glee Club; Westminster Presbyterian, Dayton, OH 7 pm

21 FEBRUARY
Donald Meineke; All Saints, Worcester, MA 5 pm
Katherine Meloan; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Lenten Handbell Vespers; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm
Donald Sutherland, with Brass Roots Quintet; Griswold Hall, Peabody Conservatory, Baltimore, MD 4 pm
Choral Evensong; Episcopal Church of the Redeemer, Bethesda, MD 5 pm
Choir of St. John's Huntingdon; Cathedral of Mary Our Queen, Baltimore, MD 6:30 pm
Procession for Lent; Church of St. John the Evangelist, Severna Park, MD 7 pm
Monica Spazak; First United Methodist, Rocky Mount, NC 4 pm
Michael Radulescu; Duke University Chapel, Durham, NC 5 pm
Paul Jacobs; John Knox Presbyterian, Greenville, SC 3 pm
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
Stefan Engels; Wabash College Chapel, Crawfordsville, IN 3 pm
Choral Vespers; Neu Chapel, University of Evansville, Evansville, IN 5 pm
Alan Hommerding; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

22 FEBRUARY
John Scott; Cincinnati Museum Center, Cincinnati, OH 7:30 pm
Michael Stefanek; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
Jay Peterson, practice technique roundtable; Lutheran School of Theology, Chicago, IL 7:30 pm

23 FEBRUARY
Heinrich Christensen; King's Chapel, Boston, MA 12:15 pm
Swedish Radio Choir; Fourth Presbyterian, Chicago, IL 8 pm
Laura Edman; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 FEBRUARY
Christophe Mantoux; Church of St. Ignatius Loyola, New York, NY 7:30 pm
Swedish Radio Choir; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm
Mitch Rorick & Chris Lynch; St. Paul's Lutheran, Columbus, IN 12 noon

25 FEBRUARY
Gail Archer; Holy Trinity Lutheran, New York, NY 7:30 pm

26 FEBRUARY
Stephen Hamilton, Dupré, *Le Chemin de la Croix*; Cathedral of St. Peter and St. Paul, Providence, RI 8 pm

Murray Forman; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Christophe Mantoux; Grace Episcopal, Alexandria, VA 8 pm
Janet Hamilton; St. Mary's Catholic Church, Lanesville, IN 12 noon
John W.W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

27 FEBRUARY
Nicole Marane, with narrator; Peachtree Road United Methodist, Atlanta, GA 10 am
Bach, *Mass in B Minor*; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 8 pm

28 FEBRUARY
Robert Richter; Church of the Advent, Boston, MA 4:30 pm, Evensong at 5 pm
Choral Evensong; All Saints, Worcester, MA 5 pm
Spirituals concert; First Church of Christ, Wethersfield, CT 4 pm
CONCORA, Bach motets; Immanuel Congregational, Hartford, CT 4 pm
Ryan Jackson; Cathedral of the Incarnation, Garden City, NY 4 pm
B. Andrew Mills; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Scott Dettra; St. Stephen's Episcopal, Millburn, NJ 4 pm
Gail Archer; United Church of Christ, Reading, PA 3 pm
Katherine Hunt; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm
Christophe Mantoux; St. Paul's Episcopal, Richmond, VA 3 pm
Cathedral Choir; St. Joseph Cathedral, Columbus, OH 3 pm
Christopher Houlihan; Hyde Park Community United Methodist, Cincinnati, OH 4 pm
Bradley Hunter Welch; Central College Presbyterian, Westerville, OH 4 pm
Todd Wilson; Emerson Concert Hall, Emory University, Atlanta, GA 4 pm
Lakeshore Chamber Singers; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm
• **Anita Werling**, with Western Illinois University AGO chapter members; Faith Presbyterian, Monmouth, IL 3 pm
Marijim Thoene; St. Patrick's Church, New Orleans, LA 3 pm

1 MARCH
Todd Wilson, masterclass; Emerson Concert Hall, Emory University, Atlanta, GA 9 am

2 MARCH
Heinrich Christensen, with clarinet; King's Chapel, Boston, MA 12:15 pm
Christa Rakich, masterclass; Memorial Church, Harvard University, Cambridge, MA 12:15 pm, recital 7:30 pm
David Lamb; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

3 MARCH
Arnold Sten; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm
Ed Bruenjes; Asbury United Methodist, Columbus, IN 12 noon
Marijim Thoene; Rogers Chapel, Tulane University, New Orleans, LA 12 noon

4 MARCH
The Chenaults; All Saints Chapel, Sewanee, TN 7:30 pm

5 MARCH
Choir of St. Thomas Church New York City; Christ and Holy Trinity Episcopal, Westport, CT 8 pm
Donna Burkholder; Holy Trinity Lutheran, Lancaster, PA 12:30 pm
Brian Jones; Emmanuel Church, Chestertown, MD 7:30 pm
Jonathan Stanley; Madison Presbyterian, Madison, IN 12 noon

6 MARCH
Evensong; Christ & St. Stephen's Episcopal, New York, NY 5 pm
Cameron Carpenter; Verizon Hall, Kimmel Center, Philadelphia, PA 3 pm

7 MARCH
Henry Hokans; All Saints, Worcester, MA 5 pm
Gerre Hancock, with Three Choirs Festival; All Saints, Worcester, MA 4:30 pm
Mark Steinbach; Sayles Hall, Brown University, Providence, RI 3 pm
Choral Evensong for Lent; Cathedral of the Incarnation, Garden City, NY 4 pm
Arthur Lawrence; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
David Enlow; Rutgers Presbyterian, New York, NY 4 pm
Hector Olivera; St. John's Evangelical Lutheran, Allentown, PA 4 pm
Alan Morrison; Evangelical Lutheran Church of the Holy Trinity, Lancaster, PA 4 pm

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Choral Evensong; St. John's Episcopal, Hagerstown, MD 5 pm

Joseph Gascho, harpsichord, with chamber orchestra; Episcopal Church of the Redeemer, Bethesda, MD 5 pm

Gail Archer; First United Methodist, Brevard, SC 4 pm

Scott Dettra; Bower Chapel, Naples, FL 4 pm
James David Christie; Rollins College, Winter Park, FL 3 pm

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

Helen Skuggedal Reed; First Presbyterian, Evansville, IN 4:30 pm, Choral Evensong 5 pm
Lenten Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm

Agape Ringers; First Presbyterian, Arlington Heights, IL 4 pm

9 MARCH

Heinrich Christensen, with oboe and soprano; King's Chapel, Boston, MA 12:15 pm

James Sperry; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm

Choral Evensong; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 5 pm

Thomas Ferry; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

10 MARCH

John Simpson; Sandy Hook United Methodist, Columbus, IN 12 noon

11 MARCH

Choral works of Lassus; St. Luke in the Fields, New York, NY 8 pm

12 MARCH

Isabelle Demers; Christ Church, Greenwich, CT 7:30 pm

Margaret Marsch; Holy Trinity Lutheran, Lancaster, PA 12:30 pm

David Higgs; Presbyterian Church of Chestnut Hill, Philadelphia, PA 8 pm

Tom Trenney; St. Mark's Episcopal, Columbus, OH 8 pm

Choir of St. Thomas Church New York City; St. George's Episcopal, Nashville, TN 7 pm

Paul Jacobs; Trinity United Methodist, Huntsville, AL 7:30 pm

Faythe Freese; St. James Episcopal, Fairhope, AL 7:30 pm

Judith Miller; First Presbyterian, Jeffersonville, IN 12 noon

Adam Brakel; Fourth Presbyterian, Chicago, IL 12:10 pm

Exultate; Bethel University, Roseville, MN 7:30 pm

13 MARCH

Stephen Hamilton, new church music presentation; First Church of Deerfield, Deerfield, MA 10 am

Ken Cowan; St. Matthew's Episcopal, Wilton, CT 7:30 pm

Gillian Weir, masterclass; Covenant Presbyterian, Charlotte, NC 9 am

Fauré, *Requiem*; Madonna della Strada Chapel, Loyola University, Chicago, IL 7:30 pm

Verdi, *Requiem*; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 7:30 pm

Exultate; Woodbury Lutheran, Woodbury, MN 7:30 pm

14 MARCH

Stephen Hamilton; First Church of Deerfield, Deerfield, MA 3 pm

Gerre Hancock, Three Choirs Festival; All Saints Episcopal, Worcester, MA 4:30 pm

David Spicer, with choirs; First Church of Christ, Wethersfield, CT 4 pm

Choral concert; Cathedral of the Incarnation, Garden City, NY 4 pm

Gail Archer; St. Michael's Episcopal, New York, NY 3 pm

Saint Andrew Chorale, Sing-Along *Messiah*; Madison Avenue Presbyterian, New York, NY 3 pm

Scarlatti, *Stabat Mater*; Church of St. Vincent Ferrer, New York, NY 3 pm

Nicholas Bideler; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

James Kennerley; Christ Church, New Brunswick, NJ 4 pm

The Kent Camerata; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Paul Winter, *Missa Gaia*; Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

Charles Miller; Washington National Cathedral, Washington, DC 5:15 pm

Gillian Weir; Covenant Presbyterian, Charlotte, NC 3 pm

William Weisser; First United Methodist, Rocky Mount, NC 4 pm

Jane Parker-Smith; Cathedral Church of St. Luke, Orlando, FL 3 pm

Nathan Laube; St. John's Episcopal, Tampa, FL 5 pm

Jeanine Jordan; First United Methodist, Atlanta, GA 2 pm

Carole Terry; St. Joseph's Cathedral, Columbus, OH 3 pm

S. Wayne Foster; Second Congregational, Grand Rapids, MI 4 pm

St. Lorenz instrumental ensembles; St. Lorenz Lutheran, Frankenmuth, MI 4 pm

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

Fauré, *Requiem*; St. Cletus Church, La Grange, IL 3 pm

15 MARCH

Bach, *Johannes-Passion*; Trinity Wall Street, New York, NY 7:30 pm

Jane Parker-Smith, masterclass; Cathedral Church of St. Luke, Orlando, FL 7:30 pm

Karen Beaumont; Summerfield Methodist, Milwaukee, WI 1 pm

16 MARCH

Ray Cornils, Bach Birthday Bash; Portland City Hall, Portland, ME 2 pm, 7:30 pm

Choral Evensong; St. James' Church, New York, NY 5:30 pm

Douglas Reed; Wheeler Concert Hall, University of Evansville, Evansville, IN 7:30 pm

Ralph Johansen; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

17 MARCH

John Matthews, Jr.; Grace Lutheran, Columbus, IN 12 noon

Christine Kraemer; Nichols Concert Hall, Music Institute of Chicago, Evanston, IL 12:15 pm

18 MARCH

Gillian Weir; Nelson Hall, Elm Park Place, Cheshire, CT 7:30 pm

19 MARCH

Jeanine Jordan; Grace Episcopal, Elmira, NY 7:30 pm

Josephine Freund; Holy Trinity Lutheran, Lancaster, PA 12:30 pm

Gail Archer; St. Helena's Episcopal, Beaufort, SC 12 noon

Ken Cowan; Holy Trinity Lutheran, Akron, OH 8 pm

David Lamb, with mezzo-soprano; St. John Presbyterian, New Albany, IN 12 noon

20 MARCH

Singing Boys of Pennsylvania; Dubbs United Church of Christ, Allentown, PA 3 pm

Mendelssohn, *Elijah*; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm

Todd Wilson, with brass quintet; St. Turibius Chapel, Pontifical College Josephinum, Columbus, OH 5:30 pm

Thomas Murray; St. Norbert Abbey, DePere, WI 2 pm

Anita Werling, workshop; Emmanuel Episcopal, Rockford, IL 10 am

21 MARCH

Thomas Mueller, works of Bach; First Congregational, Camden, ME 3 pm

Gretchen Longwell & David Worth; All Saints, Worcester, MA 5 pm

David Enlow; Cathedral Church of St. John the Divine, New York, NY 5 pm

Eugene Lavery; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Stephen Tharp; Cathedral Basilica of the Sacred Heart, Newark, NJ 4 pm

Stef Tuinstra; Christ Church, New Brunswick, NJ 4 pm

Singing Boys of Pennsylvania; Peace-Tohickon Lutheran, Perkasie, PA 4 pm

Jane Parker-Smith; East Liberty Presbyterian, Pittsburgh, PA 4 pm

Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Fauré, *Requiem*; Church of St. John the Evangelist, Severna Park, MD 7 pm

Robert Parkins; Duke University Chapel, Durham, NC 5 pm

Martin Jean; First Presbyterian, Gainesville, FL 4 pm

Bruce Neswick; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 4 pm

Gail Archer; St. Joseph Catholic Church, Macon, GA 4 pm

Scott Atchison & Zachary Hemenway; Peachtree Road United Methodist, Atlanta, GA 7 pm

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

David Higgs; Church of the Ascension, Knoxville, TN 5 pm

Gillian Weir; Cathedral Church of the Advent, Birmingham, AL 4 pm

Anita Werling; Emmanuel Episcopal, Rockford, IL 3 pm

Thomas Wikman, with trumpets; Lutheran School of Theology, Chicago, IL 4 pm

22 MARCH

Stephen Tharp, masterclass; Cathedral Basilica of the Sacred Heart, Newark, NJ 10 am

Jane Parker-Smith, masterclass; East Liberty Presbyterian, Pittsburgh, PA 8 pm

23 MARCH

Aaron David Miller; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

24 MARCH

Hervé Duteil; Church of St. Ignatius Loyola, New York, NY 7 pm

Mozart, *Requiem*; Church of St. Ignatius Loyola, New York, NY 8 pm

William Picher; Morrison United Methodist, Leesburg, FL 12 noon

David Lamb; First United Methodist, Columbus, IN 12 noon

25 MARCH

David Enlow; Princeton University Chapel, Princeton, NJ 12:30 pm

26 MARCH

Cameron Carpenter; Ford Hall, Ithaca College, Ithaca, NY 8:15 pm

Philip T.D. Cooper; Holy Trinity Lutheran, Lancaster, PA 12:30 pm

Singing Boys of Pennsylvania; Greystone Presbyterian, Indiana, PA 7:30 pm

Samuel Metzger; Coral Ridge Presbyterian, Fort Lauderdale, FL 7:30 pm

Theresa Bauer; Trinity United Methodist, New Albany, IN 12 noon

Anita Werling; First Presbyterian, Macomb, IL 7:30 pm

John W.W. Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm

27 MARCH

Singing Boys of Pennsylvania; Corry High School, Corry, PA 8 pm

Bella Voce; Glenview Community Church, Glenview, IL 7:30 pm

28 MARCH

Bach, *St. John Passion*; Memorial Church, Harvard University, Cambridge, MA 8 pm

Fauré, *Requiem*; Church of the Holy Trinity (Episcopal), New York, NY 12 noon

Haydn, *Seven Last Words*; Madison Avenue Presbyterian, New York, NY 3 pm

Stephen Hamilton, Dupré, *Le Chemin de la Croix*; Cathedral Church of St. John the Divine, New York, NY 5 pm

John Sheridan; Christ Church, New Brunswick, NJ 4 pm

Daniel Sansone, Dupré, *Le Chemin de la Croix*; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

Choral Vespers; Neu Chapel, University of Evansville, Evansville, IN 5 pm

Kammerchor; Concordia University, Mequon, WI 3:30 pm

Monteverdi, *Vespers*; Rockefeller Memorial Chapel, University of Chicago, Chicago, IL 7:30 pm

University of Minnesota Choirs; Cathedral of St. Paul, St. Paul, MN 2:30 pm

29 MARCH

Cathryn Wilkinson; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

30 MARCH

Klaus Becker; King's Chapel, Boston, MA 12:15 pm

31 MARCH

Office of Tenebrae; Cathedral of the Incarnation, Garden City, NY 8 pm

Ed Bruenjes, Ramon Hass, David Lamb, John Matthews, & John Simpson; First Presbyterian, Columbus, IN 12 noon

29 FEBRUARY

Gail Archer; Grace and Holy Trinity Cathedral, Kansas City, MO 8 pm

Christophe Mantoux, lecture/demonstration; Christ Church Episcopal, Tacoma, WA 7 pm

19 FEBRUARY

Todd Davis; Christ Church, Episcopal, Tacoma, WA 12 noon

Christophe Mantoux; First Congregational, Berkeley, CA 8 pm

20 FEBRUARY

Dupré, Le Chemin de la Croix; Chapel of Our Lady of Good Counsel, Mankato, MN 7:30 pm

Mozart, *Requiem*; St. John the Divine Episcopal, Houston, TX 7:30 pm

21 FEBRUARY

Ken Cowan; Cathedral Church of St. Paul, Des Moines, IA 4 pm

Gerre Hancock, Choral Evensong; St. Mark's Episcopal, San Antonio, TX 4 pm

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

William Peterson; University of Washington, Seattle, WA 3 pm

Isabelle Demers; The Neighborhood Church, Palos Verdes Estates, CA 4 pm

Nathan Laube; St. Martin's Episcopal, Davis, CA 7 pm

Namhee Han & S. Wayne Foster; First Congregational, Los Angeles, CA 4 pm

Evensong; All Saints Episcopal, Pasadena, CA 5 pm

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

Robert Plimpton, with percussion; First United Methodist, San Diego, CA 4 pm

Christophe Mantoux; All Souls Episcopal, San Diego, CA 4 pm

26 FEBRUARY

Gerre Hancock; Edythe Bates Old Recital Hall, Rice University, Houston, TX 7 pm

Andrew Henderson; St. John's Cathedral, Denver, CO 7:30 pm

James Welch; Aspen Community Church, Aspen, CO 7:30 pm

David Pickering; Doc Rando Recital Hall, University of Nevada, Las Vegas, NV 7:30 pm

David Lines; Spanaway Lutheran, Tacoma, WA 12 noon

Peter Richard Conte; St. John's Lutheran, Sacramento, CA 7:30 pm

Bach, *Mass in B Minor*; All Saints' Episcopal, Beverly Hills, CA 8 pm

27 FEBRUARY

Andrew Henderson; First Congregational, Boulder, CO 7:30 pm

David Pickering, workshop; Doc Rando Recital Hall, University of Nevada, Las Vegas, NV 10 am

28 FEBRUARY

Lynne Davis; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

Jonathan Hall, Dupré, *Le Chemin de la Croix*; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Mark Mummert, hymn festival; Trinity Lutheran, Manhattan Beach, CA 4 pm

1 MARCH

Joseph Lee, with choir; Northridge United Methodist, Northridge, CA 8 pm

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5 MARCH
Nathan Laube; First Baptist, Abilene, TX 7:30 pm
Douglas Cleveland; Holsclaw Hall, University of Arizona, Tucson, AZ 7 pm
Robert Bates; First Presbyterian, Yakima, WA 7:30 pm
Christopher Bull; First Lutheran, Torrance, CA 7:30 pm
James Welch; St. Mark's in the Valley Episcopal, Los Olivos, CA 8 pm

6 MARCH
Aaron David Miller, workshop; Recital Hall, Concordia University, Seward, NE 10 am, recital 7 pm

7 MARCH
 Bach, *St. Matthew Passion*; Walt Disney Concert Hall, Los Angeles, CA 7 pm
Roger Sherman, with soprano and instrumentalists; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm
Robert Bates, Bach, *Clavierübung*, Vol III; Trinity Lutheran, Lynnwood, WA 7 pm

8 MARCH
Nathan Laube; Fine Arts Center, University of Arkansas, Fayetteville, AR 8 pm

9 MARCH
 Choir of St. Thomas Church New York City; Christ Church Cathedral, Houston, TX 7:30 pm

10 MARCH
 Choir of St. Thomas Church New York City; Trinity Episcopal, Longview, TX 7 pm
Hector Olivera; Walt Disney Hall, Los Angeles, CA 7:30 pm

12 MARCH
 Ars Nova Singers; St. John's Cathedral, Denver, CO 7:30 pm
James Welch; Eliza R. Snow Performing Arts Center, Brigham Young University, Rexburg, ID 7:30 pm

13 MARCH
 VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm
Daniel Sullivan; St. Mark's United Methodist, Sacramento, CA 7 pm

14 MARCH
 Exultate; Beautiful Savior Lutheran, Plymouth, MN 4 pm

Wolfgang Zerer; Christ the King Lutheran, Houston, TX 6 pm
 Choir of St. Thomas Church New York City; Highland Park United Methodist, Dallas, TX 6 pm
Christopher Houlihan; American Evangelical Lutheran, Prescott, AZ 2:30 pm
Jonathan Wohlers; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm
Richard Elliott; St. Margaret's Episcopal, Palm Desert, CA 4 pm
 Evensong; St. James' Episcopal, Los Angeles, CA 4:30 pm
William Whitehead; St. James' Episcopal, Los Angeles, CA 6 pm
Hector Olivera; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm
Robert Plimpton; Rancho Bernardo Community Presbyterian, San Diego, CA 4 pm

19 MARCH
Nathan Laube; Christ Episcopal, Little Rock, AR 8 pm
 St. Martin's Chamber Choir and Colorado Choral; St. John's Cathedral, Denver, CO 7:30 pm
Stephen Rupp; Christ Church, Episcopal, Tacoma, WA 12 noon

20 MARCH
Melvin Butler; Christ Church, Episcopal, Tacoma, WA 2 pm

21 MARCH
Ken Cowan; Hennepin Avenue United Methodist, Minneapolis, MN 4 pm
 Evensong; St. John's Cathedral, Denver, CO 3:30 pm
Kathleen Dow, with handbells; First United Methodist, Bellevue, WA 3 pm
 Bach, *Mass in B Minor*; First United Methodist, Santa Monica, Los Angeles, CA 4 pm
 Evensong; All Saints Episcopal, Pasadena, CA 5 pm

26 MARCH
Laura Ouimette; Spanaway Lutheran, Tacoma, WA 12 noon
 Choral concert; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

28 MARCH
 Bach, *St. John Passion*; Christ the King Lutheran, Houston, TX 6 pm
 Choral concert; All Saints' Episcopal, Las Vegas, NV 5:30 pm
William Porter; Grace Lutheran, Tacoma, WA 3 pm

30 MARCH
 Bach, *St. John Passion*; Christ the King Lutheran, Houston, TX 7:30 pm

INTERNATIONAL

18 FEBRUARY
Martin Baker; St. Matthew's Westminster, London, UK 1:05 pm

21 FEBRUARY
Sam Rathbone; Westminster Abbey, London, UK 5 pm
Dong-ill Shin; Westminster United Church, Winnipeg, MB, Canada 2:30 pm
Randy Mills, works of Bach; Memorial Chapel, Trinity College School, Port Hope, ON, Canada 2:30 pm

24 FEBRUARY
Randy Mills, works of Bach; St. Mark's Anglican, Port Hope, ON, Canada 7:30 pm

26 FEBRUARY
Mark Batten; St. Stephen Walbrook, London, UK 12:30 pm

28 FEBRUARY
Keith Hearnshaw; Westminster Cathedral, London, UK 4:45 pm
Carol Williams; Salomons Conference & Events Centre, Tunbridge Wells, Kent, UK 2 pm
Randy Mills, works of Bach; Memorial Chapel, Trinity College School, Port Hope, ON, Canada 2:30 pm

2 MARCH
Andrew Earis; St. Giles-in-the-Fields, London, UK 1:10 pm

3 MARCH
Randy Mills, works of Bach; St. Mark's Anglican, Port Hope, ON, Canada 7:30 pm

5 MARCH
Simon Earl; Parish Church of SS. Peter and Paul, Godalming, UK 1 pm

7 MARCH
Thomas Wilson; Westminster Cathedral, London, UK 4:45 pm
Randy Mills, works of Bach; Memorial Chapel, Trinity College School, Port Hope, ON, Canada 2:30 pm

11 MARCH
Carol Williams; Hamilton Methodist Church, Hoole, Croydon, UK 7:30 pm
Martin Ellis; St. Martin's Dorking, Dorking, UK 1 pm
John McGreal; St. Margaret Lothbury, London, UK 1:10 pm

13 MARCH
Carol Williams; Shirley Methodist Church, Shirley, Chester, UK 7:30 pm
Gary Sieling; St. Laurence Catford, Catford, UK 11 am
Matthew Greenfield, Douglas Tang, & Sophie Winter; Croydon Parish Church, Croydon, UK 6 pm

14 MARCH
Simon Hogan; Westminster Cathedral, London, UK 4:45 pm

17 MARCH
Ulfert Smidt; Catholic Cathedral, Moscow, Russia 7:30 pm
Paul Derrett; Reading Town Hall, Reading, UK 1 pm

18 MARCH
Alexander Fiseisky; Tchaikovsky Hall, Moscow Philharmonie, Moscow, Russia 7 pm
Jonathan Bunney; St. Matthew's Westminster, London, UK 1:05 pm

19 MARCH
Anna Magergut, with violin; Russian Gnessins' Academy of Music, Moscow, Russia 7 pm
Carol Williams; St. Mary's Abbotsbury, Newton Abbot, Ashburton, Devon, UK 7:30 pm

20 MARCH
Margarita Eskina, harpsichord; Russian Gnessins' Academy of Music, Moscow, Russia 12 noon
Alexander Fiseisky; Tchaikovsky Hall, Moscow Philharmonie, Moscow, Russia 7 pm

21 MARCH
Jory Vinikour, harpsichord; Russian Gnessins' Academy of Music, Moscow, Russia 12 noon
Wolfgang Seifen; Catholic Cathedral, Moscow, Russia 7:30 pm
Carol Williams; Southampton Guildhall, Southampton, Hampshire, UK 3 pm
Marcus Wibberley; Westminster Cathedral, London, UK 4:45 pm

25 MARCH
Mark Brafield; St. Martin's Dorking, Dorking, UK 1 pm

27 MARCH
Carol Williams; Gloucester Cathedral, Gloucester, UK 7:30 pm

28 MARCH
Matthew Martin; Westminster Cathedral, London, UK 4:45 pm
Daniel Hyde; Westminster Abbey, London, UK 5 pm
William Whitehead; Eglise des Saints-Anges-Gardiens, Montreal, QC, Canada 3 pm

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PUBLICATIONS/ RECORDINGS

Looking for a challenge? Thanks to Peter Basch, Serge de Gastyne's "Cantique de Joie" is now available for purchase. First played in 1973 in the packed Cathedral of Notre Dame, Paris, this difficult *tour de force* will stand out in any organ concert. michaelsmusicsservice.com/704/567-1066.

The Organ Historical Society has released *Historic Organs of Indiana*, 4 CDs recorded at the OHS National Convention in Central Indiana in July, 2007. Nearly 5 hours of music features 31 pipe organs built between 1851–2004, by Aeolian-Skinner, Skinner, Henry Erben, Felgmaker, Hook & Hastings, Kilgen, Kimball, and many more builders. Performers include Ken Cowan, Thomas Murray, Bruce Stevens, Carol Williams, Christopher Young, and others. A 40-page booklet with photos and stoplists is included. OHS-07 4-CD set is priced at \$34.95 (OHS members, \$31.95) plus shipping. Visit the OHS Online Catalog for this and over 5,000 other organ-related books, recordings, and sheet music: www.ohscatalog.org.

The OHS Catalog is online at www.ohscatalog.org. More than 5,000 organ and theatre organ CDs, books, sheet music, DVDs and VHS videos are listed for browsing and easy ordering. Use a link for adding your address to the OHS Catalog mailing list. Organ Historical Society, Box 26811, Richmond, VA 23261. E-mail: catalog@organsociety.org.

PUBLICATIONS/ RECORDINGS

Reflections: 1947–1997, The Organ Department, School of Music, The University of Michigan, edited by Marilyn Mason & Margarete Thomsen; dedicated to the memory of Albert Stanley, Earl V. Moore, and Palmer Christian. Includes an informal history-memoir of the organ department with papers by 12 current and former faculty and students; 11 scholarly articles; reminiscences and testimonials by graduates of the department; 12 appendices, and a CD recording, "Marilyn Mason in Recital," recorded at the National Shrine of the Immaculate Conception in Washington, DC. \$50 from The University of Michigan, Prof. Marilyn Mason, School of Music, Ann Arbor, MI 48109-2085.

Historic Organs of Seattle: A Young Yet Vibrant History, the latest release from OHS, is a four-disc set recorded at the 2008 OHS national convention, held in the Seattle, Washington area. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, plus instruments by Flentrop, C. B. Fisk, and Rosales, and Pacific Northwest organbuilders Paul Fritts, Martin Pasi, John Brombaugh, Richard Bond, and many more! Renowned organists Douglas Cleveland, Julia Brown, J. Melvin Butler, Carol Terry, Bruce Stevens, and others are featured in live performances on 24 pipe organs built between 1871 and 2000. Includes a 36-page booklet with photographs and stoplists. \$34.95, OHS members: \$31.95. For more info or to order: <http://OHSCatalog.com/hiorofse.html>.

CD Recording, "In memoriam Mark Buxton (1961–1996)" Recorded at Église Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boëllmann, along with Buxton's improvisations. \$15 post-paid: Sandy Buxton, 10 Beachview Crescent, Toronto ON M4E 2L3 Canada. 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com.

PUBLICATIONS/ RECORDINGS

Historic Organ Surveys on CD: recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200–400 musicians. *Historic Organs of Indiana*, 31 organs on 4 CDs, \$34.95. *Historic Organs of Louisville* (western Kentucky/eastern Indiana), 32 organs on 4 CDs, \$29.95. *Historic Organs of Maine*, 39 organs on 4 CDs, \$29.95. *Historic Organs of Baltimore*, 30 organs on 4 CDs, \$29.95. *Historic Organs of Milwaukee*, 25 organs in Wisconsin on 2 CDs, \$19.98. *Historic Organs of New Orleans*, 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. *Historic Organs of San Francisco*, 20 organs on 2 CDs, \$19.98. Add \$4.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

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The Carlene Neihart International Pipe Organ Competition takes place April 10 at Second Presbyterian Church, Kansas City, Missouri, on the church's 1949 Möller pipe organ, rebuilt and restored in 2009. First place award (\$2,500) is underwritten by Quimby Pipe Organs; second place (\$1,500) is sponsored by Casavant Frères and Carroll Hansen; third place award is \$1,000. For information: organcompetitions.com.

The Pori International Organ Competition takes place June 7-12 at Central Pori Church, Pori, Finland. Open to organists from all over the world; age limit 30 years. First prize €8,000, second prize €4,000, third prize €2,000. Jury includes Ben Van Oosten, Hans Fagius, Markku Hietaharju, Kalevi Kiviniemi, and Louis Robilliard. The organ at Central Pori Church was built by Paschen Kiel Orgelbau. For information: www.poriorgan.fi.

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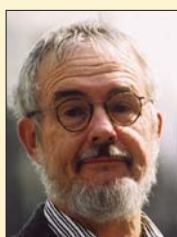
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**The Choir of Saint Thomas
 Church, NYC**
 John Scott, Director
 March 2011

**The Choir of St. John's College
 Cambridge, UK**
 Andrew Nethsingha, Director
 March, 2011

**Westminster Cathedral Choir
 London, UK**
 Martin Baker, Director
 Fall 2011

*=European artists available
 2009-2010 and 2010-2011



Tom Trenney



Thomas Trotter*



Gillian Weir*



Todd Wilson



Christopher Young