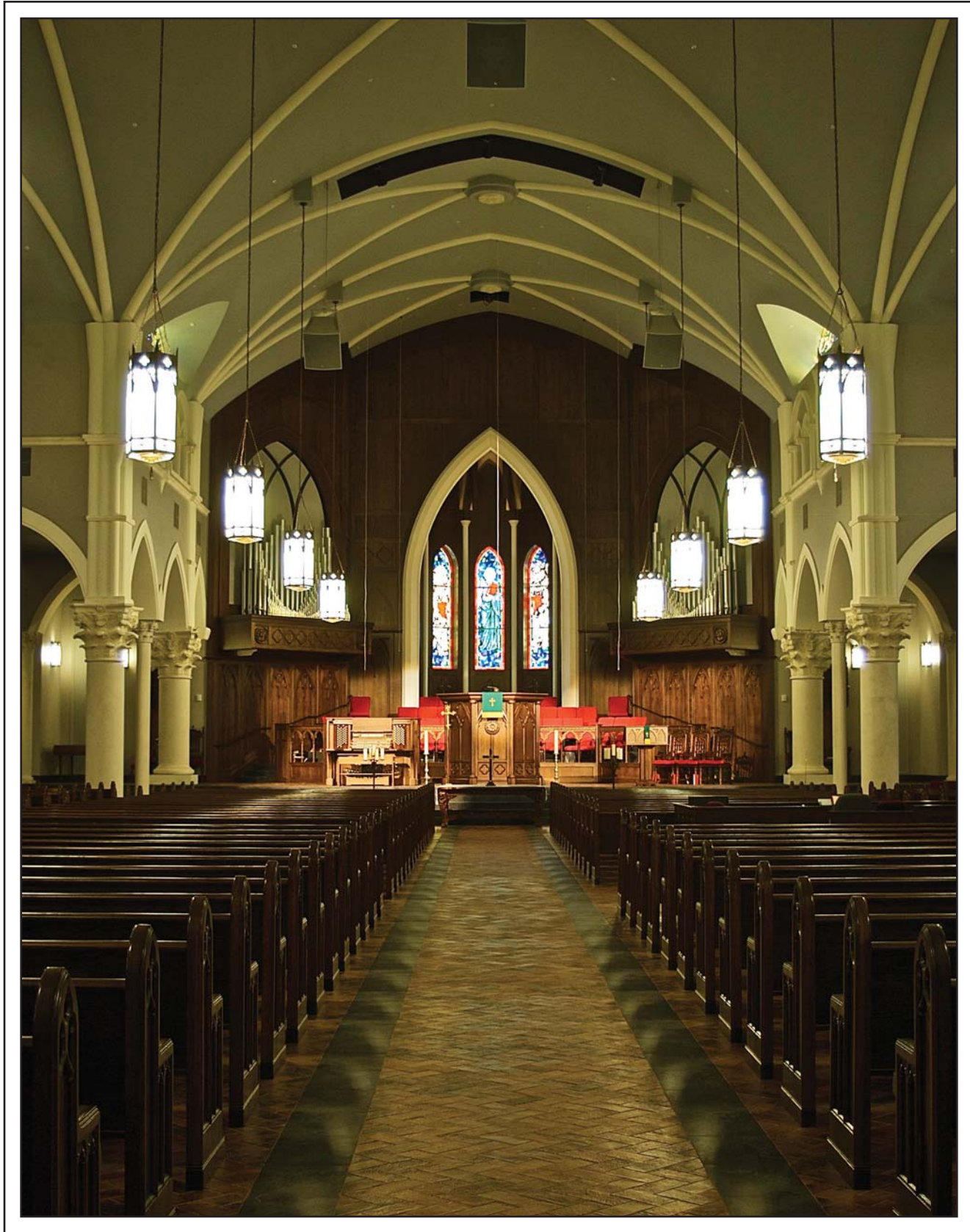


# THE DIAPASON

FEBRUARY, 2011



St. Andrew's  
Sanford, Florida  
Cover feature on pages 26–27





# CHRISTOPHER HOULIHAN

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"HOULIHAN GLORIOUSLY PASSIONATE ON ORGAN WITH PSO: Houlihan performed with charisma, milking every note for its full worth... he rocked and swayed with passion... The performance left the audience both enthralled and eager for more... in an endearing act of humility and charm, the 22 year-old virtuoso actually asked permission to perform another [encore as demanded by the audience]. Permission granted, he closed with a light-hearted scherzo by Vierne." (*The Morning Call*, Allentown PA, October 2010)

"Rare talent was prominent throughout the performance....played entirely from memory... While there have been 'Houli Fans' for some time, we were treated to an evolving 'Houli style'... Bach would have been proud!... The playing of both works brought Bach out of the museum and into the modern concert hall. Houlihan proved himself to be a star performer, engaging the audience and playing brilliantly. This is one performer that I want to hear again and again as his 'Houli style' develops. No wonder there is a growing number of 'Houli Fans' throughout the world eager to embrace his refreshing perspective of the concert organ repertoire." (James R. Barry, *Classical Voice of New England*, October 2010)

"Houlihan plays with poetic beauty and imagination, wonderfully engaging for his audience, without going into extreme or even vainglorious display. Instead, he employs tasteful creativity in behalf of the music itself. I could listen to this all week."  
(Dr. Karl E. Moyer, FAGO, Millersville University, ret., October 2010)



# THE DIAPASON

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FEBRUARY, 2011  
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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 is a report on the 50th Conference on Organ Music at the University of Michigan, a description of the new solo division at National Presbyterian Church, an update on the renovation of the Midmer-Losh organ at Boardwalk Hall in Atlantic City, and a report on the first Squirrel Island summer organ residency. And, of course, our regular news columns, reviews of new materials, new organs, calendar, organ recitals, and classified advertising.

### Late news

As this issue was going to press, word was received of a fire in the former M.P. Möller pipe organ factory, 403 N. Prospect Street, Hagerstown, Maryland, on Thursday, January 6. Eastern Organ Pipes Inc. rents a portion of the old factory; the rest of the building is empty. The fire was first reported at 3:23 pm and took three hours to get under control; 50 firefighters worked the scene. Frederick Morrison, co-owner of Eastern Organ Pipes, said the fire started in a spray-painting booth on the ground level.

Möller built organs at the factory until 1989, when it was sold to a limited partnership; the firm filed for bankruptcy in

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## Here & There

**First Church, Boston**, continues its series of harpsichord recitals, Thursdays, 12:15-12:45 pm: February 3, Christa Rakich; 2/10, Bálint Karosi; 2/17, Jean Rife; 2/24, Leon Schelhase; March 3, Jory Vinkour; April 21, Michael Sponseller & Paul Cienniwa; 4/28, Michael Beattie; May 5, Linda Skernick; 5/12, Michael Sponseller; 5/19, James Nicolson; 5/26, Frances Conover Fitch. For information: [www.firstchurchbostonmusic.org](http://www.firstchurchbostonmusic.org); Paul Cienniwa, <http://paulcienniwa.com>.

**St. John's Cathedral**, Denver, Colorado, continues its music series: February 4, Ensemble Pearl; 2/25, Ars Nova Singers; March 4, Baroque Chamber Orchestra of Colorado; 3/11, Bach, *Mass in B minor*; 3/25, Colorado Chamber Players; April 1, Colorado Choral Arts Society; 4/15, St. Martin's Chamber Choir; May 13, Baroque Chamber Orchestra of Colorado; 5/20, 21, 22, Historic Hook Organ Weekend; June 10, St. Martin's Chamber Choir; 6/17, Rocky Mountain Children's Choir. For information: 303/577-7717; dedicated concert line, 303/577-7723; [www.sjccathedral.org](http://www.sjccathedral.org).

**The Cathedral of the Incarnation**, Garden City, New York, continues its music series: February 6, Choral Evensong for Candlemas; 2/25, Frank Crosio; March 6, Choral Evensong for the Last Sunday after the Epiphany; 3/18, Eric Plutz; April 3, Choral Evensong for Lent;

4/8, Parker Kitterman; 4/20, the Office of Tenebrae; 4/29, Andrew Sheranian; May 15, Choral Evensong for Easter; 5/20, Alistair Nelson. For information: [incarnationgc.org](http://incarnationgc.org).

**South Church**, New Britain, Connecticut, presents a tribute to Jehan Alain on the 100th anniversary of his birth, February 6. The three-hour marathon features local organists playing the complete organ works of Alain. For information: 860/223-7555; [www.musicseries.org](http://www.musicseries.org).

St. Andrew Music Society of **Madison Avenue Presbyterian Church** continues its 46th season: February 6, Andrew Henderson; 2/13, Sharla Nafziger, soprano, and Thomas Bagwell, piano; 2/20, Christopher Marks; March 6, pianist Victoria Mushkatkol; 3/13, Cyrus Beroukhim, violin, and Barbara Podgurski, piano; 3/27, Galileo's Daughters; April 3, Steven Masi, piano, and friends; 4/17, Bach, *St. John Passion*; May 15, Russian Chamber Choir of New York; 5/22, Franck, *Mass in A*; Fauré, *Cantique de Jean Racine*. For information: 212/288-8920; [www.mapc.com](http://www.mapc.com).

**The Church of St. Ignatius Loyola**, New York City, continues its music series: February 9, a cappella concert; 2/27, Renée Anne Louprette; March 16, **page 4**



Joseph Henry, Emily Olson, Aaron Hirsch, Jenna Chaput, Julie Lueck, Phillip Radtke, and Brent Nolte

Students of Dean Billmeyer at the **University of Minnesota** performed in an organ showcase recital at the University's 1932 IV/108 Aeolian-Skinner organ in Northrop Memorial Auditorium on November 23. Pictured in front of the Northrop organ's console

are, from left to right, students Joseph Henry, Emily Olson, Aaron Hirsch, Jenna Chaput, Julie Lueck, Phillip Radtke, and Brent Nolte. Information about the Northrop Auditorium organ can be found at <http://www.cla.umn.edu/giving/organGiving.html>.



The Choir of Christ Church Cathedral, Houston

**The Choir of Christ Church Cathedral**, Houston, under the direction of Robert Simpson, Canon for Music, and accompanied by cathedral organist Bruce Power, returned to Westminster Abbey in July for its third extended residency. Prior to its stay in London, the choir sang weekday and Sunday services

at Worcester Cathedral. The Cathedral Choir comprises 45 volunteer and 14 professional staff singers. In addition to its liturgical duties, the choir regularly presents major works with orchestra. Plans are already in place for their 2013 tour to York Minster and St. Paul's Cathedral, London.



Nancianne Parrella, with violin, harp, and cello. For information: 212/288-2520; <www.smsscconcerts.org>.

**Mount Calvary Church of Baltimore** is sponsoring a recital series, "Veni Creator Spiritus", in celebration of the fiftieth anniversary of its Fisk-Andover-Flentrop organ. Completed in 1961 by Charles Brenton Fisk in collaboration with the Flentrop firm of the Netherlands, Mount Calvary's organ was the first large instrument built in Baroque style with mechanical key action by an American workshop. It influenced a generation of organists, especially the Peabody Institute students of the church's organist in the 1950s and '60s, Arthur Howes, who spearheaded the installation of this instrument.

The series began on January 14, with Jack Whritenour, and continues: February 11, Ryan Patrick; March 5, Christa Rakich; April 8, Michael Lawrence; and June 3, Chelsea Barton. For information: <www.MountCalvary.com>.

**The Cathedral Church of St. Paul**, Detroit, Michigan, continues its music series: February 11, God's Trombones; 2/25, Jeremy David Tarrant, with orchestra, Poulenc, *Concerto*; 2/27, Choral Evensong; March 18, Richard Newman; 3/27, Choral Evensong; May 21, spring choral concert. For information: <www.detroitcathedral.org>.

**Church of the Incarnation**, Santa Rosa, California, and the Redwood Empire AGO chapter continue twilight mini recitals the second Friday of each month at 6 pm: February 11, Angela Kraft Cross; March 11, John Burke; April 8, John Karl Hirten; May 13, Dick Coulter; June 10, Harold Julander. For information: 707/694-1896; <http://incarnation-sr.org>.

**Christ & St. Stephen's Episcopal Church**, New York City, continues its music series: February 12, Jeremy Filsell and Nigel Potts; March 5, hymn festival; 3/27, Solemn Evensong; May 14, mezzo-soprano Sarah Rose Taylor. For information: <www.csschurch.org>.

**Grace Church**, New York City, continues its music series: February 13, third annual concert of music for treble voices, with Barry Rose; April 17, Choral Evensong, excerpts from Handel's *Messiah*, Part II; 4/22, *Olivet to Calvary* by John Henry Maunder; 4/29, annual spring choir concert; May 15, Choral Evensong, excerpts from Handel's *Messiah*, Part III. For information: 212/254-2000 x6; <www.gracechurchnyc.org>.

The Sarah and Ernest Butler School of Music, at the **University of Texas at Austin**, continues its Great Organ Series: February 13, Scott Davis; April 3, Stephen Hamilton; all recitals take place in the Bates Recital Hall. For information: <www.music.utexas.edu/>.

**Trinity Episcopal Church**, Santa Barbara, California, continues its music series: February 13, music of Handel; March 13, Bach birthday bash; April 24, Kirkin' o' Tartans; May 22, young artists. For information: 805/687-0189; <www.trinitysb.org>.

**First (Park) Congregational Church UCC**, Grand Rapids, Michigan, continues its music series: February 15, Larry Visser; March 1, James R. Metzler; 3/15, David Schout; 3/29, Kevin Soodsma; April 12, Carol McNally. For information: 616/459-3203 x24; <www.parkchurchgr.org>.

**Holy Trinity Lutheran Church**, Akron, Ohio, continues its music series: February 18, Barbara MacGregor, with brass and timpani; March 18, Jack Mitchener; April 8, Richard Elliott. For information: 330/376-5154; <www.trinityakron.org>.

**The Cathedral of St. Joseph the Workman**, La Crosse, Wisconsin, continues the dedicatory recital series of its two new organs built by the Noack Organ Company—four manuals, 58 stops, and two manuals, 14 stops: February 18 (7:30 pm), Brian Luckner; May 22 (2 pm), James David Christie. For information: 608/782-0322 x232; <www.cathedralsjworkman.org>.

**Second Presbyterian Church**, St. Louis, Missouri, continues events in the Coutts Music Series: February 20, Collegium Vocale; March 20, Duruflé, *Requiem*; May 1, Easter hymn festival with organist Andrew Peters. For information: 314/367-0367; <www.secondchurch.net/music.php>.

**The Cathedral of Saint Paul**, St. Paul, Minnesota, continues its music series: February 21, Minnesota Boychoir; March 20, Lawrence Lawyer, with strings and tenor; 3/27, University of Minnesota choirs; May 9, Bemidji State Choir; 5/15, Marietta College Concert Choir. For information: 651/228-1766; <www.cathedralsaintpaul.org>.

**Musica Sacra**, New York City, continues its concert series: February 23, Handel, *Israel in Egypt*; May 13, new works by Christopher Theofanidis, Dan-

iel Brewbaker, and Zachary Patten. For information: 212/330-7684; <www.MusicaSacraNY.com>.

**St. Peter in Chains Cathedral**, Cincinnati, Ohio, continues its Great Music in a Great Space series: February 27, Cathedral Choir; March 11, Chanticleer; April 3, Choir of St. John's College, Cambridge, England; 4/20, ancient office of Tenebrae. For information: 513/421-2222; <www.stpeterinchainscathedral.org>.

**Holy Trinity Lutheran Church**, Lancaster, Pennsylvania, continues its music series: February 27, Lorenz Maycher; March 27, Trinity Choir, with harp; April 29, Lancaster British Brass Band; May 22, The Heritage Chorale. Friday noonday organ recitals: March 11, Daniel Umholtz; 3/18, Peter Omundsen; 3/25, Peter Brown; April 1, Roger Kurtz; 4/8, Matthew Weaver; 4/15, Karl Moyer. For information: 717/397-2734; <www.trinitylanaster.org>.

**Resurrection Parish**, Santa Rosa, California, continues its music series: February 27, Duo Majoya; May 22, Larry Palmer. For information: 707/824-5611; <www.CreativeArtsSeries.com>.

**The Cathedral Church of St. John the Divine**, New York City, continues its Evensong recital series: March 6, Jonathan Moyer; 3/13, Adam Brakel; 3/20, Ludwig Ruckdeschel; 3/27, James Hopkins; April 3, Bill Randolph; 4/10, Bob Gant; 4/17, James Wetzel; May 1, Vaughn Mauren; 5/8, Jean Baptiste Dupont; 5/15, Tim Brumfield; 5/22, Tom Sheehan. For information: <www.stjohndivine.org>.

**First United Methodist Church**, Hershey, Pennsylvania, continues its celebration of the installation of Létourneau Opus 121: March 6, Timothy and Tamara Albrecht, "Grace Notes" hymn festival; May 22, Shawn Gingrich, Karl Moyer, and others. For information: <firstumchershey.org>.

**Bryn Mawr Presbyterian Church**, Bryn Mawr, Pennsylvania, continues its music series: March 13, Handel, *Messiah* (Parts II and III, staged). For information: 610/525-2821 x8836; <www.bmpcfinearts.org>.

**France will celebrate the centenary** of the birth of one of her most famous composers, **Jehan Alain** (1911-1940), in his native city of Saint-Germain-en-Laye, located to the west of Paris, March 25-27. The three-day festival was organized by Aurélie Decourt, daughter of the renowned concert organist and teacher Marie-Claire Alain, and Les Amis du Vieux Saint-Germain. Marie-Claire Alain will be the distinguished guest of honor for the festival.



Jehan Alain

There will be three major concerts. The opening gala concert will be a performance by the Orchestre National de l'Île-de-France of a new orchestration by Luc Antonini of the *Trois Danses* of Jehan Alain, as well as a rare performance the *Trois Danses* by Maurice Duruflé and orchestral works by Debussy and Ravel on Friday, March 25 at the Salle Dumas.

The second concert on March 26 will feature readings with "letters from the Front" written by Jehan Alain, interspersed with his organ works at the Church of Saint-Germain-en-Laye. The artists for this program will be Michel Bouvard, organist of the Basilica of Saint-Sernin Toulouse and French actress, Brigitte Fossey. This concert is a co-production with the festival Toulouse les Orgues.

The final concert on March 27 will take place at the Church of Saint-Germain-en-Laye and will feature the music of Jehan Alain as well as his father, Albert, and his brother, Olivier. The artists will include organists Eric Lebrun and Marie-Ange Leurent, flutist Luc Urbain, the Camerata Saint-Louis (Georges Guillard, director), and the Choir of the Sorbonne (Denis Rouger, conductor).

There will be a special exhibition of Jehan Alain's autograph manuscripts, letters, and drawings as well as an exhibit devoted to the family instrument collection, now located in Switzerland. This event will include the participation of the Jehan Alain Association of Switzerland, Guy Bovet, director, as well as private archives and those of the Alain family. There will be an international colloquium featuring scholars from around the world, beginning on Friday morning and concluding on Saturday early afternoon. The professors and students of the Regional Conservatory "Claude Debussy" of Saint-Germain-en-Laye will present a program of Alain's chamber music on Saturday afternoon, and the solo piano

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Montréal Boys' Choir Course

**The 50th annual Montréal Boys' Choir Course** took place August 1-8 at the Bishop's College School, Lennoxville, QC, Canada. The director of the course this year was Malcolm Archer, organist and master of the choir at Winchester College, UK. The final services were held at Christ Church Cathedral, Montréal. Music performed by the 69 boy/teen/adult participants from choirs across the United States and Canada included the *Missa Mons Regius* (Montréal Mass), composed by Malcolm Archer in

celebration of the 50th anniversary of the course. Other repertoire included several other past commissions for the course, including *George—A Fable* by Alan Ridout (1992), the *Montréal Service* by Dan Locklair (2000), and the *Preces & Responses Lac MacDonald* by Patrick Wedd (1993). The 51st annual course will be directed by Simon Lole, and will take place July 31-August 7, 2011. For information: <mbcc.ca>, or contact Larry Tremsky, executive director of the course, at <mbcc.canada@yahoo.com>.



Carolbeth True, Pat Eastman, Andrew Peters, Charlene Clark, Tammy Campbell

**Second Presbyterian Church** in St. Louis presented an Aaron Copland birthday concert on November 14. The concert, presented on the 110th anniversary of the composer's birth, included Copland's music for organ, violin, sopra-

no, and choir. Pictured left to right are some of the performers in the concert: pianists Carolbeth True and Pat Eastman; organist, pianist, and conductor Andrew Peters; violinist Charlene Clark; and soprano Tammy Campbell.





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



**Cristina Garcia Banegas**  
*Organist/Conductor/Lecturer*  
Montevideo, Uruguay



**Adam J. Brakel**  
*Organist*  
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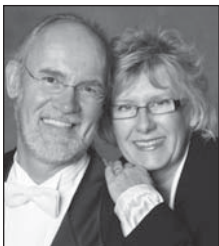
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music of Jehan Alain will be presented by Désiré N'Kaoua and students from the Regional Conservatory "Claude Debussy" on Sunday morning.

Special events include the presentation of a new book, *Une famille de musiciens au XXe siècle, les Alain*, written by Aurélie Decourt (published by Editions Hermann, 2011). Dr. Decourt received her Ph.D. in musicology from the University of Paris-Sorbonne in 1999 and is the author of numerous books and articles on Alain family members as well as the famous Alain house organ. Her new article, "L'orientalisme et son dépassement dans la musique de Jehan Alain," will appear in the French publication, *L'Orgue*, in 2011.

For information regarding registration, concert information, and hotel reservations (there is a hotel in Saint-Germain-en-Laye with rooms being held for festival participants), contact Dr. Decourt via e-mail: <aurelie.decourt@orange.fr>, or consult the website of Les Amis du Vieux Saint-Germain: <www.amisvieuxsaintgermain.org>. A blog "Jehan Alain 2011" is in the making and will soon appear.

In the early hours of Christmas Day, at about 4 am, the roof of **St. Mary's Church (RC)** of Lutselus parish in the town of **Diepenbeek, Limburg, Belgium**—just across the border from Maastricht, the Netherlands—collapsed under a heavy load of snow. Only two sidewalls and the tower of the church were still standing, although they were taken down for safety reasons the next day. After the disaster, the organ was still hanging on the wall; the cross and a statue of the Blessed Virgin Mary remained unharmed. The church was built in 1936 and had a flat roof.

According to the mayor of Diepenbeek, Etienne Steegmans, some 400 people had attended Midnight Mass, just hours before the collapse: "Had it happened at that time, the disaster would have been incalculable." Marcel Luts, organist of the church, explained: "Midnight Mass was over by 1:15. Afterwards, only a few people stayed around to clean up. This morning we went over for the Christmas morning service, but it wasn't going to happen."

"The snow is the only explanation," said Father Alain Vanherle, the priest of the church. "Although the movements of the congregation attending Midnight Mass and the vibrations of the organ music may have played a role as well."

Diepenbeek has three parishes with two churches remaining. Whether the Lutselus church will be rebuilt remains unclear; it was the last church in Belgium owned by the city, not by the parish.

—compiled by Jan-Piet Kniff

**Samuel Backman** is the 2010 winner of the Ruth and Paul Manz Organ Scholarship. The scholarship was established by Mt. Olive Lutheran Church in Minneapolis, Minnesota in 1992 to honor the Manzes' Christian witness and contributions to the life of that congregation. It is administered by the Lutheran School of Theology at Chicago,



**Samuel Backman**

where Paul Manz was Christ Seminary-Seminex Professor of Church Music and artist-in-residence from 1983 until his retirement in 1992. The \$3,000 annual scholarship is designed to encourage young organ students towards careers as church musicians.

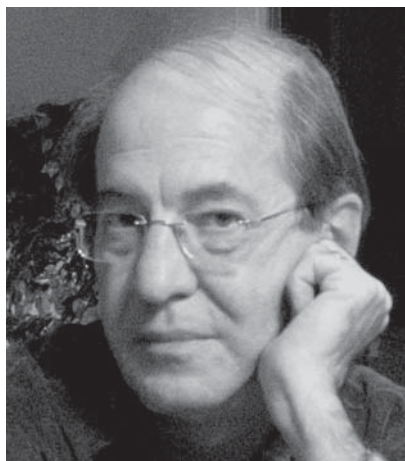
Applicants for the 2010 scholarship submitted recordings of a major prelude and fugue of J.S. Bach; a shorter Romantic work from Vierne, Dupré, Langlais, Widor or Peeters; a short contemporary American work; and improvisations and accompaniment for the hymn tune WESTMINSTER ABBEY. Backman performed the Bach *Prelude and Fugue in G Major*, BWV 541; the Dupré *Prelude and Fugue in F Minor*, op. 7; Justin Henry Rubin's *Variations super Nun Komm der Heiden Heiland*; and the WESTMINSTER ABBEY improvisations and accompaniment.

Samuel Backman began volunteering as an organist in his rural Wisconsin parish when he was eleven years old. He took charge of the parish's music program when he was in high school. He began at St. Olaf College with the intention of studying music composition, but soon came under the tutelage of John Ferguson. Backman's recital performances while at St. Olaf were hailed as some of the finest the music faculty had ever heard. He graduated with a degree in sacred music and performance.

Requirements for the 2011 Ruth and Paul Manz Organ Scholarship will be available in early March. The application deadline is June 15. For information: <www.lstc.edu>.

**Richard Benedum** has received a grant from the National Endowment for the Humanities to direct an interdisciplinary institute for teachers, "Mozart's Worlds: Bridging West and East," to be held in Vienna, June 20–July 15, 2011. The institute is planned for 22 teachers and three graduate students, and will study *Die Entführung aus dem Serail* and *Die Zauberflöte*. Applications are available by calling 937/229-2176; the deadline for applications is March 1, 2011. This will be Benedum's 14th presentation on Mozart's music for the NEH.

Benedum presented a workshop on "Grant-Writing for Music Faculty" for



**Richard Benedum**

the College Music Society's annual meeting in September. After retiring from full-time teaching at the University of Dayton, he moved to Florida and was appointed organist-choirmaster at Christ Church, Bradenton. He has also been appointed co-director of the Sarasota-Manatee Bach Festival with Ann Stephenson-Moe, organist-choirmaster of the Church of the Redeemer, Sarasota, Florida.



**Kathleen Scheide, St. George Basilika**

In December the international ensemble **Due Solisti**—Czech flutist **Zofie Vokálková** and American organist **Kathleen Scheide**—toured the Czech Republic with a program of Advent and Christmas music. The tour culminated in a concert for Czech TV with mezzo-soprano Barbra Polášková, filmed live at St. George Basilika within Prague Castle. **Due Solisti** is represented in North America by Phillip Truckenbrod Concert Artists.

**Ernie Hays**, who retired this year after 40 years as organist of Busch Stadium, St. Louis, served as the Grand Marshal of the 2010 Ameren Missouri Thanksgiving Day Parade on November 25 in downtown St. Louis.

Baseball fans identify Hays with his signature tune, "Here Comes the King," the Budweiser beer advertising jingle that is traditionally played during the seventh inning of every St. Louis Cardinals home game. He grew up in Houston, Missouri, and attended Drury College and Southwest Missouri State on music scholarships. After serving in the Navy, Hays completed an engineering degree at Washington University in St. Louis and worked a "day job" in the aerospace program at McDonnell Aircraft. At night, he played clubs around St. Louis and taught piano, guitar and trumpet lessons.

In 1972, Hays was offered the job as organist of Busch Stadium's then new organ. His career includes the release of the 1975 album, "Organ for All Seasons," and stints with seven different St. Louis sports teams. In addition to serenading fans at two Busch Stadiums, Hays also played at Cardinals football, Blues hockey, Stars and Steamers soccer, (ABA) Spirits basketball, and St. Louis University basketball and hockey games.

**Dan Locklair's** *Arise in Beauty* for SATB chorus and organ was given its world premiere on October 16 at Bruton Parish Episcopal Church, Williamsburg, Virginia, as part of "An Evening of the Music of Dan Locklair." *Arise in Beauty* is the result of a commission from the Bruton Parish Church through a gift

from Carolyn Weekley in memory of her mother, Catherine Minor Weekley (1920–2009). Its 2009 text, by poet and retired Virginia Commonwealth University instructor Angier Brock, was commissioned for this anthem.

Other works on the program included Locklair's *Jubilate Deo* (for choir, organ, brass and percussion), *Phoenix Fanfare and Processional* (for brass, organ and percussion), *Sonata da Chiesa* (for flute and organ), movements from *Rubrics* for organ, and *Constellations (A Concerto for Percussion and Organ)*. For information: <www.locklair.com>.



**Bruce Neswick**

**Bruce Neswick**, Director of Cathedral Music and Organist at New York City's Cathedral of St. John the Divine, completed recording sessions for his first solo CD at the newly restored Great Organ at the cathedral on October 19, 20, and 21. The soon-to-be-released album features music by noted American composers and church musicians Gertrude Hancock, Larry King, and David Hurd, as well as the *Organ Sonata No. 5* of Charles Villiers Stanford. The new release also features a chorus of male singers from the New York City metro area, assembled and led by Neswick, who support some organ selections on the CD with Gregorian chant. Neswick's album will include at least one organ improvisation. The location recording was made with the ultra-high-fidelity multi-channel DSD (Direct Stream Digital) format and was produced and engineered by Frederick Hohman. A spring 2011 release date is planned on the Pro Organo label; for information: <www.proorgano.com>.



**Ladislav Pfeifer**

**Ladislav Pfeifer**, music director of the Roman Catholic Diocese of Springfield, Massachusetts and the Cathedral of St. Michael the Archangel, served as the guest organist for the fifth annual Festival of Hymns and Anthems presented on November 7 by the Anglican Chorale of Nassau, Bahamas, under the direction of Rosemary Hanna. This year's festival featured anthems from various 20th-century sources. The majority of the festival hymnody was chosen from the 1904 revision of *Hymns Ancient and Modern*.

As festival organist, Pfeifer provided a series of improvisations as introductions and interludes between verses of the hymns, in addition to solo organ works by Handel, C. P. E. Bach, and Lemmens. Rosemary Hanna also commissioned

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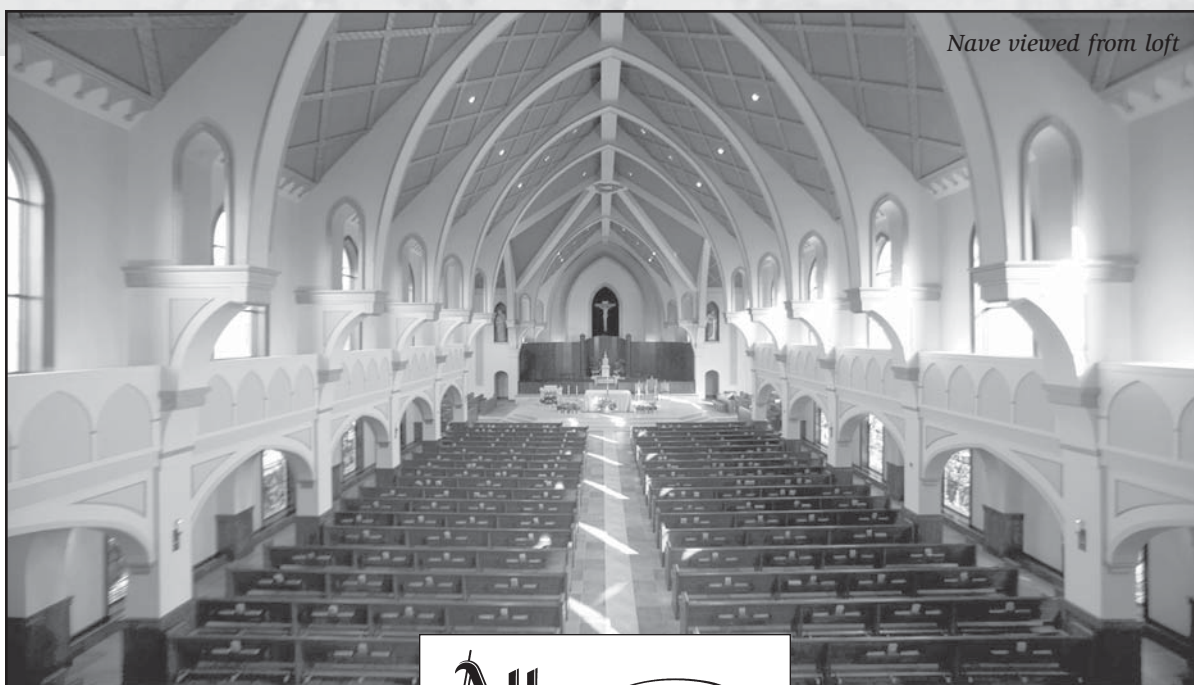
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from Pfeifer two compositions for brass and organ based on the hymns *There Was Joy in Heaven* and *Praise to the Lord*. The festival was held at historic Christ Church Cathedral in Nassau, which has two Oberlinger organs from 1986.



Robert Plimpton

A newly discovered *Concerto in C Minor for Organ and Orchestra*, composed by Robert Elmore in 1938, will be given its world premiere performance at the First United Methodist Church of San Diego on March 18 at 7:30 pm. **Robert Plimpton**, a former student of Dr. Elmore, will perform the work with the Grossmont Symphony Orchestra conducted by Randall Tweed.

Scored for a very large orchestra, the work is vintage early Elmore, with big lush harmonies, driving rhythms, virtuosic writing, and his signature chromaticism. There are two big pedal cadenzas. The third movement is in jazz-swing style, one of the earliest examples of the use of jazz in serious organ music. A hand-written copy of the score and parts was discovered in the University of Pennsylvania Archives. A performance

with the Philadelphia Orchestra was planned but never materialized.

Robert Plimpton is currently resident organist of the First United Methodist Church of San Diego and San Diego Civic Organist Emeritus. The 75 member Grossmont Symphony Orchestra comprises music and non-music majors and talented musicians from the community. The complete program of works for organ and orchestra includes Widor, "Allegro maestoso" from *Symphonie pour orgue et orchestre*, op. 42bis; Mozart, *Adagio and Rondo in C Minor*, K. 617; Janáček, *Taras Bulba*; Elmore, *Concerto for Organ and Orchestra in C Minor* (1938). For information: 619/297-4366 ext. 112; <<http://fumcsd.org/music/musicseries.shtml>>.



Cherry Rhodes

On September 8, 2010, **Cherry Rhodes** was the only organist to perform during the two-week International September Festival Montreux/Vevey, Switzerland. The church was packed and an enthusiastic audience gave her a

standing ovation. Shortly thereafter, she gave a recital in Rochester, New York, a four-hour masterclass at Eastman School of Music, and a recital in Atlanta. This month she performs in Palos Verdes Estates, California, and in March she will play solo organ recitals in Dortmund and Berlin Philharmonic Halls.

On September 14, 2006 Ms. Rhodes performed the first full-length organ recital at the Kimmel Center, which was recorded live. A few months ago this live recording came out on the Delos label, entitled *Cherry Rhodes at the Kimmel Center*. The CD includes works by Bach, Liszt, Mader, Mozart, Lidón, Guillou, and Still. For information: <[www.delosmusic.com](http://www.delosmusic.com)>.



Kent Tritle

On December 19, Classical 105.9 WQXR, New York's sole dedicated classical station, launched a new hour-long weekly program, "**The Choral Mix with Kent Tritle.**" For the show debut, Tritle led the second performance of the Christmas program on his "Sacred Music in a Sacred Space" series, currently in its 22nd season at the Church of St. Ignatius Loyola. Each week, "The Choral Mix with Kent Tritle" explores a different aspect of the choral scene in New York and beyond, through a mix of live concert and commercial recordings.

"The Choral Mix" airs every Sunday at 7 am, with an encore broadcast at 11 pm on Classical 105.9 FM WQXR and <[www.wqxr.org](http://www.wqxr.org)>.



Thomas Trotter

**Thomas Trotter** is featured on a new recording, *Schumann*, on the Regent label (REGCD347). Recorded on the Ladegast organ at Merseburg Cathedral in Germany, the program includes Schumann's *Four Sketches for Pedal Piano*, op. 58; *Studies for Pedal Piano*, op. 56; and *Six Fugues on the Name BACH*, op. 60. For information: <[www.regentrecords.com](http://www.regentrecords.com)>.

## Nunc Dimittis

**Henry August "Hank" Elling** died October 10, 2010, in Catawba, North Carolina, at the age of 85. He was music director and principal organist at St. Paul's Lutheran Church and School in Rockford, Illinois for 36 years. Born into a long line of Lutheran pastors, he first played the organ at age 15, for his sister's wedding. Following service in the Philippines in World War II, he earned a bachelor's degree in organ and piano from Augustana College, Rock Island, Illinois, a master's from Wayne State University, and worked toward a Ph.D. at the University of Southern California. Elling served as choir director at Chicago's Luther North High School, where the award-winning choirs concertized in Europe and sang at Christmas programs organized by Mayor Richard Daley. He was a longtime member of the Rockford AGO chapter. Henry August Elling is survived by his wife of 50 years, Martha, sons Henry J. (Cathy), Kurt A. (Jennifer), daughter Suzanne (Rev. Gregory) Alms, brother Rev. Norman (Selma) Elling, daughter-in-law Kerry Osley Elling, and grandchildren, nieces, and nephews.



Gilbert Mead at Moody Bible Institute

**Gilbert Mead** died November 25, 2010 of complications from congestive heart failure at his home at Windsor Park Manor in Carol Stream, Illinois, at the age of 83. He was well known particularly in the Chicago area for his involvement as a musician on WMBI, the flagship station of the Moody Radio Network.

Born April 4, 1927, Mead began playing as a church organist when just a boy in his hometown of Battle Creek, Michigan. His fascination with pipe organs led him to seeking books on organbuilding from libraries some distance from Battle Creek. He particularly remembered the E. M. Skinner organ (Opus 720, 1928) at the First Presbyterian Church of Battle Creek, where his first piano teacher was the church's organist. Battle Creek had many E. M. Skinner instruments of this period (1928-1932), with installations at the Kellogg Auditorium, St. Phillip Catholic Church, and St. Thomas Episcopal Church. Mead's first organ lessons were at St. Thomas. He recalled the impeccable pedal technique of their organist who, according to his memory, played in highly polished white shoes that showed no sign of scuffing between the feet.

Gilbert Mead earned a Bachelor of Music degree in piano performance at the American Conservatory, where he studied with Leo Sowerby, Stella Roberts, Irwin Fischer, and Bruno Glade, and a master's in organ performance from Northwestern University, where his instructors included Barrett Spach, Richard Enright, and Grigg Fountain.

Mead came to Chicago to study at the Moody Bible Institute in 1945 and gradually became involved at WMBI. Upon completion of a course in Biblical studies, he became a full-time staff musician, working in radio from 1950-




Carole Terry and Judith Hancock with University of Texas students

**Carole Terry**, professor of organ and harpsichord at the University of Washington, Seattle, Washington, gave a masterclass at Bates Recital Hall at the Butler School of Music on the campus of the University of Texas at Austin on October 16, 2010. Dr. Terry provided brief commentary and instruction as members

of the Butler School of Music organ studio performed works by Mendelssohn, Brahms, Widor, Franck, and Reger. On the following day, October 17, Terry performed a recital in Bates Recital Hall on the Visser-Rowland organ, including works by Bach, Schumann, Mendelssohn, Brahms, and Reger.

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**Gilbert Mead at his home organ**

1962. He logged thousands of hours in varied programming as a solo organist, pianist, accompanist, and director of various choirs. In 1962 Donald Hustad invited him to join the Sacred Music Department of Moody Bible Institute when the trend in radio was away from "live" music toward pre-recorded music. He joined a faculty with some renowned organists—Donald Hustad, Robert Rayfield, Lillian Robinson, Lester Groom, and Preston Rockholt.

Mead was known for his polished performance style at the organ, and was revered by a host of fine students on both piano and organ. He had a passion for providing engaging and sympathetic accompaniment to congregational singing. His approach caused one colleague to quip that Gilbert Mead always "played the words".

Mead served four churches in the Chicago area over a period of about 55 years: Judson Baptist Church in Oak Park (1950–1968), First Baptist Church of Elmhurst (1968–1973), Wheaton Bible Church (1973–1989), and College Church in Wheaton (1990–1996). He filled the dual role of organist-choirmaster at Judson Baptist and First Baptist Churches. At Judson Baptist, he oversaw a large rebuilding of the church's original Estey organ (10 ranks) into a much larger 3-manual organ with 31 ranks of new pipework from Aeolian-Skinner (Opus 1466). He finished his church music career as organist for five years at the College Church in Wheaton, where he served as consultant for the installation of the new 3-manual Schantz (1992).

Mead was well respected in the Chicago area for his conscientious work as an organbuilder and restorer. His weekends, apart from Moody Bible Institute and his church work, were filled with service calls to dozens of Chicago-area churches and colleges in tuning and in some rebuilding work. There are a handful of organs in the Chicago region bearing the nameplate "MEAD AND SONS, Elmhurst, Illinois." His work in maintaining the historic Reuter organ at Moody Memorial Church was well on display when that organ was a featured instrument in the events held by the Romantic Organ Music Symposium in the summer of 1988. In preparation for a recital by Robert Glasgow when the weather had been extremely hot, and in an un-air-conditioned church, Mead managed to keep the organ in tune, to the delight of all.

Gilbert Mead is survived by his wife of 59 years, Martha (Jennison), four sons: Stephen (Marjorie Lamp), Robert (Connie Blaschke), David (Brenda Simms), and Donald (Karen Sarasin); and a sister Beverly (Mead) Todd.

—Donald Mead

**Andrew Seivewright**, master of music at Carlisle Cathedral for more than 30 years, died December 10, 2010, at age 84. He served as cathedral master of music from 1960 to 1991. He founded the Abbey Singers in 1962 and took the group on tours throughout Europe and the USA. He was an established composer whose latest choral CD, *If Winter Comes*, was released last year. He was also a pianist, organist and conductor.



**Andrew Seivewright**

Following his retirement, Seivewright was organist at Crosthwaite Church in Keswick for four years and then, from 1994, at Grasmere. The son of a clergyman, he began playing the organ when he was 10 years old. He studied at Denstone College before going on to read classics at King's College, Cambridge. In World War II he joined the RAF, training as a navigator in Canada. After the war he returned to Cambridge and studied music. He and his wife Nora lived in Yorkshire, where he had teaching posts, and then, in 1960, they moved to Carlisle. In June 2010 a concert was held to mark Seivewright's 50 years as a church musician.

## Here & There

**Editions Delatour France** announces the release of new organ works by François-Henri Houbart: *Variations sur un chant gallois* and *Partita sur un choral de Michel Chapuis (Sanctus de Saint Severin)*. For information: <www.editions-delatour.com>.

**GIA Publications, Inc.** announces the release of editions containing the Revised Grail Psalms, which received a *recognitio* from the Vatican's Congregation for Divine Worship and the Discipline of the Sacraments this past spring. This new translation brings the Grail Psalms in line with contemporary principles of Scripture scholarship, translation, and requirements for appropriate rendering for liturgical use, as established in *Liturgiam Authenticam*, the 2001 instruction issued by the Congregation for Divine Worship and the Discipline of the Sacraments. This revision of the 1963 Grail Psalms has been prepared by the monks of Conception Abbey under the direction of Abbot Gregory J. Polan, OSB.

GIA Publications, Inc. has released this new translation in three formats:

1. A paperback book of the complete text of the Revised Grail Psalms, similar to previous editions of the Grail Psalms (G-7882, U.S. \$11.95);

2. A pointed edition, or "Singing Version" of the text, also a paperback (G-7984, U.S. \$11.95);

3. An online version at <www.giamusic.com/rgp>, with the full texts in both psalm and lectionary order. The lectionary version contains ICEL refrains.

The print editions include a foreword by Francis Cardinal George, OMI, and an introduction by Abbot Gregory J. Polan, OSB. GIA Publications, Inc. has also established a reprint policy for use of this translation, which allows churches and dioceses, at no charge, the right to print this text for non-commercial purposes, such as in a parish worship bulletin. For commercial, Internet, or any other use, refer to detailed guidelines on the website <www.giamusic.com/rgp>.

Electronic versions of the Revised Grail Psalms in psalm and lectionary order will also be made available to commercial publishers. For information: 708/496-3800; <custserv@giamusic.com>.

**Michael's Music Service** announces new publications. A free PDF is available of Jesse Crawford's *Elementary Course in "Popular" Organ Playing*, the first in a series of three books produced by Crawford for teaching the organ; it assumes no keyboard skill or previous music training. The *Advanced Course* is the volume that is of most interest to today's organists, but teachers might

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find his beginning teaching method of use. New sheet music offerings include Ralph Kinder's *Idyll*, with its echoes of Edwin H. Lemare, Kinder's teacher; Pietro Yon's *Concert Study* from 1913; Schubert's *Serenade* ("Ständchen"), arranged by Edwin H. Lemare (a restoration of the 1896 original that includes all of his trademark thumbing-down technique), and the 1919 tone poem *Told by the Camp Fire*, by Hugo Goodwin, the municipal organist of St. Paul, Minnesota. For information: <<http://michaelsmusicsservice.com/>>.

**MorningStar Music Publishers** announces new organ music. Charles Callahan's *Suite in Classic Style* (10-984, \$10.00) comprises *Procession, Siciliana, Duo, Sarabande, and Hornpipe*; hymn-based settings include volumes by Kenneth T. Kosche (*Sing Alleluia! Three Hymn Preludes for Organ*, 10-743, \$10.00), Gerald Near (*Three Gospel Preludes for Organ*, 10-632, \$8.00), Neil Harmon (*Come, Christians, Join to Sing: Four Organ Preludes*, 10-609, \$12.00); Janet Linker (*Variations for Organ on How Firm a Foundation*, 10-638, \$14.00), and Charles Callahan (*Eight Quiet Preludes on American Hymn-tunes*, 10-796, \$14.00). Volumes 5 and 6 of the *Marilyn Mason Music Library* are now available (10-994, \$26.00, and 10-995, \$20.00), featuring works by Alfred Fedak, Michael McCabe, Gerald Near, Larry Visser, Jerry Bilik, and Paul Creston. For information: <[www.morningstarmusic.com](http://www.morningstarmusic.com)>.

**The National Association of Pastoral Musicians** (NPM) announces new publications. In the book *Why We SING What We Sing and DO What We Do at Mass*, the authors take a look at the roles of singing and ritual in each part of the Eucharistic liturgy. Through historical, theological, and mystical approaches to the Order of Mass, the contributors to this book offer ways to renew and enrich appreciation of the liturgy; contributors include Paul H. Colloton, Bruce Croteau, J. Michael McMahon, Rita Thiron, and Gordon E. Truitt; \$6 for a single copy, \$5 each for 2-4 copies, \$4 for 5 copies or more.

*Perspectives on "Sing to the Lord"* offers five scholarly articles on "Sing to the Lord: Music in Divine Worship," originally delivered as lectures at the 2009 NPM national convention in Chicago. Contributors include Anthony Ruff, Kathleen Harmon, Kevin Vogt, Ricky Manalo, and Jan Michael Joncas. For information: <[www.npm.org/publications](http://www.npm.org/publications)>.

**Pro Organo** has released a new recording, *From Ashes to Glory—The Great Organ: Great Artists Series 2009-2010*. Recorded at the Cathedral of St. John the Divine, New York City, the DVD/CD set features Gerre Hancock, Olivier Latry, Marilyn Keiser, Peter Richard Conte, Thierry Escaich, and Daniel Roth.

At the end of December 2001, the Great Organ at the Cathedral of St. John the Divine in New York was covered with a coat of ash, like the rest of the ca-

thedral interior. A devastating fire broke out in early morning hours in an area adjacent to the cathedral nave, just days before Christmas. In the years that followed the fire, the cathedral interior was restored. The cathedral's famous Great Organ—originally dating from 1910—was restored by Quimby Pipe Organs of Warrensburg, Missouri. The restored Great Organ was heard for worship again in November 2008.

In celebration of the Great Organ's return, with generous support from the Florence Gould Foundation, the cathedral held a series of six evening organ concerts in the 2009-2010 season, featuring three American concert organists, each with ties to the Episcopal Church, and three organists from Paris, each known for brilliant improvisations. The new 3-disc set documents this series.

The 87-minute DVD video program features highlights from each concert in the series. Artist comments and special remarks from the cathedral's own Bruce Neswick round out the program. Two CD audio discs and a 32-page booklet are packaged with the DVD, with more highlights from the Great Organ: Great Artists series. For information: 800/336-2224; <[ProOrgano.com](http://ProOrgano.com)>.

**The Bradford Organ Co.** of Chicago, Illinois has completed several projects over the last five years. During this time Bradford has restored or rebuilt six Chicago-area instruments: Holy Cross Catholic Church, Chicago (1915 Tellers-Sommerhof 2/31, an electrified tubular-pneumatic instrument); Lake Street Church, Evanston (1928 Kimball, 3/25); St. Josaphat Catholic Church, Chicago (1872 Johnson & Son, Op. 386, 2/14); the American College of Surgeons, J.B. Murphy Auditorium, Chicago (1927 Estey, Op. 2500, 3/21); Archbishop Quigley Center, St. James Chapel, Chicago (1952 Kilgen/1917 Wangerin, 2/21); and St. Lambert Catholic Church, Skokie (Tellers/Wangerin/Hillgreen & Lane, with Möller console, 3/31).

Other projects include: Lincoln Park Presbyterian Church, Chicago (1888 Johnson & Son, Op. 690, 2/26, complete cleaning and service for its 120th birthday); First Baptist Congregational Church, Chicago (1927 Kimball Op. 6949, 4/76, ongoing restoration and maintenance); Christ Church, Oak Brook (1978/86 Austin Op. 2412, 4/80, complete cleaning, reconditioning of pipework, re-leathering the chancel Great chest); Immaculate Conception Catholic Church (North), Chicago (1935 Holtkamp, re-winding and rebuild of the Swell division); Salem Lutheran Church, Chicago (Kilgen, 3/33, re-leathering and cleaning).

Upcoming projects include the complete restoration and installation of E.M. Skinner Op. 365, 3/23, in the Church of the Covenants, Lake Forest, Illinois. For information: 773/533-0963.

**C. B. Fisk** completed their Opus 136 (three manuals, 37 stops, 41 ranks) at St. Peter's Episcopal Church, Charlotte, North Carolina; inaugural concerts took place in November. Current projects include Opus 137 (two manuals, 32 stops),

Christ Church, Andover, Massachusetts; Opus 138 (two manuals, 28 stops), First Presbyterian Church, Incheon, Korea; and Opus 139 (three manuals, 53 stops), The Memorial Church, Harvard University. The newest contract is for a two-manual, 28-stop organ for St. Paul's Chapel on the high school campus of Rikkyo Gakuin Educational Foundation in Niiza, Japan. For information: <[www.cbfsk.com](http://www.cbfsk.com)>.



Beckerath, St. Joseph's Oratory

**Juget-Sinclair Organbuilders** has been selected to restore the Beckerath organ of St. Joseph's Oratory in Montréal. The year 2010 marked the 50th anniversary of the inauguration of this celebrated instrument of five manuals and 78 stops. Though quite young as organs go, the instrument has developed several problems that require attention—many pipes are in danger of collapse and there are several leaks and ciphers that need repair. The restoration will involve no significant changes to the instrument.

Work to be done will include replacing the first five façade pipes of the Grand-Orgue 16' Montre, resurfacing the windchests, revamping the combination system (and adding divisional pistons), replacing the vertical runs of

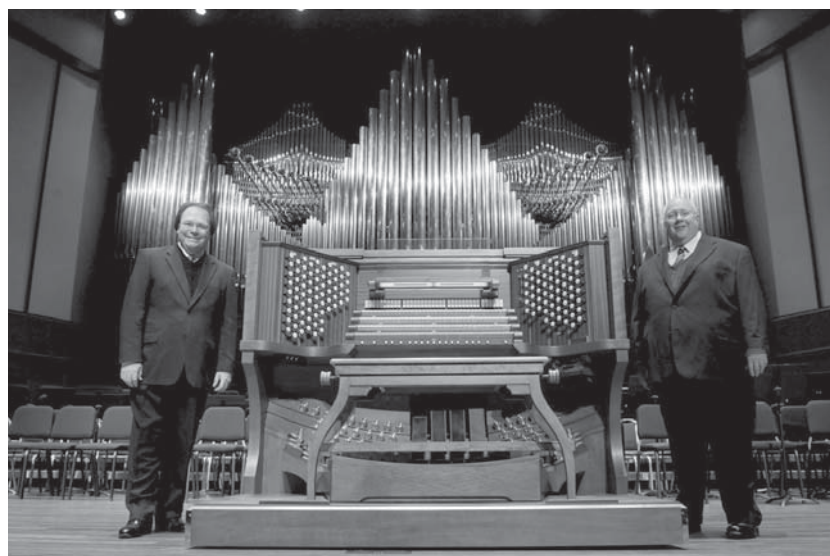
the action with carbon fiber trackers, and a thorough cleaning. George Taylor, having studied with Rudolf von Beckerath and having recently completed the restoration of the Beckerath instrument of St. Paul Cathedral in Pittsburgh, will be the consultant for the project. Work will begin in September 2011 and is scheduled for completion in the spring of 2012. For information: <[www.juget-sinclair.com](http://www.juget-sinclair.com)>.



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Ovid Young and Timothy Nelson, Ruffatti organ, Olivet Nazarene University

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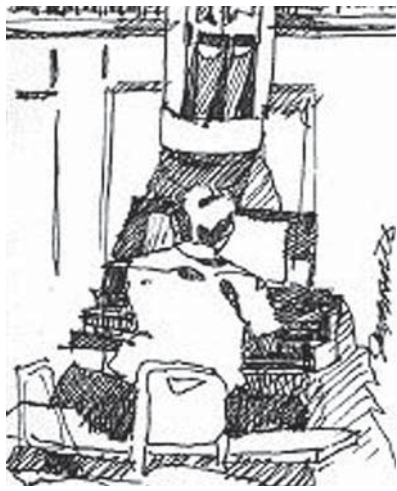


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## On Teaching

by Gavin Black



### Buxtehude BuxWV 141 – Part 5

So far we have looked at the first three—or possibly four—of what might be seven or eight sections of the Buxtehude *Praeludium in E Major*, BuxWV 141. (As I discussed in the column of June 2010, there are a number of different ways of counting sections, depending on choices about how to count brief changes of texture at cadences and several other such issues. Are mm. 47–50 their own section? This does not really matter when it comes to understanding or learning the piece.) Several sections remain, and, as with the three already discussed, they display considerable contrast in texture—where that means primarily the extent to which the texture is or isn't contrapuntal—rhythm, tempo, meter, and mood. Three sections—mm. 60–72, 75–86, and 91 to the end—are truly contrapuntal. The latter two are real fugues or fughetas, constructed quite rigorously from their subjects; the first could probably also be analyzed as a fugue, but really comes across as a sort of contrapuntal mosaic derived from very short motifs.

The other measures—mm. 73–74 and 87–90—are non-contrapuntal. This does not mean that they fail to follow the normal rules of voice-leading when there is more than one note sounding. It means that they are not essentially constructed through the impulses and imperatives of imitative counterpoint, and that the listener's ears will not respond to them primarily by following an interaction between independent melodies. The first of these sections, mm. 73 and 74, resembles the *trillo longo* section discussed at length in the November 2010 column. The passage in mm. 87–90 is a texture new to the piece, something like a four-voice chorale, though not with the aesthetic of any chorale meant to be sung.

In this month's column I will talk about all but the last of the remaining sections. That section, mm. 90 to the end, will be the subject of next month's column, which will also include some

overall thoughts about this *Praeludium* and the act of learning it.

### Measures 60–72

The passage beginning in m. 60 is a contrapuntal section in three voices. It is noteworthy for several things. It is the first section of the piece to have a tempo marking—*Presto*. Since this section immediately follows one that is essentially unmeasured, it is quite possible that the function of this tempo marking is more to make clear to the player that we are back to measured and regular music than to suggest a specific speed. Of course, it does at least place the music in the realm of “fast” rather than “slow”. This section is in three voices, with the exception of a few beats where a fourth voice briefly appears. (Two of those beats are at mm. 65–66; the other two are part of the cadential measure, m. 72.) The lowest of those voices has a compass that would not have been playable on the pedal-board of Buxtehude's time. Therefore it is almost certainly not a pedal line, even though it would fall under the feet fairly well. Oddly, the lowest voice does not go very low. Its lowest note is tenor D-sharp, more than an octave above the lowest note of the manual organ compass. Therefore the entire section has a “high” feeling to it.

The section opens as shown in Example 1. This could be read as the opening of a fugue exposition, with a measure-long subject in stretto with itself from the very beginning. However, as the section unfolds, each of the two halves of this theme (Examples 2 and 3) occurs more often by itself than paired with the other half. (The whole theme occurs six times, one or another half occurs separately sixteen times.) Furthermore, two other short themes are introduced, each of which occurs nine times (Examples 4 and 5).

These four short motifs, including the quarter-note that ends each one, account for by far most of the notes of this section. It is this pattern of four short motifs each recurring many times, not really coalescing into “subject” and “countersubject”, which leads me to describe the section as a contrapuntal mosaic. Since for the performer the important point about this kind of analysis is to allow the mind and the ears to know without fail what is coming up next in the piece, the act of going through the score and highlighting each of the motifs is probably worthwhile.

### Hand choices

Since the lowest of the three voices is quite high in compass, it is not surprising that the middle voice can fit—almost every note of it—at least reasonably well in either hand. Therefore, this a good passage for a student to use in practicing the art of making hand choices—something that was discussed at some length in last month's column, though in the context of a very different piece. Here it is possible for the student to play the lower two voices all the way through in just the left hand—omitting just a few notes of the middle voice, in m. 67 for example. Then it is also possible to play the upper two voices in the right hand, again being required to omit only a few notes. Nei-

### Example 1



### Example 2



### Example 3



### Example 4



### Example 5



ther of these is at all likely to be the best way to play the passage, of course. The next step is to go through and figure out what choice of hand actually works best for the middle voice as it goes along. This will be different from one student to another, based on existing fingering habits, details of hand size and shape, and musical goals. Any student should be able to work this out essentially for him- or herself, and it is a good exercise to do so.

Once the hand choices have been worked out, since this is a contrapuntal section, the player should practice the middle voice alone with the correct fingering, in order to make the transitions from one hand to another seem as smooth and natural as possible. This can supplement the usual practicing of individual voices and pairs of voices.

(In the few beats where Buxtehude has violated the voice structure by adding anomalous extra notes, it is fine to fudge the voice practicing a bit—omit the extra notes, or expand the voice that you are playing to include, briefly, two notes. As long as the student is aware of doing one of these things, it is fine.)

An important compositional/aesthetic point to notice in this section is that it ends with an incomplete cadence. Everything that develops in mm. 71–72 points strongly to a C-sharp triad on the first beat of m. 73. (It could be major or minor.) However, instead there is nothing there. The timing and pacing of this non-cadence is important, in particular, in setting up the next section.

### Measures 73–74

This next “section” is short enough to earn quotation marks—only two measures (Example 6). This section is preceded and followed by contrapuntal sections that are longer than it is, and that are different from it in mood. That is, they are—though also quite different from each other—both marked by strong rhythmic motion and a regular pulse. This section is marked *con discrezione*, which would strongly suggest free, perhaps even unmeasured, rhythm, even if the overall nature of the writing did not already suggest that. The combination of the shortness of this section with the importance of the contrast that it offers to the sections around it suggests something to me that might seem a little bit simplistic but that I think is valid, namely that within the bounds of what can work,

it is a good idea to let this section take as long as it can. That is, the slower and freer it can be, the less perfunctory it will seem as a way station between the contrapuntal mosaic discussed above and the fughetta discussed below. This is just one thought, however; it certainly would not be a good idea to play it more slowly or more freely than seemed appropriate for the passage on its own terms. But all else being equal, perhaps the more time it occupies the more effective it will be.

The elements of this short passage are drawn from other sections of the work. The student should examine the notes of the solo opening measure for motivic connections to the previous section, and the notes of m. 74 for connections to earlier part of the work, in particular the *trillo longo* section. It becomes apparent that none of this is filler or cadential material. (I should admit that I myself did not notice the relationship between the melodic shapes in m. 73 and the material in mm. 60–72 until I had been studying the piece for quite a few years. There

### Example 6



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Example 7



Example 8



Example 9



are probably details of the construction of this extremely well thought-out work that I have not noticed yet. Students should be encouraged to undertake as much detective work as they like, picking apart themes and scanning the whole piece for connections.)

Since the pedal note that enters in m. 74 does not change anything about the harmony or anything significant about the counterpoint, it is perhaps there for emphasis. It makes more emphatic the negation or contradiction of two things: first, the B-sharp that has prevailed since m. 71; second, the high tessitura of the section that has just ended.

#### Measures 75–86

The section that begins after the downbeat of m. 75 is a short fugue in three voices. The subject (Example 7) occurs six times in eight measures, followed by a fairly extended build-up to the final cadence—which this time is completed. This is again a manuals-only section—the lowest voice is too high for the pedal compass. Once again the notes of the middle voice can almost all be reached by either hand. For about five measures' worth of the section, there are actually only two voices being played, so hand choices as such are limited to the remaining measures. (When there are only two voices being played, there is of course rarely a reason not just to split them between the two hands.) The most interesting spots to think about hand choices and fingering are mm. 78 and 82 and perhaps mm. 84–85. Students should try several possibilities and in particular notice differences in the range of possible articulations with different hand/fingering choices.

A particular feature of this fugue subject is the presence of a repeated-note event at a crucial moment in the unfolding of the theme. The articulation and timing of this repetition each time it occurs is probably more important than any other one thing in shaping the overall effect of the passage. Therefore it is a wonderful opportunity for a student to think about planning repeated notes and to listen carefully to them. As I wrote in the column of January 2009, I believe strongly that whenever possible, it is a very good idea to use different fingers for repeated notes. I would, for example, finger the opening statement of this fugue subject as shown in Example 8 (this is in the left hand, of course).

As always, there are many other specific ways to do it. Changing fingers on repeated notes, in addition to giving the player more control over a wider range of articulation and timing possibilities, is also a free shot at repositioning the hand. In a passage like this, which has an active subject and, just for good measure, four sharps, repositioning the hand can be useful. Here is an example of a repeated-note fingering (in the right hand) that also positions the hand to deal easily with the other notes (Example 9).

#### Measures 87–90

The last of the four sections that we are looking at here is another fairly short non-contrapuntal passage (Example 10). Since the previous section ended with a convincing and well-heralded cadence in B-major, the opening harmony of this section is another instance of abrupt contradiction. The first note in the pedal sounds like it is inviting a continuation of the same harmonic scheme; when the chord is filled out in the hands it negates

Example 10



Example 11



that harmony quite clearly. This passage is in the form, more or less, of a four-part chorale harmonization. The *Adagio* marking suggests a slow tempo for the section. Again it seems to me that, all else being equal, the slower these measures are, the more effective they will be as a counterweight to the rhythmic and contrapuntal material that surrounds them. The same range of possibilities for dividing the alto voice between the hands is found here as in other sections discussed above. In this case, since the lines are slow and not very complex, the choices are perhaps low stakes. However, in a slow bare-bones texture such as this, the addition of ornaments is always a possibility, and that might shape decisions about hand choices as well as fingering. For example, I like to play a trill on the final quarter note of m. 88. In order to accommodate that trill the most easily, I use a fingering like that in Example 11. There is nothing surprising or particularly original about this fingering. The gist of it is taking the first D-sharp in the left hand in order to permit the right hand to approach the trill in an unconstrained way. Students should try out various ornaments: trills, mordents, appoggiaturas, slides. (I sometimes play a slide all the way down from the high D-sharp to the G-sharp in the measure just above, or between the two pedal notes in

m. 89.) It is in principle fine to ornament all of the notes, or none of the notes or anything in between. The important thing is for the student to try things out, and react and think.

This month's discussion ends in the middle of a cadence, since the unresolved final note of m. 90 is resolved by the first note of the fugue subject of the final section. We will resolve this cadence and discuss the rest of the piece next month. ■

*Galvin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. In the spring of 2011, he will be playing recitals around the Northeast. Details and contact information can be found at <gavinblack-baroque.com>.*

## In the wind . . .

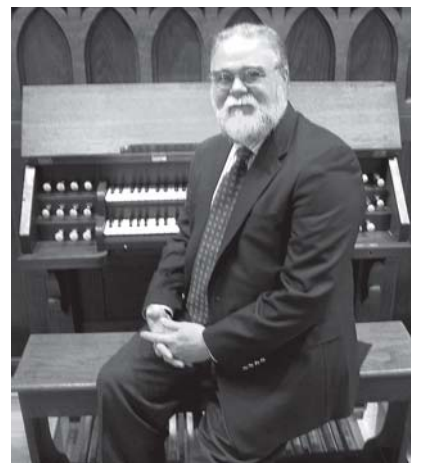
by John Bishop

### Expressly expressive

I once heard an orchestral conductor state that the pipe organ is not an expressive instrument because the player cannot alter the volume of a single pipe. This ignorant statement was part of his argument against including an expensive new organ in an even more expensive new concert hall.

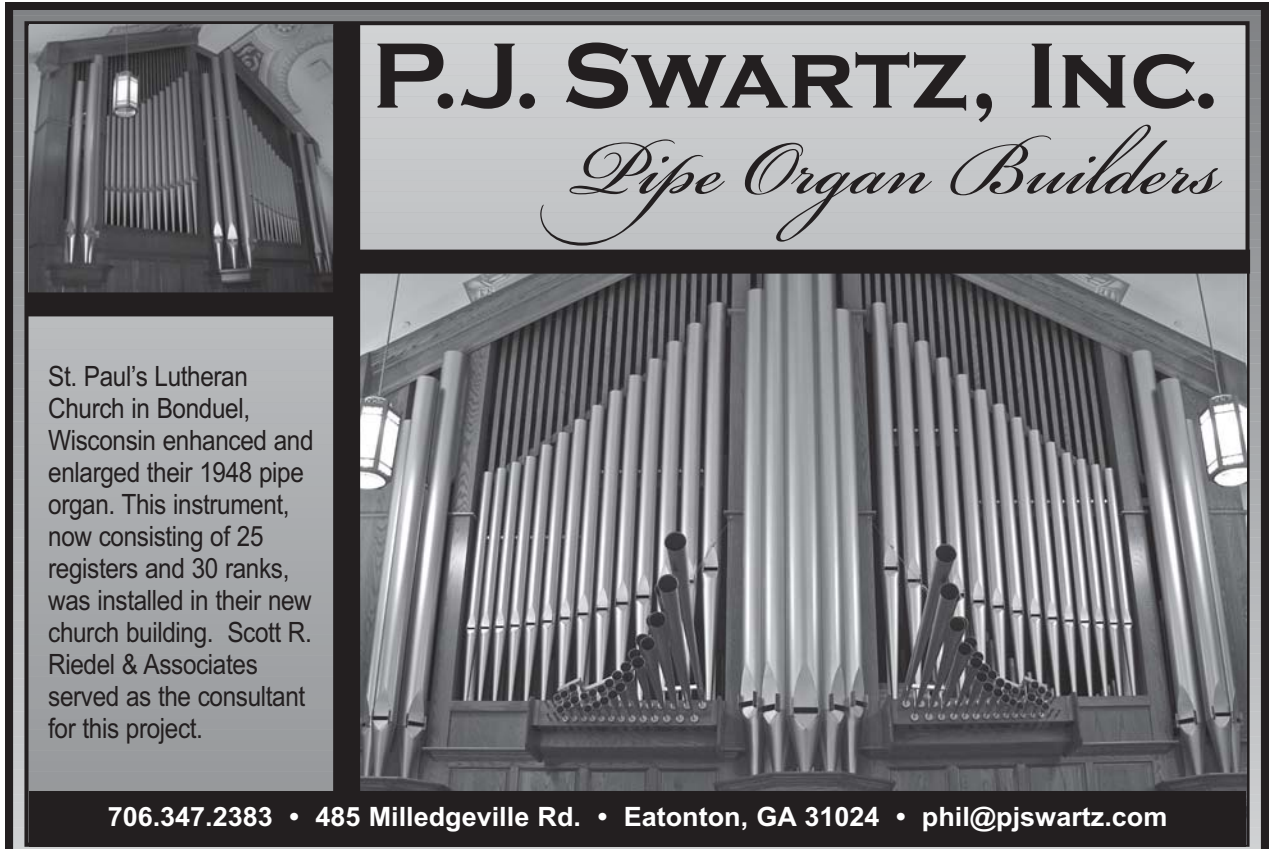
One might respond that most of the instruments of the symphony orchestra are unmusical because they can only play one note at a time. By saying "most" I'm excepting the strings of course, which can play two notes at a time—maybe three under special circumstances. So an orchestra (by definition) needs many instruments to play music, expressively or not.

Aha! In order for the organ to be an expressive instrument, it comprises thousands of pipes. And big groups of those pipes are enclosed in wonderful expression machines that give the organist all sorts of control over dynamics.



The first Swell boxes were pretty simple affairs made of light wood with a few shutters in front that were operated by a lever near the floor. You could push the lever down and a little sideways with your foot to latch it open, you could let it slam closed, or you hold it halfway open, calf muscles a-trembling. Rigs like this are found on very old English organs, and there are quite a few nineteenth-century American organs that still have expression boxes like that. In 1996 I restored an organ built by E. & G.G. Hook in 1868 that had a "ratchet" Swell pedal. There was a sort of stationary wooden gear whose teeth could arrest the motion of the pedal in five or six different places. You could push the pedal a certain way to release the ratchet or you could leave the shutters partially open at any of those positions. And it was a good idea to release the ratchet as you opened the shutters—otherwise they said "click-click-click" as they opened.

The development of the mechanical balanced Swell pedal was a pretty big deal. Most American organs built between 1870 and 1900 have them. A sturdy mechanical linkage connects the pedal to the shutters. Because gravity works on horizontal shutters, balanced Swell shutters are almost always vertical. You can take your foot off the Swell pedal and the shutters stay still right where you left them. The only problem is that you have to remember to leave the shutters open when you're finished playing to allow the temperature inside the Swell box to stay as close as possible to the ambient climate of the organ. Leaving the shutters closed typically results in a different temperature inside the Swell box so the Swell won't be in tune with the Great. That's not too big a deal because as soon as you open the shutters the temperature will moderate and the pitches will come back together—so if you're halfway home and realize you've



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forgotten to leave the Swell pedal open, don't worry about it too much!

If you get halfway home and wonder if you've left the blower running, then you'd better go back to the church.

And by the way, in most electro-pneumatic organs, the shutters are held open by springs, so when the organ is turned off the shutters open, no matter what position the pedal was left in.

§

During the Great Revival of classic styles of organbuilding in the second half of the twentieth century, many of us got used to playing organs that had no expression enclosures. Twenty years into that movement, shutters started finding their way back into organs, and today new organs are built with very sophisticated collections of expression chambers including double expressions—those fancy divisions in which an expression box that encloses ten stops might also enclose another expression box with five or six stops. It's mighty effective when either very powerful voices (Tuba) or very soft voices (Unda Maris) are double-enclosed. The Tuba can start from nothing and Swell to a roar, and the Unda Maris can start from a whisper and vanish into thin air.

I often write about the organ as the most mechanical of instruments. (I'm glad that opinionated ignorant conductor didn't wade into this pond!) A large organ, especially with electro-pneumatic action, can look like a mysterious mechanical monster inside. It's no wonder that the sexton of your church mistakes it for a furnace room and piles it full of folding chairs. (You shouldn't be storing chairs in the furnace room either.)

The organbuilder is forever challenged by the conflict between the organ's mechanical identity and its artistic purpose. If the music is interrupted by too much mechanical noise, the effect is diminished.

The expression shutters can be the biggest culprit. Who among us has not sat through a recital or a worship service marred by a squeaking Swell shutter? I once attended a choral concert in a conservatory concert hall in which several pieces were accompanied on the organ. The Swell shutters were exposed as part of the façade, they squeaked, and the organist had an annoying habit of beating time with the Swell pedal. Flap-flap-flap, squeak-squeak-squeak was all we could hear.

I've made lots of service calls to correct squeaking shutters. Often enough a little squirt of oil or silicone is all that's needed—that'll be \$200 for the travel and time and four cents for the squirt.

§

For the organist, the ideal expression shutters can silence the division when closed and allow it to roar when open. They can open or close in a nano-second, and if you operate the pedal slowly they provide infinite gradation of volume—no jerking from one stage to the next. OK, we'll see what we can do.

In order to achieve really effective expression, the box and its shutters must be massive. If you build a Swell box and shutters out of three-quarter-inch-thick wood, you're building more of a soundboard than an enclosure.

Let's start with the fabric of the box. The walls and ceiling of the box should

both deaden and reflect the sound of the organ. Deaden—so when the shutters are closed there's no resonance going on. Reflect—so no sound is lost or absorbed by the interior surfaces. In other words, the sound should be effectively contained when the shutters are closed and when the shutters are open the sound should be propelled out through them.

Organbuilders have experimented with all sorts of construction styles. The simplest is heavy soft wood. Use two-inch-thick pine for the walls and you're doing pretty well. Try two one-inch-panels with an airspace between. Just as massive, but the airspace cuts down the transmission of vibration. How about fill the airspace with sawdust? That works great—the sawdust really absorbs sound so the box is most effective when closed. But it's a real drag when you're surprised by fifteen cubic feet of sawdust pouring out by accident when you're dismantling an organ.

There's a material called MDF (maximum density fiberboard). It is manufactured in 4' x 8' sheets like plywood. It's made from a sophisticated recipe, but it can be described simply as sawdust and glue cast into sheets. A sheet of three-quarter-inch plywood weighs about 65 pounds, heavy enough. But the same size sheet of MDF weighs 96 pounds. We have built a number of expression boxes using double-thicknesses of MDF. It's hard work because the stuff is so heavy, and because it's so dense it's hard to cut—it burns up saw blades like kindling wood. But it sure makes an effective tonal enclosure.

My first work in organbuilding shops focused mostly on classic-style mechanical-action organs. It was from that bias I heard or read that E. M. Skinner had built cement swell boxes. Cement swell boxes? How decadent. What I pictured was the newly poured foundation of a house with rebar (steel reinforcement bars) sticking up out of it. How could that be musical? But when I finally worked on an organ that had such a thing I realized that my youthful and ignorant bias was exactly that—a youthful and ignorant bias. In fact, the "cement" swell box has a structure of studs and joists something like normal wood-frame construction with heavy plaster surfaces, and a finish coat of Keene's Cement, which is an anhydrous calcined gypsum mixed with an accelerator used as a hard finish, or more to the point, hard plaster. The heavy structure of the walls and ceiling deaden the sound and the Keene's Cement surface reflects it—the best of both worlds. The expression chambers of the mighty Skinner/Aeolian-Skinner organ at the Cathedral of St. John the Divine in New York are built as free-standing rooms in the huge spaces some 90 feet up above both sides of the chancel. The walls are thick and heavy, and the surfaces are finished with Keene's Cement, and those powerful reeds sure go quiet when the shutters are closed.

#### I shudder to think

What about the shutters? Just like the boxes, there are lots of ways to build expression shutters. They are usually made of wood, ideally an inch-and-a-half thick or more. The edges are usually beveled so they effectively overlap when closed. The edges of the shutters where they

come in contact with one another usually have heavy felt or some other soft material glued to them so they close quietly and tightly. Some builders make shutters out of metal and we've even seen them made of glass and Plexiglas. Just like the walls of the expression chamber, the best shutters are massive and shaped and fit so they close really tight. The more massive, the more they contain the sound of the organ.

The shutters are mounted in frames—we call them expression frames. Sometimes the shutters are vertical, sometimes horizontal. As I said earlier, it's easiest to build a balanced mechanical expression action if the shutters are vertical—that way there's no effect of gravity on the weight of the shutters. All you have to balance is the action itself.

Shutters are mounted in the expression frames with some kind of rotary bearing to allow the shutters to pivot. Most often you find a strong steel pin (axle) that pivots in a hole drilled in hard wood. The holes and pins are greased, and if the shutters are vertical, the bottom bearing is figured out so as to keep the shutter high enough that it doesn't rub against the wooden frame. In fact, those bottom bearings are often adjustable—if the shutter settles and starts squeaking against the frame, you can raise it with a turn of a screw.

Some organbuilders go the extra mile and use commercial ball bearings for mounting expression shutters.

It's also ideal for the shutters to be easily removable. In many organs it's necessary to remove shutters in order to tune, but you also want to be able to remove a shutter that has warped and needs to be planed straight.

#### And something to drive it

Some pneumatic expression systems feature an individual pneumatic to operate each shutter. Each contact on the expression pedal opens one shutter. (Most Möller organs work that way.) But it's more common for the shutters to be linked together by an action that is in turn operated by a single machine. The machines can be electro-pneumatic or all-electric. But what you're looking for is a combination of expression machine, linkage, and shutters that have a large enough travel so the shutters can close tight and open really wide, move silently when operated either fast or slow, and that have plenty of gradation between stages so that the range of expression seems infinite.

Most electro-pneumatic or electric expression machines have eight stages. It's generally agreed that for most organs eight-stage expression are sufficient. I think it was Ernest Skinner who built the first sixteen-stage machines. (Dear reader, if you know otherwise please share it.) Those machines are elegant, fast, and powerful. Dividing the travel of the console expression machine into sixteen stages really gives a smooth operation.

Mr. Skinner called his expression motors *Whiffle-trees*. The term *Whiffle-tree* was originally used to describe the system of harnesses and reins that tied a team of horses together, allowing the weight of the load to be distributed between the horses according to their individual strength. Mr. Skinner used that principal to harness a row of pneumatic motors together so that each motor (or stage of the machine) contributes to the motion of the shutters and collectively they equal the total motion of the machine. Skinner's *Whiffle-tree* expression

motors were installed in thousands of Skinner and Aeolian-Skinner organs and in my opinion set the standard for electro-pneumatic pipe organ expression.

There are several suppliers to the pipe organ industry that have developed and market all-electric expression motors. The best of these use the powerful, compact, and quiet electric motors developed for wheelchairs. They are equipped with solid-state controls that translate the contacts on the console expression pedal into stages of expression. The organbuilder can adjust them for different distances of travel and adjust the amount of travel and the speed of each stage separately. So, for example, you can make the first step from fully closed be fast on opening (so it responds instantly) and slow on closing (so it doesn't slam shut). Mr. Skinner handled this by using a small exhaust valve for the first stage, which choked its speed, keeping the shutters from slamming.

#### A rose by any other name

You'll notice that I'm saying *expression box, pedal, or shutter* rather than *Swell box*. It's true that most organs with expression are two-manual organs, and on a two-manual organ the expressive division is usually a Swell. But keeping the language clean, I'd rather not put a Choir division in a Swell box—so expression is the word.

§

In a large organ, the shutters of one division might collectively weigh close to a ton. It takes a lot of thought and skilled engineering to get that amount of stuff to move quickly and silently in response to the artistic twitch of an organist's ankle. But when an expression chamber is working well, it can produce breathtaking effects. As familiar as I am with all that gear, I love to think of that big mass of stuff on the move when I'm sitting in the pews listening to an organ. It's difficult to express. ■

## Music for voices and organ

by James McCray

### Holy Week: Palm Sunday, Good Friday, and Easter

When Jesus died that appallingly harrowing death, his life seemed to have terminated in complete failure and disaster; the world's opinion of the event, instead, proved to be strangely different, providing the greatest paradox in all history.

*Jesus: An Historian's Review of the Gospels*  
Michael Grant

Holy Week, the last week in Lent, is a roller coaster of emotions in the church, and, therefore, the choral music appropriate to worship services during these days requires a wide variety of texts and musical styles. In some churches Palm Sunday features the reading or singing of the Passion story; in others the joyful musical shouts of "Hosanna" dominate the service. Later in the week, Good Friday and Easter services have contrasting moods, so even more diversity is needed. Eventually, the week ends in a spirit of triumphant radiance.

Other emotional celebrations of the week include Holy (or Maundy) Thursday, which commemorates the washing

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of the feet of the disciples. The appropriate first antiphon of this ceremony, *mandatum novum* (new commandment), gives the name Maundy Thursday. Holy Saturday is a commemoration of the day when Jesus was in the tomb before the resurrection. In American churches that day receives little commemoration; it is often a time of beautifully preparing the sanctuary for Easter morning, and worship services are limited, especially in Protestant churches. On Good Friday there are different types of commemoration, including a performance of music such as a Requiem, the Stations of the Cross, or a meditative, introspective service of Communion.

As noted in last month's column, Easter is very late this year. Since Holy Week does not occur until late April, church choir directors have more preparation time. With the demands of musical variety (sadness verses happiness) and the number of probable worship services (Maundy Thursday, Good Friday, and extra music for Easter), having a later Holy Week in the spring should help. It is hoped that the reviews below will increase the value and meaning of those special days for choir members and congregations. Holy Week is a taxing time for church musicians, so it is good to remember the words of Mother Teresa: "Holiness consists of doing the will of God with a smile." Happy Easter!

### Palm Sunday

**Hosanna!, Joe Cox and Jody Lindh. SATB and piano, Choristers Guild, CGA 1207, \$1.85 (ME).**

With a driving, rhythmic 7/8 meter, this setting bursts with energy. The music is in an ABA form, with the B section in alternating 6/8 and 3/4 rhythms for the Benedictus text, sung first in Latin, then English, with legato phrasing to contrast with the more articulated A and C sections. The music is repetitive and would be especially good for a youth choir, although an adult group also would enjoy the enthusiastic rhythms.

**Little Grey Donkey, Natalie Sleeth. Unison with oboe, sand block, wood block, and keyboard, Choristers Guild, CGA 84, \$1.85 (E).**

The oboe/percussion parts are in the score and printed separately on the back pages. The piano provides a simple, pulsating background for the voices, which have scale-like phrases in a folk character. In the second section the oboe plays in canon with the voices. This is a delightful setting for children; the text reveals that this donkey has Jesus on its back for the procession on Palm Sunday. The percussion is not extensive but adds to the rhythmic character of the music. Highly recommended to children's church choirs.

### Good Friday

**Calvary Invitation, Craig Courtney. SATB and piano, Beckenhorst Press, BP 1744, \$1.80 (M-).**

In this simple modal setting, the piano provides a quiet background for the melody, which is sung in unison by the women for the first verse. The second verse is for the men in two parts (T/B). In the last half of the setting, the choir sings in four parts in a developed version of the melody. There is one brief unaccompanied passage for the coda. The ranges throughout are very limited. The quiet dynamics add to the introspective and effective setting.

**Chorales from the St. John Passion with Readings, J. S. Bach, edited by Thomas Pavlechko. SATB, optional keyboard reduction, and readers, Augsburg Fortress, 9780800663704, \$4.95 (M-).**

This would also be very useful for the Palm Sunday reading of the Passion. The readers portray an Evangelist, Jesus, and Pilate; their parts are spoken before the various sung chorales, and are usually somewhat brief. There is no separate keyboard part; the organist merely doubles the 11 chorales. An interesting appendix is a setting of some of the cho-

rales in lower keys. This will be a useful addition to any choral library and is highly recommended as a pragmatic way to bring the congregation the Passion story and still involve the choir.

**O Come and Mourn with Me Auhile, Mark Sedio. SATB unaccompanied, MorningStar Music Publishers, MSM-50-2650, \$1.50 (M).**

This three-page setting is based on the tune MONTANA. The first section is in unison, then it moves to four parts with brief divisi. The music is on two staves with no counterpoint; the choral chords move in static, consistent rhythms. A moderately slow tempo progresses in a calm, sensitive mood. Lovely music.

### Easter

**Alleluia! Christ Is Risen, Bruce Neswick. SATB, brass quartet, timpani, and organ, Paraclete Press, PPMO 0702, \$3.60 (M+).**

This sophisticated anthem comprises 21 pages, and keeps all performers constantly engaged. After an instrumental introduction, the choir enters with dramatic statements that alternate with the brass. This format is used throughout the work. There are passages with the choir in two parts or unison. Psalm statements are used later, with Psalm 150 in a festive 7/8 meter. The opening material returns for the last section, and the work ends with loud climactic Alleluias. Excellent music for larger choirs.

**Lift High the Cross, Lloyd Larson. SATB, flute, oboe, French horn, violin, cello, electric bass, percussion, and synthesizer string reduction, Hope Publishing Co., 8362, \$8.95 (M+).**

There are eight movements in this 30-minute cantata; the text begins on Palm Sunday (*Lift up Your Heads*) and works its way through Holy Week to Easter. There are many options indicated in the score, including the use of a children's choir, a narrator, and congregational singing. The choral parts are on two staves and have a variety of textures with some divisi, but usually with similar rhythms in traditional harmonies. There are additional CD recordings for listening and also for accompaniment. This is a very useful cantata for church choirs, and could be used in sections, separately, in services before Easter, or as a special concert performance.

**Easter Rejoicing, James Biery. SATB, trumpet, and organ, MorningStar Music Publications, MSM-50-8205, \$2.25 (M).**

The trumpet part is in the score in C and separately on the back cover in B-flat; it is used throughout the entire work, often in a fanfare style. The organ part is on three staves with registration suggestions. There are brief passages of chromaticism, but generally the music follows traditional patterns. This anthem will work well for smaller choirs, and the trumpet will not cover them. A joyous setting.

**With High Delight Let Us Unite, arr. Cynthia Anderson. SATB, organ, brass quartet, and assembly, Augsburg Fortress, 978-1-4514-0109-7, \$1.60 (M).**

Here is a wonderful hymn setting that has an extended instrumental introduction before the choir and congregation sing the theme in unison. The choir sings the second verse unaccompanied, with the men in unison on the melody, and with various articulations for the choir. The third verse returns the congregation and begins in unison, then develops additional music for the women while the men sing the melody with the congregation. This will be a sure winner for those groups wanting to have the choir and congregation sing together for one of the Easter hymns. Delightful music!

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## New Recordings

**Stephen Tharp plays St. Bavo, Haarlem. Stephen Tharp, organ. JAV Recordings compact disc JAV 178, \$25.00; <www.pipeorgans.com>.**

*Praeludium in E Minor*, BuxWV 142, Buxtehude; *Trio Sonata No. 4 in E Minor*, BWV 528, J. S. Bach; *Praeludium in G Major*, Bruhns; *Chorale Prelude on "Vater unser in Himmelreich,"* Böhm; *Prelude and Fugue in D Major*, BWV 532, J. S. Bach; *Ave Maria von Arcadelt*, S. 659, Liszt; *Feux follets*, Vierne; *Variations sur un thème de Clément Jannequin*, Alain; *Toccata, Fugue and Hymne on Ave Maris Stella*, Peeters.

The massive Sint Bavokerk in Haarlem is the largest church in Holland. With its chaste whitewashed walls, the Medieval church possesses an elegant if austere grandeur, making the opulence of the magnificent pipe organ at the west end by contrast all the more impressive. The commanding three-manual-and-pedal instrument has case-work with a 32-foot tin façade and incorporates sculpture by Jan van Logteren. The Amsterdam organ builder Christian Müller constructed the organ between 1735 and 1738, and the dedication took place on September 14, 1738.

At the time it was built, it was considered one of the greatest achievements of its age, and musicians flocked from far and wide to see it. The list of those who have played it reads like a *Who's Who* of famous musicians, including such names as Handel, Mozart, Mendelssohn, Schubert, and Liszt. Half a century ago, Jeanne Demessieux stunned audiences by her brilliant performances on the instrument, wearing high heels, of course, while teaching the summer programs of the Haarlem Conservatoire. Today, nearly 275 years later, the Bavokerk organ is still acclaimed as a masterpiece. The late Stephen Bicknell described it as the Queen of Organs. Like all truly great organs, it has never really gone out of fashion, and as this recording demonstrates

it is capable of accommodating a surprisingly diverse repertoire extremely well.

One of the foremost of the younger generation of organ recitalists, Stephen Tharp is perhaps best known for his recordings of Ernest M. Skinner organs on the JAV Recordings label. More recently, however, he has made several recordings on the Cavallé-Coll organ at St. Sulpice in Paris, and now comes an extremely fine one on the organ of the Bavokerk.

Both the player and the instrument are thoroughly in their element playing Buxtehude, Bach, Bruhns, and Böhm. Stephen Tharp's spirited performance of the fugue that forms the fifth section of the Buxtehude *Praeludium in E Minor* merits special mention; it is so full of energy as to take one's breath away. The same can be said of the Bach *Prelude and Fugue in D*, where Tharp introduces some particularly effective ornamentation toward the end of the fugue. Also worthy of mention is the very unusual and imaginative registration used for Böhm's *Chorale Prelude on "Vater unser in Himmelreich,"* making use of the Pedal 32-ft. Principal, and adopting a combination of the Bovenwerk Dolceann with the celebrated Baarpijp for the solo.

Stephen Tharp then turns to music written a century or more after the Bavokerk organ was built, demonstrating how the instrument is capable of handling a much more diverse repertoire than that of the classical period for which it was designed. The first of these compositions is Franz Liszt's organ transcription of Arcadelt's *Ave Maria*. This is an excellent piece for showing off the delicate strings and flutes of the organ, and Tharp makes particularly creative use of the Bovenwerk 4-ft. and 2-ft. flutes played down an octave. In some ways even more impressive is the way the instrument handles more impressionistic music such as the *Feux follets* from Vierne's *Pièces de fantaisie*. The results are so convincing that it is by no means apparent that the piece is being played on an eighteenth-century Dutch organ rather than a nineteenth-century French one. Indeed, Tharp produces some uncanny effects in the more

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“eerie” sections of the piece, imitative as it is of ghostly “Will o’ the wisps,” and I have to say that this is probably the most successful performance of this composition that I have heard. It is perhaps less surprising that Alain’s *Variations sur un thème de Clément Jannequin* comes off well of the Bavokerk organ, since it is not so far in conception from the Gonzalez style of “Néo-classique” instrument fashionable in the 1930s when Alain was writing, as it is from the organ of Liszt and Vierne. One of the soft reeds and the Hoofdwerk Tertiaan are heard to particularly good effect.

The final piece on the recording is Flor Peeters’ *Toccata, Fugue and Hymne on Ave Maris Stella*, which like the Alain piece comes off best on something a little more classical in flavor than a Cavallé-Coll and is therefore ideally suited to the Bavokerk organ. The Bavokerk organ’s action allows some amazingly brilliant and virtuosic playing that one generally does not generally expect to hear on such a large tracker instrument. The Cornets and 32-foot stops also add a richness that one would not generally find on a Gonzalez “Néo-classique” organ.

The Bavokerk organ is, of course, a masterpiece. What is special about this particular recording of it is not only Stephen Tharp’s playing, but also his insightful choice of music to showcase the instrument and his imaginative choice of registration to make it sound its best.

—John L. Speller  
St. Louis, Missouri

**North of the Yarra: Organs of Melbourne. Played by Gordon Atkinson. Move Records, MD 3333. Available from the Organ Historical Society, \$15.98, <www.ohscatalog.org>.**

Not surprisingly, the earliest tradition of organbuilding in Australia was of British provenance, leading ultimately to representation by the major firms of the 19th century. It was not until the 1860s that indigenous organbuilding began to flourish, mainly at the hands of George Fincham in Melbourne, who trained in England with Henry Bevington. Other builders, such as C. J. Jackson, William Davidson, and Charles Richardson followed in Sydney, J. E. Dodd in Adelaide, and Benjamin Whitehouse in Brisbane. Noted as “the first organ built in Victoria to survive,” a four-stop instrument built by James Moyle in c. 1855 is the inspiration for this engrossing recording.

Born in Australia, Gordon Atkinson became well known as a recitalist and church musician in Canada and the U.S., having held the position of director of music at the Cathedral of St. Catherine in St. Catharines, Ontario, for six years

from 1981. He was national president of the Royal Canadian College of Organists from 1976 to 1978. His retirement in Australia shows no slacking of productive output however, as evidenced by this captivating introduction to organs of the Melbourne region of that country, heard through a variety of works.

Founded in 1977, the Organ Historical Trust of Australia is committed to the preservation of historic organs and to the promotion of interest in noteworthy instruments. Dr. Atkinson received funding from the OHTA through the Christopher Dearnley Award for the recording. Seven organs are featured, four of them built by Australian firms and ranging in size from the four-stop James Moyle to 194 stops on four manuals (the flagship Melbourne Town Hall instrument, dating from 1929 and restored in 2000).

Dr. Atkinson’s choice of works richly demonstrates the capabilities of the organs. In his own attractive variations on *Adoro Te*, the 4/68 Rieger from 1999 in Scots’ Church offers the biggest range of combinations, from fine reeds to mutations, from *fonds doux* to *tutti*. Camidge and Handel come alive in the venerable voice of the Moyle instrument, situated in St. Linus’ Anglican Church in the suburb of Merlynston. *Petite Suite* by Atkinson’s Canadian colleague Gerald Bales, and Dupré’s “I Am Black but Comely” (from *Fifteen Pieces*) are given a spacious aura by the 4/81 Fincham from 1880, rebuilt in 1962–64 and 1996–97, in St. Patrick’s Cathedral. Messiaen (“Desseins éternel” from *La Nativité*), Schumann (*B-A-C-H Fugue No. 2*), Karg-Elert (*Harmonies du Soir*), and Vierne (*Communion*, op. 8) are represented respectively by builders Rieger, T. C. Lewis, and Fincham, all on instruments fully equal to the sounds imagined by their composers.

Pieces by composers from outside the mainstream offer delights. Johann Valentin Rathgeber’s *Pastorellen für die Weihnachtszeit* and Benjamin Carr’s *Variations on the Sicilian Hymn* present the 1971 neo-classical tracker in Christ Church (Anglican) in the suburb of Brunswick, the work of Sydney builder, Roger Pogson. Three selections portray the huge Melbourne Town Hall instrument: some lovely lyricism in a Victorian flavor in the *Pastourelle* by Nigerian-American composer Fela Sowande; a thrilling account of Barrie Cabena’s *Paeon on ‘Lasst Uns Erfreuen’*; and the *Fanfare* by the undocumented Nodrog Nosnitkta. Atkinson has some fun with us here: reverse spelling reveals his name.

This is a gratifying sample of organs in a corner of the world unfamiliar to many of us. It would have been good to develop the Australian theme further however. My appetite for a “down-un-

der” program was whetted by Atkinson’s and Cabena’s pieces, and would have been more fully satisfied with additional examples from that country.

Program notes are informative, and the recorded results are clear and lively. For information and stoplists of all the organs, the listener is referred to the website of the Organ Historical Trust of Australia: <ohata.org.au>.

Highly recommended!

—David Palmer  
Professor Emeritus  
University of Windsor  
Windsor, Ontario, Canada

## Book Reviews

**John Stainer: A Life in Music, by Jeremy Dibble. Woodbridge, Suffolk, UK, and Rochester, NY: Boydell and Brewer, ISBN 978 184383 297 3; xiv + 362 pages, hardbound, \$90, <www.boydellandbrewer.com>.**

Like the documentary biographies of Handel by Otto Erich Deutsch and Christopher Hogwood, this excellent study of Sir John Stainer’s life and works is documented with excerpts from original sources. Author Jeremy Dibble is professor of music at the University of Durham (England), and a respected scholar of 19th-century British musicians, notably Parry and Stanford. Almost every page quotes excerpts from letters, diaries, contracts, official documents, and musical scores. In addition, there are 17 interesting half-tone plates of archival photographs of Stainer with his family and associates in Oxford, London, and Egypt, dated 1860, ’65, ’72, ’73, ’88, ’92, ’95, and ’96. We thus get to see glimpses of the serious-looking man at various stages in his professional career (he died unexpectedly in Verona in 1901, at the age of 60).

The book is conveniently organized in six chapters that follow the contours of Stainer’s life. The first traces his family background, childhood, and youth at St. Paul’s Cathedral, where he was a chorister under Goss, Cooper, and Ouseley. The second takes him to Ouseley’s new school, St. Michael’s College near Tenbury Wells, Worcestershire, where he was appointed assistant. There he composed two magnificent anthems (almost miniature cantatas), *The Morning Stars Sang Together* and *I Saw the Lord*, which demonstrate the young Stainer’s increasing mastery of technique and his musical originality.

The third chapter brings the precocious Stainer to Magdalen College, Oxford in 1860, with duties as organist and

trainer of the “Quire” of choristers. He served on probation for three years before his appointment was finalized, but he impressed everyone there by his expertise and lovable personality. One chorister later wrote a moving testimonial that presages Stainer’s future development as a popular and successful musician/teacher: “Directly we choristers saw him and heard him, we adored him and did so ever after. Over and above his unapproachable playing, he was one of the very few touched with the radiance of the inner life of sacred music.” This veneration followed Stainer the rest of his life. One is reminded of the adulation heaped upon César Franck by pupils who dubbed him “Pater Seraphicus.”

Already possessing a B.Mus. degree from Oxford, Stainer decided to pursue his B.A. degree while back at Magdalen, as a matter of status. The music degree was regarded as a second-class degree. Here we learn of the turbulent struggle at Oxford for the study of music to attain academic and social status. Before Ouseley was appointed Professor of Music at Oxford in 1855 (when Stainer was 15 years old), students of music did not live in the university, and professors were what we would call non-resident adjuncts. The study of music was not taken seriously and did not earn proper academic respect until Stainer won unqualified admiration for his successful work there. He succeeded Ouseley as Professor of Music at Oxford in 1889. The situation in American universities draws a close parallel until the appointments of Paine at Harvard (1876), Parker at Yale (1894), and MacDowell at Columbia (1896).

Lest people imagine Stainer a stodgy character immersed in pious dullness, writing hymns, anthems, and service music for the Church of England, Dibble covers in detail his lighter side. At Magdalen he joined and directed a madrigal singing group called the “Maltese Glee Club.” Though members wore a Maltese cross as an emblem of membership, the name was not derived from the Mediterranean island. They met each Friday, sang for an hour and a half, then consumed beer or other malt liquor in a convivial spirit.

Stainer was popular and respected. He had begun writing madrigals at Tenbury and continued at Oxford, publishing a few, such as “Dry Your Sweet Cheek,” “Love Not Me for Comely Grace,” “The Frozen Heart,” and some secular songs: “Insufficiency,” “Rest,” “Six Italian Songs,” “To Sigh, Yet Feel No Pain,” etc. He found time to write a serious string quartet and *A Theory of Harmony Founded on the Tempered Scale*, dedicated to the famous Sanskrit scholar and translator of Kant, Max Müller, son of the German lyric poet Wilhelm Müller who inspired Schubert, Mendelssohn, and Schumann. Stainer was closely associated with some of the most prominent Oxford scholars of the Victorian era: W. F. Donkin, R. H. Bosanquet, Henry Acland, H. H. Vaughan, Benjamin Jowett, Mark Pattison, and Monier Williams. It is one of the strengths of Dibble’s book that Stainer’s contribution to secular music and to musical scholarship is allowed to balance his reputation as a composer for the church.

The fourth chapter brings Stainer to St. Paul’s Cathedral, London, succeeding John Goss in 1872. A year earlier he had been appointed to the revision committee for *Hymns Ancient & Modern*, which plunged him into the study of hymnody and the composition of hymn-tunes and texts. He contributed 16 original hymns to the revised edition. The cathedral presented many challenges. Reform was needed in the quality of the choirs, the organ (the old William Hill organ of 1861 was replaced with a new instrument by Henry Willis), improvement of the choral repertoire, discipline in the performance of chants, responses, and general service music, and the introduction of oratorio and extended anthems, augmenting organ accompaniment with orchestra.

It was at this time he met Charles Gounod, driven to London after the outbreak of the Franco-Prussian War, whose influence on Stainer was palpable

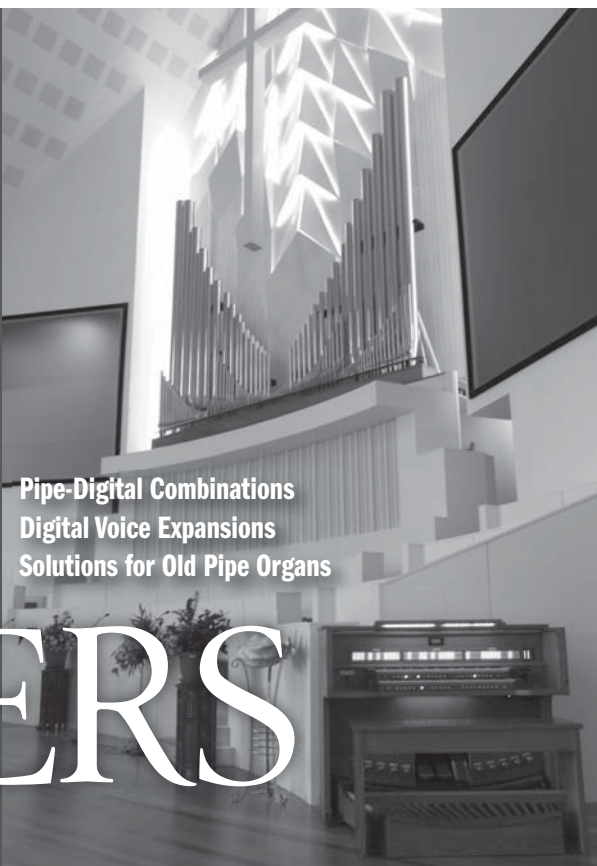
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and enduring. In debates over the choice of appropriate music, new and old, and what constitutes “old,” Stainer promulgated a test for evaluating church music: “What makes church music good or bad? What criterion can we apply to it which will enable us to gauge its value? This is the test, the only test. It must edify.” This rather rules out complex polyphony that can obscure text. New bells were ordered for St. Paul’s, including the largest bell in Britain, “Great Paul,” sounding E-flat and weighing nearly 17 tons, beside which “Big Ben” sinks into comparative insignificance. Stainer earned a wide reputation for authority in campanology as in other church music matters.

The problem of Stainer’s eyesight arises in the St. Paul period. Contrary to the erroneous entry in *The Harvard Biographical Dictionary of Music*, Stainer was not “blinded in one eye by an accident as a child.” In 1875 at age 35, while playing tennis at Tenbury, a ball struck his good eye. His other eye had a condition we would call “lazy eye,” and was sluggish in movement but hardly blind. His later struggles with eyesight problems may have derived from the poor gas lamps in St. Paul’s organ loft. The *Harvard* entry further improperly describes “The Story of the Cross” as an oratorio, which it is not (a narrative in hymns interspersed with organ “meditations”). In 1878 the Three Choirs Festival commissioned Stainer to write for them a sacred cantata, *The Daughter of Jairus*, performed as part of the final festival service, with young Edward Elgar playing second violin. “Awake, Thou That Sleepest” from that work became enormously popular. Dibble provides thorough critical analysis of every important musical composition of Stainer’s, revealing a mastery of technique and skill largely unacknowledged today.

The fifth chapter focuses on the composition of his most famous and perhaps finest work, *The Crucifixion, a Meditation on the Sacred Passion of the Holy Redeemer*, 1887. The oratorio was first performed at the Marylebone Parish Church and became immediately popular—throughout the English-speaking world. Now over a century later, it enjoys annual performance in many churches: at St. Marylebone it has been performed on every Good Friday since its premiere, and in the USA it has been performed annually for the past 80 years at New York City’s Brick Presbyterian Church (among others)—to ever-increasing audiences who express growing appreciation. Dibble explains that, in the face of excoriating invective, it still lives on as favorite work among choirs “because of its balance of pragmatism, pure romanticism and religious sentiment.” Remembering Lutheran Passions, Stainer inserted a series of five Anglican hymns (“an entirely ‘national’ substitute for the chorale”). Dibble highlights “God So Loved the World” as the “masterly choral centerpiece of the work,” and notes the oratorio was designed to be performable by relatively modest resources, enabling parish churches to enjoy the same form of experience and occasion feasible in cathedrals.

Much of the chapter deals with Stainer’s role as Inspector of Schools and his involvement with theoretical educational debates, such as singing by ear, the fixed-do system, Curwen’s moveable-do system, and conventional staff notation (literacy). He even dabbled in scientific discussions of standard pitch. In addition to his earlier *Theory of Harmony*, he published three useful works: *The Organ, The Music of the Bible*, and, with W. A. Barrett, *A Dictionary of Musical Terms. The Organ* (1877), due to its clarity and logic, became one of the most influential instruction books in music history, for over a century helping organists develop their skills, notably in its American updatings by Flaxington Harker (Schirmer, 1909) and E. A. Kraft (Presser, 1917). He resigned his post at St. Paul’s in 1888 due to failing eyesight, and was promptly knighted by Queen Victoria.

Chapter Six brings Sir John Stainer back to Oxford in 1889 as Heather Professor of Music. Relying on his administrative skills, tact, determination, and

universal esteem, he “sought to give music in Oxford a prominence, status, and respect which it had hitherto never enjoyed.” He gave public lectures on Handel (*Messiah*), Mendelssohn (*Elijah, St. Paul*), Mozart (*Requiem*), Palestrina (*Mass*), Purcell (*Te Deum*), and the genres of hymn, carol, and song. He organized Christmas carols into categories, offering his publisher Novello two collections of carols that he edited. Caught up in the Bach Revival, he venerated Bach’s music, was involved in the Bach Choir, performed Bach on his public organ recitals, and conducted the *St. Matthew Passion* at St. Paul’s each year.

Dibble closes the book with the statement that Stainer was “the epitome of the Victorian composer,” demanding critical reappraisal: “his contribution to the larger fabric of British music—Anglican cathedral and parish church, the hymn, Christmas carol, education, the science of bells, musicology and the nation’s musical institutions—was substantial and lasting. Moreover, in an age where anti-Victorian prejudices are themselves now completely outdated, the range and beauty of Stainer’s achievements require more urgent revisiting to appreciate their individuality, sincerity and germane role.” Prof. Dibble makes a convincing case in a most beautiful, authoritative, and interesting book. A complete and well-organized list of Stainer’s works forms a valuable appendix, which runs to 26 pages.

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

## New Organ Music

**Pull Out the Stops! Congregational Song Accompaniments for Organ, Volume 2. Augsburg Fortress, item no. 9780800677688, ISBN 0-8006-7768-4, \$35.00; 800/328-4648, <www.augsburgfortress.org>.**

The volume is large and spiral bound with easy-to-turn pages. The cover, however, is a glossy green featuring gaudy yellow lettering at the top announcing “Pull Out the Stops!” Underneath, a semi-abstract picture, the original probably done in pastels, shows a male organist flying in horizontally from the left with a stole fluttering over his shoulder, one hand on a stop knob and the other on a keyboard, music notes and abstract pipes swirling all over. It is just the sort of cover that I would normally walk right by, assuming that the inside would be as glitzy as the outside. However, this is one case where the axiom “you can’t judge a book by its cover” is true! The inside is filled with musical discoveries on every page.

The first thing that strikes one is that this is not just another collection of re-harmonized settings of last verses. If that is what you are looking for, then this is not the book for you. Every one of the nearly 100 hymns has at least one, and often two, full-length introductions. Prominent phrases from the hymn are usually a part of these introductions, but often there is new melodic material that serves to set off and introduce the tune. It is much the same as the improvisations I have heard Protestant German organists play to introduce a hymn.

The very first tune, *Abbot’s Leigh*, by Mark Sedio and Aaron David Miller, has two such introductions. The first is short, prominently displaying some of the melody of the hymn. The second introduction takes the first three notes and the upward jump in the first phrase of the hymn, speeds them up, adds a dotted rhythm, and makes a spiky little motif that is developed for some time before the last phrase of the tune makes its appearance. Then, there are two completely different accompaniments—one with a chordal structure and the other with running eighth notes throughout.

The marvelous thing about this arrangement is that you don’t have to use all of it. One of the introductions would serve equally well as a bridge between verses. You don’t have to use both accompaniments; choose one for the final

verse if you wish and ignore the rest. The organist can pick and choose and use what is applicable in his or her own situation. I intend to use some of the settings as an offertory or communion meditation when the hymn is being sung elsewhere in the service. There is wide latitude in how one chooses to use the music.

All of the hymns are treated in this same manner, with some variations in the number of introductions or accompaniments. The volume also has quite a wide variety of hymns from the older favorites such as *Azmon, Crucifer, Hamburg, King’s Weston, Lobe den Herren*, and *Ein feste Burg*. Newer hymns—*Earth and All Stars, On Eagle’s Wings*, and *We Are Marching in the Light of God*—also make an appearance. Gospel tunes are also represented—such as *Deep River, Precious Lord*, and *When Peace Like a River*—and are luscious in their chromatic gospel harmonies.

I cannot begin to name them all, but there are many hymns in each category, including some that, in all my years of playing, are new to me. The moods are many and varied; the writing clean and approachable, and for the most part, of medium difficulty. Having said that, I must add that the music has many tricky places. Difficult passages must be worked out beforehand in order to make the transitions smooth for congregational singing. This is not music to be thrown on the music rack at the last minute.

The music was written by twenty-six contemporary composers—Trey Clegg, Emily Maxson Porter, Janet Linker, and Paul Manz are among the better known. Interestingly enough, the names of the composers are not included with each selection. If you are interested, they are listed in the back of the book, along with the page numbers of their compositions.

On the negative side, with all of this music on each hymn, there are the inevitable page turns. Some of them come right in the middle of an accompanimental verse and are impossible without a page-turner. This will mark the first time that I will need a page-turner on a hymn!

For the hymn *Erhalt uns, Herr*, composer Stephen P. Folkemer has given us a wonderful introduction, but the hymn accompaniment is a toccata with the tune in the pedals. I know that with my congregation, this particular setting would only confuse them. I can just visualize them turning around in their seats and wondering “What in the world is he doing now?” There are a number of settings that will, I think, prove to be difficult for a non-musical congregation to sing. You will need to make your own judgments based on your own congregation, but I think I shall use this setting as a postlude!

In all, this volume is a great and unique addition to the literature of hymn settings and would be a valuable addition to any church organists bookshelf! You can always put something over the cover.

**Amazing Grace—Three American Hymns, by Trey Clegg, MorningStar Music Publishers, MSM-10-588, \$13.00.**

This is an eminently usable volume for the church organist. I decided shortly after receiving the music to use the setting of *Amazing Grace* in church. Although the music begins and ends softly, I decided to play it as a postlude since it builds up to full organ in the center. My congregation stays seated for the postlude, so this is a possibility that some other congregations may not grant their organist. However, this setting would work just as nicely as a prelude.

The tune enters softly in the beginning with one part, and as the verse progresses more parts are added until it reaches four and five parts. With a slight change of registration, the melody flows right into a second verse—two and three parts in the right hand over a walking eighth-note bass in the left hand. With another slight increase in registration and no change in texture, the melody turns into a minor mode rendition, which gives an interesting flavor to the tune. This verse, though, builds at each new phrase until almost full organ is reached, whereupon the hands break into full-chord triplets



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<p><b>Variations for Organ on How Firm a Foundation</b> <b>Janet Linker</b> A creative set of variations on the tune <i>FOUNDATION</i>. The variations include: Hymn, Pastorale, Trumpet Tune, Chorale, Duo, Trio, Allegro, Reverie, and Finale. <i>Moderately Easy</i> <b>10-638</b> <span style="float: right;"><b>\$14.00</b></span></p>	
<p><b>Partita on Come Down, O Love Divine (Organ Duet)</b> <b>Wayne L. Wold</b> An expansive organ duet based on the hymn tune <i>DOWN AMPNEY</i>. Commissioned for the 2009 Region III AGO convention in Tidewater, Virginia. Movements include an Andante espressivo, Allegretto, Adagio, and Allegro maestoso. Each movement interprets a different stanza of the hymn text and each can stand on its own. <i>Moderately Easy</i> <b>10-768</b> <span style="float: right;"><b>\$16.00</b></span></p>	
<p><b>Tallis’ Canon: A Festive Hymn Setting</b> <b>Scott M. Hyslop</b> An expanded setting for brass and congregation. This arrangement may be used with all of the different texts that appear with <i>TALLIS’ CANON (THE EIGHTH TUNE)</i>, and can be used in either worship services or hymn festivals. All parts are included. <i>Moderately Easy</i> <b>20-610</b> <span style="float: right;"><b>\$25.00</b></span></p>	
<p><b>God of Grace</b> <b>Paul Manz / Arranged by Jonathan Crutchfield</b> A stirring arrangement Manz’s “God of Grace” (<i>CWM RHONDDA</i>). This arrangement for brass and organ stays faithful to the original publication with a few added parts for the brass on the last statement of the tune. Parts for Trumpets I and II in B-flat and C, Horn in F, Trombone, Tuba, and Timpani are included. <i>Moderately Difficult</i> <b>20-775</b> <span style="float: right;"><b>\$30.00</b></span></p>	



while transposing from G major to A-flat major. Then, with full organ, the melody appears in the soprano line against the massive triplet chords. Gradually near the end of the verse the volume backs off, returning, at last, to a very soft ending marked *ppp*.

This music is an effective setting of a very popular American tune. My only negative feeling was that, after I had programmed it, I realized that it reminded me of a Billy Graham Crusade. After playing it, however, I discovered that my congregation loved it!

I decided to play the other two pieces in the volume in church as well. *Deep River* is another very effective setting that also begins and ends softly, with a mighty crescendo in the middle. Large chords, in some places almost impossibly large chords, are set in traditional gospel harmonies; the melody appears in the pedal. The tune shifts to the soprano with moving eighth notes. This gets gradually louder in the latter half of the verse, switching to a syncopated rhythm. The climax of the verse is marked *fff*, but it lasts only a measure and a half before settling back into a gentle and softer conclusion.

The final setting in the volume is a very interesting arrangement of *Come, Thou Fount of Every Blessing*. Very soft black-note glissandos, with both hands going in opposite directions, begin the piece; the tune appears on a 2' stop in the pedal line. The pedal repeats the tune again, but this time against moving chords, syncopated and building in volume. A short transition brings us to a lively toccata, with the pedal playing the tune, now in octaves. The toccata ends the piece and is marked *ffff*. I don't think my organ even plays that loud! Also, because my pedalboard does not go high enough, I could not play the final melody in octaves, but even so it was very effective. I'm not sure why the pedal is doubled here as the lower part alone is easily heard and can be made much more legato without the doubling.

All three settings are easily serviceable for church. The harmonies are within an acceptable range and the spiky harmonies always occur at moments of climax. My only complaint about the music is that often the chords have so many unnecessary doublings that the music is harder to play than it should be. In all, this is a great addition to your library.

Jay Zoller  
Newcastle, Maine

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## Squirrel Island completes first summer organ resident program

George Bozeman

The Community Chapel on Squirrel Island, Maine, has completed its first summer organ resident program. The island has approximately 100 summer residences, whose families arrive at the beginning of each summer by ferry from Boothbay Harbor. Many families are now in the sixth generation of Squirrel Island residency. In addition to a town hall, tea shop, post office, and a wonderful library, a central focus of the island community is the chapel, which was built in 1882.

In 1976 a new organ was installed in the chapel, replacing an electronic instrument that had begun to succumb to the effects of moist salt air. The new instrument was Opus 12 of the Bozeman-Gibson & Company firm, then located in Lowell, Massachusetts. Before installation on the island, the organ was briefly erected at Holy Cross Cathedral in Boston, where it was heard by some 2,000 attendees of the 1976 Boston AGO convention in a performance of the *Chandos Anthems* and an organ concerto of Handel, with the Handel & Haydn Society Chorus and Orchestra conducted by Thomas Dunn, and Barbara Bruns playing the organ.

When the organ was installed on Squirrel Island in 1976, there were four organists who summered with their families on the island: Elizabeth ("Cheeky") Draper, Jeremiah Newbury, George Spaeth, and Andy Dupree. Through the years this roster has dwindled; only Jerry Newbury and George Spaeth are still playing on occasion. In recent years, a professional organist from the mainland was hired for some Sunday worship services, and there have been a number of guest organists. The chapel has a tradition of supplying the pulpit with a different guest preacher each Sunday. There is no resident pastor; the services are non-denominational. There has usually been a solo organ recital each summer selected from a roster of well-known organists. But last year the idea of inviting bids from musicians who could spend much of the summer on the island, playing for Sunday services, organizing a choir, and presenting some concerts, was put into action. Notices were sent to the appropriate organ journals, and from a group of applicants Tim Pyper was chosen for the initial summer of 2010.



Tim Pyper



Gerald Wawrzynek, Justyna Jara, Ingrid Capparelli Gerling, Nathan Haley, Tim Pyper

Hailing from Toronto, Pyper is currently completing a doctorate at Cornell University. He studied with David Higgs at the Eastman School of Music, and also with well-known teachers in Toronto and

elsewhere. He began in September 2010 as interim director of music at the Cathedral Church of the Redeemer in Calgary. For the Calgary Organ Festival and Symposium, Pyper performed 20th-century British organ music on September 30.

In addition to playing for Sunday services and directing a choir, Pyper arranged for three performances. On July 22 he played a solo recital of organ music by Buxtehude, Frescobaldi, and Pachelbel. On August 12, a solo recital was devoted to works of Bach. A gala concert on August 3 featured musicians who were attending the Bowdoin International Music Festival in nearby Brunswick, Maine. Justyna Jara of Poland, 1st violin, Ingrid Capparelli Gerling of Brazil, 2nd violin, Gerald Wawrzynek of Chicago, viola, and Nathan Haley of London, cello, performed the Allegro from Schubert's "Death and the Maiden" quartet. Solo works for violin and for cello included music by J. S. Bach and Fritz Kreisler; and *Etudes-Caprices* by Henryk Wieniawski featured a violin duet. The program ended with the *Organ Concerto in A Major* by Michel Corrette. A near-capacity audience made the chapel ring with enthusiastic applause.

It was quite apparent that the Squirrel Islanders were very pleased with the results of the first summer of their organ resident project. The organizers are looking forward to reviewing applicants for the summer of 2011. Notices are going out soliciting applications this fall. Organ students interested in the 2011 Squirrel Island Organ Residency should contact Martha Mayo at <mayo@gvi.net> for more information.

—George Bozeman

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# The University of Michigan 50th Conference on Organ Music, October 3–6, 2010

Marijim Thoene, Lisa Byers

This year's gathering marked the fiftieth anniversary of the University of Michigan Conference on Organ Music, directed by its creator, Marilyn Mason. Organists from France, Germany, Poland, and the U.S. performed on the Aeolian-Skinner on the stage of Hill Auditorium. The shimmering golden pipes of this organ made this year's theme especially appropriate: "Pure Gold: Music of Poland, France and Germany." The conference was dedicated to the memories of Erven Thoma, a Michigan DMA graduate in church music, and William Steinhoff, Professor Emeritus of English at U-M and husband of Marilyn Mason.

## Sunday, October 3

**Frédéric Blanc**, 43-year-old native of Angoulême, opened the conference with a program of all-French music. He introduced his program by saying that Fauré, Ravel, and Debussy are never far away in nineteenth and twentieth-century French organ music. Their influence was undeniable in the works Blanc performed, a mix of well-known and loved repertoire—Franck, *Choral in A Minor* and *Cantabile*; Vierne, *Carillon de Westminster* and *Méditation Improvisée* (reconstructed by Duruflé), repertoire that is occasionally heard—*Prelude in E-flat Minor* (from *Suite*, op. 5) by Duruflé and *Allegro* (from *Symphony VI*) by Widor, and repertoire that is rarely heard—*Introduction et Aria* by Jean-Jacques Grunenwald, *Toccata* (from *Le Tombeau de Titelouze*, on *Placare Christe Servulis*) by Dupré, and *Prelude* (from the suite *Pélleas et Mélisande*) by Debussy, transcribed by Duruflé.

Blanc's technique is formidable and his choice of registration was both poetic and daring; however, his playing became more impassioned and inspired in his improvisation—a Triptych Symphony based on three submitted themes: *Jesu, Joy of Man's Desiring, Hail to the Chief*, and *Somewhere Over the Rainbow*. His imagination and creativity were dazzling as he altered rhythms and keys of the submitted themes, seamlessly moved from dark and somber to warm and brilliant colors, from pensive to ebullient moods, and ending with a bombastic pedal toccata. He delighted in making the instrument hum, growl, and break forth in glorious trumpeting.

## Monday, October 4

On Monday afternoon Frédéric Blanc gave a lecture entitled "A Mind's Eye." He spoke informally of how his life as a musician has been shaped and influenced by unique circumstances, his teachers, and his views on improvisation. While he was a student at the Bordeaux Conservatory, Xavier Durasse heard him play and persuaded him to come to Toulouse, where he was then asked to be organist at St. Sernin. There he had all his nights to play the organ, and there he met Jean-Louis Florentz, André Fleury, and Madame Duruflé. When she heard him improvise, she said, "I will take you to Paris and I will make you work very hard." He told how he was not prepared to play Dupré's *Variations on a Noël*, one of the required pieces for the Chartres competition, and she told him he had to be able to play it from memory in fifteen days or she would never see him again. She was delighted when he came back in fifteen days and played it from memory. Blanc said that the most important thing he learned from her was that "each piece has its own way to be played, you must express yourself, your sensitivity must flow through the music."

Blanc's candid answers to questions about his own improvisation left me feeling that here is a man whose life is charmed, who is fully conscious of the rare gift he has been given, and is fully committed to nurturing it. When asked



Michael Barone, Margaret Mary Becker (granddaughter of René Becker), Julius Becker (son of René Becker), Dr. Sheila Becker (daughter-in-law of René Becker) and Charles Echols



Frédéric Blanc

who taught him how to improvise, he answered: "I wasn't. I listened to Madame Duruflé, Pierre Cochereau, Jean Langlais, and to recordings of Tournemire. Nobody can give you the gift. If you are not given the gift you will never be able to improvise a symphony . . . I heard Cochereau at Notre Dame and it was like magic, like being pierced by a sword, raised to heaven. He was at one with the organ."

When asked about the state of organ building in France today, Blanc lamented that there are no organs in concert halls, and the organist cannot be seen in the lofts in churches. He commented that Cavaillé-Coll was a builder who turned toward the future and restored his own organs for new music, especially those organs in Notre Dame and Sacré Coeur.

Blanc's final dictum concerning how to play French organ music: "After historicism, it must be the music and what you have inside."

**Charles Echols**, Professor Emeritus of St. Cloud State University, lectured on "Observations on American Organ Music 1900–1950," covering a large variety of topics: the movement of American composers to create "American" music; changes in musical style and organ building between 1930–1950; approaches to researching organ music by American composers; and an introduction to the organ music of René Louis Becker, whose scores have been given to the University of Michigan by his family, who were present at the lecture.

On Monday evening **Martin Bambauer**, 40-year-old organist and choir-master at the Konstantin Basilika in Trier, played Dupré's *Poème héroïque*, op. 33; Tournemire's *Triple Choral*, op. 41; Liszt's *Eglogue* (from *Années de Pèlerinage*), transcribed for organ by Bambauer; Karg-Elert's *Partita Retrospectiva*, op. 151; Iain Farrington's *Fiesta!*, plus his own improvisation. He played with great precision and refinement. His performance of Tournemire's *Triple Choral*, op. 41 was an Ann Arbor premiere. Farrington's four-movement work, *Fiesta!*,



Martin Bambauer and Frédéric Blanc

was a bit of fresh air, conjuring up all sorts of secular venues, from a stripper's stage to a cocktail lounge.

## Tuesday, October 5

On Tuesday, Martin Bambauer began his lecture, "Tournemire's *Triple Choral*," by saying that it was Tournemire's first major organ work, and he had learned it in a week (!) and played it for the fourth time in public yesterday, and that it was not a very popular piece. Truly, I would have thought he had been playing the piece for years. This early work of Tournemire is introspective and cerebral, and at the same time hints at the otherworldliness that would characterize his later work. Bambauer mentioned that in 1896 the *Liber Usualis* became Tournemire's constant companion, and when he became Franck's successor at the Basilica of St. Clotilde in 1898 he only improvised on chant in the services. He thought sacred music was the only music worthy of the name, and when Langlais questioned him, asking what about the music of Debussy, Ravel, and Stravinsky, he said it didn't matter! Bambauer recommended listening to Tournemire's eight symphonies, among them *Search for the Holy Grail* and *Apocalypse of St. John*. Tournemire was drawn to the mys-

terious and supernatural, apparent not only in his music, but in his biography of Franck in 1931, and the naming of his two cottages "Tristan" and "Isolde"—his Opus 53 bears those names.

Bambauer pointed out that Tournemire was recognized as a great improviser, and Vierne described him as being "impulsive, enthusiastic, erratic, and a born improviser." Tournemire's *Five Improvisations*, recorded in 1930 at St. Clotilde and transcribed by his student, Duruflé, are his most popular works. His *L'Orgue Mystique*, fifty-one liturgical sets of five pieces each, was composed between 1927–1932 and is the Catholic counterpart to Bach's *Orgelbüchlein*. Bambauer explained that the first edition of *L'Orgue Mystique* was dedicated to César Franck and states in the preface that the performer is free to choose the registration; however, in the second edition Duruflé includes registration and manual changes.

Bambauer's insightful analysis of Tournemire's *Triple Choral* not only focused on his compositional techniques—use of imitation, paraphrase, and inversion—but how and when Tournemire used the same harmonic vocabulary as Franck. Bambauer illustrated the meticulous craftsmanship in this early work of Tournemire based on his newly created chorals entitled "The Father," "The Son," and "The Holy Spirit," and discussed how the prose with which Tournemire prefaced each choral was mirrored in the music. Tournemire's prose offers a poignant testimony of his profound faith and allows the listener to participate in Tournemire's personal vision.

Bambauer commented that the highlight of the piece occurs at the end as the three chorals softly merge together. Bambauer treated us to another performance of Tournemire's *Triple Choral* and "the knowing made all the difference."

Tuesday evening **James Kibbie**, Professor of Organ at U-M, presented a stunning memorized recital. He has a special affinity for the music of Marcel Dupré, Jehan Alain, Dan Locklair, and Jiri Ropek. He played Dupré's *Prelude and Fugue in B Major*, op. 7, no. 1, with conviction and assurance. The pleasure of hearing Alain's rarely played *Two Preludes* was heightened by being able to read the texts that accompany them. Kibbie's sensitive interpretation made the images of the text take on a life of their own.

Dan Locklair's *Voyage* was another kind of tone poem, providing a journey to fantasy lands filled with sounds of the ebb and flow of tides, jazz, bird song, chimes, and billowing waves evoked by hand glissandi. Kibbie managed to weave together these disparate elements into a fabulous and entertaining voyage.

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It was a pleasure to hear Kibbie speak of his meeting Jiri Ropek when he won the Prague Organ Competition in 1979 and of his continuing friendship with this celebrated organist/composer who suffered greatly during the Communist oppression. Kibbie related conversations he had had with Ropek that offered insight into his music. Of the three Ropek pieces on the program, Kibbie said that the *Toccatina and Fugue* (dedicated to Kibbie) was the most complex and dissonant, and mirrored in the work is Ropek's philosophy: "Life is not only one melody, but many and dissonances, but in general I'm quite melodious. No frightening the audience." To hear this account made Ropek's *Toccatina and Fugue*, filled with haunting and aggressive motives, a kind of musical autobiography. Kibbie also explained the compositional process of Ropek's *Fantasy on Mozart's Theme*. In 1775 Mozart improvised a work in a monastery, and only the first 57 measures were written down. Ropek was asked to play it and he added a cadenza. He worked on it over the years and finally he attached his own music to Mozart's original piece. It was one of the last things he wrote before he died and is dedicated to the students of James Kibbie at the University of Michigan. It was published in 2009.

Kibbie mentioned that he had just played Ropek's *Variations on "Victimae Paschali Laudes"* in Prague the week before and made a recording for the radio at the Basilica of St. James where Ropek was organist for 35 years. This beautiful work has become a signature piece for Kibbie.

### Wednesday, October 6

Five recitals were performed on Wednesday, an intense day of listening.

The first recital of the day was played by **Andrew Lang** on the Létourneau organ in the School of Public Health. Lang is a student of James Kibbie and commutes from Chapel Hill, North Carolina. His program was well suited for the room and instrument: "The Primitives" and "Those Americans" (from *Five Dances for Organ*) by Calvin Hampton; *Dies sind die heiligen zehen Gebot*, BWV 678, *Fughetta super Dies sind die heiligen zehen Gebot*, BWV 679, and *Prelude and Fugue in B Minor*, BWV 544, by Bach. Lang played with verve and energy; the contrapuntal lines were electric with clarity and precision.

The day's second recital was played at Hill Auditorium by **Józef Kotowicz**, who received his doctoral degree in 2001 from the Music Academy in Warsaw. He is active, playing recitals in music festivals throughout Europe, producing a radio program devoted to organs of northeast Poland, recording on the organ in the Cathedral Basilica (Bialystok), and teaching and serving as organist at St. Adalbertus Church. Two of the most interesting pieces of his ambitious program were works by Mieczyslaw Surzynski (1886–1924), *Improvisation on the Polish Sacred Song "Swiety Boze,"* and Stefan Lindblad (b. 1958), *Espanordica*. Kotowicz explained to me that "Swiety Boze" is a very popular hymn in Poland and is sung often during funeral services. A translation of the first line reads: "Holy



Andrew Lang



Józef Kotowicz



Gale Kramer, Marilyn Mason, and Arthur Greene

God, Holy [and] Mighty, Holy [and] Immortal, have mercy on us." The hymn has inspired many composers.

After hearing the performance of Surzynski's *Improvisation*, it is easily understood why he is the most revered Polish composer of organ music. The work began with a statement of the hymn, and six dramatic variations followed, with variations one and five being the most riveting. In variation one, thundering chords are played in the manuals while the *cantus firmus* is heard in the pedals. In variation five, a fiery toccata is in the manuals while the *cantus firmus* thunders in the pedals.

Kotowicz's performance of Lindblad's *Espanordica* was electrifying. Each of the three movements—*Rhapsodia*, *Nocturno*, and *Litanies*—is built on Spanish dance motifs. Kotowicz told me that Stefan Lindblad lives in Göteborg, Sweden. Lindblad has composed two large works for organ, *Hommages* and *Espanordica*, which Kotowicz has performed in Ann Arbor. Both of these pieces have never been printed and he is the only Polish organist who has the scores. He also commented, "It's interesting that Lindblad is almost completely unknown in Sweden, so I feel like his promoter. I know him personally because I often play in Sweden."

In honor of Chopin's 200th birth year, **Arthur Greene**, Professor of Piano at U-M, performed an all-Chopin recital. It was truly a gift to hear such great artistry.

His program provided a rich and tantalizing view of Chopin's brilliant oeuvre. Greene drew sounds out of the piano like a magician—singing, soaring, languorous melodies, and thunderous, tumultuous chords. Greene is a master in knowing how to use his body in eliciting such sounds, and in controlling the exact timing of each key and creating suspense through poignant pauses. The audience was captivated by the huge gamut of emotions, from laughter to dark despair, that were portrayed in Greene's memorized recital. In his hands each piece



Michael Barone, Marilyn Mason, James Kibbie



Joseph Balistreri



Susan De Kam



Richard Newman



Timothy Tikker



Louis Canter and Marilyn Mason

became a sort of microcosm of its own, glowing with its own unique beauty. His program included three short *Mazurkas* (op. 67, no. 3; op. 24, no. 3; op. 24, no. 4), the well-known *Nocturne in E-flat Major*, op. 9, no. 2, *Écossaise*, op. 72, and four *Ballades* (op. 23, op. 38, op. 47, and op. 52).

The 4 o'clock recital featured graduate students of James Kibbie and Marilyn Mason. Each performer played with such artistry, conviction, and joy. Their discipline and dedication to their art was obvious. Those performing from Kibbie's studio included **Joseph Balistreri** (*In Organ, Chordis et Choro* by Naji Hakim); **Susan De Kam** (*Partita sopra "Nun freut euch"* by Lionel Rogg), and **Richard Newman** (Final from *Symphony No. 5*, op. 47, by Louis Vierne). Mason's students included **Timothy Tikker** (*Pièce Héroïque* by César Franck) and **Louis Canter** (Adagio, Fugue from *The 94th Psalm* by Julius Reubke).

The final concert of the conference was played by **Charles Echols**. His entire program was devoted to the music of René Louis Becker (1882–1956). In his notes, Professor Echols described Becker's career as a musician in the Midwest, and commented that among the many churches Becker served as organist were Blessed Sacrament Cathedral in Detroit and St. Alphonsus Church in Dearborn, Michigan. Echols also indicated those pieces that have been published and those that are in manuscript form. Echols's playing was flawless, and

he is to be thanked for advancing this composer's work, which recalls the music of Mendelssohn.

Professor Marilyn Mason has been responsible for the organ conference at the University of Michigan, a "happening" in Ann Arbor for 50 years. When I asked her what inspired her to begin this incredible conference she told me: "I began the conference for our students; my then manager, Lillian Murtagh, urged me to sponsor Anton Heiller, who had never played in Ann Arbor. Further, I realized since the students could not have a European experience *there*, we could provide it for them *here*: especially to hear organists who had not played in Ann Arbor. Some firsts in Ann Arbor were the Duruflés, Mlle Alain, Anton Heiller, and

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many more. This contact also provided a window of opportunity for the students, many of whom went on to study with the Europeans after having met them here." This gathering together of world-class performers and teachers continues to nurture and inspire. We are indebted to Marilyn Mason for literally bringing the world to us.

*Marijim Thoene received a D.M.A. in Organ Performance/Church Music from the University of Michigan in 1984. She is an active recitalist and director of music at St. John Lutheran Church in Dundee, Michigan. Her two CDs, Mystics and Spirits and Wind Song are available through Raven Recordings. She is a frequent presenter at medieval conferences on the topic of the image of the pipe organ in medieval manuscripts.*



Jason Branham

Aristide Cavaillé-Coll (son); and Mouchereel. The photographs of the organs were enhanced by illustrations of their settings; highlights of the organs included historical cases, consoles, and principal internal components.

*Organs of Bach Country* traced the life of Bach, with photographs of the places where he grew up, the churches where he worked, and the organs he designed and played, along with additional photographic documentation of the organs of Andreas and Gottfried Silbermann, and Arp Schnitger.

*Organs of the Austro-Hungarian Empire* included pipe organs of Hungary (Budapest, Esztergom, Tihany, Zirc), Austria (Vienna, Melk, St. Florian, and Salzburg), and the Czech Republic (Prague). Historic and modern organs were presented from a variety of churches, cathedrals, abbeys, and concert halls. The photographs showed churches and organs associated with Mozart, Bruckner, Haydn, and Liszt. The photographs and information about these organs and their sites will be available in the near future from the University of Michigan Organ Department website.

The photographs described above and information are contained in several books available through <blurb.com>. The Fehers, along with Marilyn Mason, have produced a photo book about historical organs of Germany and Denmark related to Bach and Buxtehude, entitled *Sacred Spaces of Germany and Denmark*. Their second book on the organs of Hungary, Austria, and the Czech Republic is entitled *Sacred Spaces of the Austro-Hungarian Empire*. They are beginning to work on another book about the organs of France and Northern Spain. All books may be previewed and ordered from <blurb.com>.

V. Tuesday, October 5, 10:30 am, lecture by **Christopher Urbiel**, "The History of the Frieze Memorial Organ at Hill Auditorium, The University of Michigan"

Urbiel's interesting history of this grand organ housed in Hill Auditorium began with the early instrument at Festival Hall at the World's Columbian Exposition in Chicago, Farrand & Votey organ, 1876 and 1893. Albert Stanley purchased the instrument for \$15,000 during U of M President Angel's tenure. It was placed in University Hall and named for Professor Frieze, founder of the University Musical Society and Choral Union, in 1894. In 1912 it was moved from University Hall. The organ has been changed, modified, and "rebuilt" through the years: Hutchings (1913), Moore, Palmer Christian, E.M. Skinner (1928), G. Donald Harrison, Noehren/Aeolian-Skinner (1955), Koontz (1980), renovated in 1900s, and rededicated to Frieze in 1994. Urbiel was very detailed and thorough in his presentation on the Hill Organ, a large unique instrument, and the audience showed great appreciation for his informative and delightful lecture and pictures.

VI. Tuesday, October 5, 11:30 am, lecture by **Michael Barone**, "Louis Vierne (1870-1937): The 'Other' Music (songs, piano pieces, chamber and orchestral works)."

Michael Barone presented the audience with a detailed listing (seven pages), containing comments, performers' names, disc identification, and other information of Vierne's "other" mu-



Janice and Bela Feher

sic as described in his lecture title. He discussed Vierne's life and provided insight into the interpretation of his music based on the tragedies and pain Vierne suffered in the losses of his brother and son, coupled with the difficulties Vierne endured in his career, health, and home life. Barone provided more than 20 recorded excerpts, with verbal descriptions and information in an entertaining and interesting manner. Near the end of the seven-page compilation, Barone listed a disc summary of Vierne's non-organ repertoire. The audience appreciated Barone's thorough work, sense of humor, and sensitive presentation.

VII. Tuesday, October 5, 1:30 pm, lecture/demonstration by **Michele Johns**, "Organ 'Plus'"

Dr. Johns began her lecture/demonstration by sharing some down-to-earth tips when deciding to use the organ with other instruments in services and concerts. She discussed conducting from the organ, getting funding, how to pay performers, ways to obtain band and orchestra members, vocalists, planning rehearsals, and rehearsing. Her program featured three pieces written for organ, two trumpets and two trombones, which she conducted from the organ. In celebration of this 50th annual University of Michigan Conference on Organ Music and in honor of the Organ Department, an arrangement of "Angels We Have Heard on High" for congregation, brass quartet, tympani and organ was premiered. This was a welcomed and

enjoyed opportunity for the conferees to participate in this rousing and exciting setting written by Scott M. Hyslop. Dr. Johns received thanks for her expertise.

VIII. Tuesday, October 5, 2:30 pm, lecture by **Steven Ball**, "Music of René Becker"

Dr. Ball gave a brief history of René Becker, son of Edouard, who was an organist at Chartres Cathedral. Born in 1882, Becker and his four siblings trained at Strasbourg's Conservatory of Music. In 1904, Becker moved from France to St. Louis and taught piano, organ, and composition at the Becker Conservatory of Music, which he formed with his brothers. He later taught at St. Louis University and Kenrid Seminary. In 1912, Becker and his wife moved to Belleville, Illinois, where he became organist at St. Peter and Paul Cathedral. It was at this time that son Julius was born, the only living child of René. Julius, a retired banker, presently lives in Birmingham, Michigan.

René Becker became the first organist of the newly built Blessed Sacrament Cathedral in Detroit in 1930; an AGO member, he helped to establish the Catholic Organists Guild, and with his son founded the Palestrina Institute. Becker retired in 1952 at the age of 70 from St. Alphonsus Church in Detroit. He left over 160 compositions for organ when he died in 1956. Dr. Ball shared some pictures of René Becker and introduced Becker's son Julius and his family to the conferees. It was a delight to see Julius Becker (keeper of some of Becker's compositions) in person. Steven Ball received a four-year grant to record René Becker's compositions.

*Lisa Byers received master's degrees in music education and organ performance from the University of Michigan, and a J.D. from the University of Toledo, Ohio. She is retired from teaching music in the Jefferson Public Schools in Monroe, Michigan, as well as from her position as organist/choir director at St. Peter's Episcopal Church in Tecumseh, Michigan. She currently subs as organist in the Monroe area.*

These articles represent the ten sessions that I reviewed (each session is designated by roman numerals I-X).

I. Sunday, October 3, 4 pm, A Grand Night for Singing, Hill Auditorium

This inaugural event was a multi-choir extravaganza led by conductor and artistic director Professor **Jerry Blackstone**. He was assisted by other U of M faculty conductors, vocalists and instrumentalists. Six U of M student auditioned groups participated, with approximately 650 students. Composers ranged from Monteverdi to Sondheim, fourteen in all, and many various ensembles, representing a variety of musical genres. Each of the sixteen presentations, including choirs, solos, opera, theater, and musicals, was greatly appreciated by the audience, which rendered a standing ovation.

II. Monday, October 4, 10:30 am, dissertation recital by **Jason Branham**, at Moore Hall, the School of Music, on the Marilyn Mason Organ built by Fisk

Branham's recital featured Buxtehude's *Praeludium in E Major*, BuxWV 141, Bach's *Liebster Jesu, wir sind heir*, BWV 731, and *Trio Sonata No. 5 in C Major*, BWV 529, Clerambault's *Suite du deuxième ton*, and Mendelssohn's *Sonata No. 4 in B-flat Major*, op. 65. Branham performed with an understanding of musical forms, in a sensitive and confident manner. The variety of works presented allowed him to demonstrate well many registration possibilities of this unique instrument. This performance was acknowledged with great applause.

III. Monday, October 4, 4 pm, dissertation recital by **Christopher Reynolds** at Hill Auditorium

*Cantabile* by Franck, *Passion*, op. 145, No. 4 by Reger, *Prelude on Picardy* by Near, *Meditation on Sacramentum Unitatis* by Sowerby, *Elegy in B-flat* by Thalben-Ball, *Praeludium in g*, BuxWV 149 by Buxtehude, from *Zehn Charakteristische Tonstücke*, op. 86, *Prologus tragicus* by Karg-Elert, and *Concert Variations on The Star-Spangled Banner*, op. 23 by Buck. Reynolds appropriately approached and performed well the pieces that required a reflective and meditative interpretation. His registrations, musical sensitivity, and facility made his selections interesting for the listeners who aptly responded with approval.

IV. Tuesday, October 5, 9:30 am, Organs of France

IX. Wednesday, October 6, 9:30 am, Organs of Bach Country

X. Wednesday, October 6, 10:30 am, Organs of the Austro-Hungarian Empire  
**Janice and Bela Feher** presented three narrated photographic summaries of the European pipe organs visited and played on University of Michigan Historic Organ Tours, 2005-2009.

*Organs of France* were viewed via a PowerPoint presentation of pipe organs from various regions of France. The Fehers showed examples of French Baroque, Classic, Romantic, and Symphonic organs, and they highlighted sites and instruments associated with important organists and composers. Instruments included organs built by Dom Bedos, François-Henry, Louis-Alexandre, and Robert Clicquot; Jean-Pierre Cavaillé (grandfather), Dominique (father) and

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# Aeolian-Skinner Opus 1456, National Presbyterian Church, Celebrates 40 years with new Solo division

Jan Childress

On Sunday, October 10, organist William Neil presented a gala concert at the National Presbyterian Church in Washington, D.C., to celebrate the 40th anniversary of the dedication of the church's Aeolian-Skinner organ, Opus 1456, and to introduce its new Solo division. Neil, who also serves as organist of the National Symphony Orchestra, invited several colleagues to join him for the event: the Eclipse Chamber Orchestra, led by founder and conductor Sylvia Alimena, NSO French hornist; Steven Hendrickson, principal trumpet of the symphony; NSO violinist Heather Green, and soprano Jane-Anne Tucker. They performed works by Widor, Vitali, Hertel, Lili Boulanger, and Poulenc.

The concert marked the culmination of a long campaign by Neil and curator Michael Hart of the Di Gennaro-Hart Organ Company to create a Solo division for Opus 1456. From the outset, the two agreed that all pipework had to be from Ernest M. Skinner.

Ironically, the church's leaders had requested a Solo division for Opus 1456 when they contracted with the Aeolian-Skinner Organ Company in the 1960s to design and build a large organ for their new sanctuary. Their former church, razed to make way for Washington's expanding business district, had a four-manual Möller organ, including a Solo division. As construction began at the new uptown site near the American University, architectural plans included a large and carefully designed organ chamber behind the chancel and nave, allowing the organ to speak freely into the sanctuary. "The room became part of the instrument," says Neil. "It was very well planned and the acoustics are still the proof."

It was atypical of the Aeolian-Skinner Organ Company—then the Rolls-Royce of organ builders in North America—to build Solo divisions. Orchestral characteristics were no longer in vogue in the 1960s. "It was the era of the organ reform movement," says Hart. "Organ builders were striving for a sound that was less romantic, more suited for interpreting the music of the Baroque era." He adds, "American organ building is very exciting right now. We've taken the good qualities of the organ reform movement, but we're also embracing some of those earlier romantic sounds."

In 1989, the Di Gennaro-Hart Organ Company installed the first Solo stop—a vintage 1932 Aeolian-Skinner English Harmonic Tuba, which came from an Aeolian residence organ in Chevy Chase, Maryland. It had been ordered from Aeolian in late 1931, but the order was fulfilled by the Aeolian-Skinner Organ Company in 1932, right after the merger of Aeolian with E. M. Skinner. This is the church's only Solo stop that is not enclosed within an expression box. It was installed according to the English cathedral tradition—that is, where two Tubas are present, the larger is left unexpressive.

The renewed popularity of Solo divisions in recent years made the acquisition of Skinner pipes more difficult for Neil and Hart. With their tonal director Lawrence Trupiano, they eventually located ten Skinner stops (three flues, seven reeds) in Connecticut. Among them were an Orchestral Oboe and a Dolcan Gamba and Dolcan Gamba Celeste. There, as well, they found a Clarinet to add to the Choir. The pipes had been removed from a church in Montclair, New Jersey, and some were in fairly rough condition. The pipes were sent to A.R. Schopp's Sons, Inc., in Alliance, Ohio, for repair of damaged resonators. Schopp's



Aeolian-Skinner Opus 1456, National Presbyterian Church

also made the new Solo and Choir Clarinet windchest actions.

In Ohio, a second Tuba and a French Horn made by Skinner in 1923 for a residence organ near Toledo were also located. Although these pipes were in better condition than those found in Connecticut, they, too, needed some restoration.

Once the repairs were completed, the pipes were hand-delivered to companies for cleaning, finishing, and voicing—the flues to the Mann & Trupiano shop in Brooklyn and the reeds to Samuel Hughes in East Hartford, Connecticut.

New 16' and 8' trumpets for the Great division were also ordered to replace an older set (8' and 4') that had been in use since the 1980s, when the original trumpets by a German manufacturer were taken out. The original small-scaled fractional-length trumpets and their 1980s replacements had always taken away from the gravitas of the organ, Neil and Hart believed. With a Solo division about to be installed, now was the time to replace them. The new trumpets were manufactured by A.R. Schopp's Sons.

The console, expanded and rebuilt in 1987 by Di Gennaro-Hart, had room for extra drawstops and was now ready to receive them. Neil arranged the Solo drawstop layout. Additional electrical work was required as well. In 2003, the organ's entire electrical system had been replaced with a Solid State Organ Systems relay. The switching system, modular in design, needed to be expanded for the extra outputs of the Solo division and Choir Clarinet.

Finally, a new blower was custom-built in Germany to support the Solo division and the new Choir Clarinet. The

blower was installed next to the existing main blower, located a floor beneath the console. An additional wind pipe, 10 inches in diameter, now runs from the blower room, through several walls and a staircase enclosure to the organ chamber above the chancel choir loft, reaching past the Choir division to the Solo division, a distance of more than 50 feet.

The pipes, restored and voiced, arrived back in Washington, D.C., in 2009, and Trupiano began the job of tonal finishing the new additions. A few weeks before the AGO national convention, the work was completed, and Opus 1456—now enhanced to 115 ranks and 7,000 pipes—was ready to demonstrate its new colors and voices to the national organ community. Recitals by Nathan Laube and Jonathan Biggers drew enthusiastic praise from the two soloists and audience members.

Nearly every weekend from September to June, the National Presbyterian Church provides the setting for recitals and concerts, presented by organist William Neil and Michael Denham, director of music ministries, and by prominent local artists and touring groups. The current season is no exception. Already a dozen choruses and instrumental ensembles have filled the sanctuary with music, ably supported by the John Jay Hopkins Memorial Organ. ■

*Jan Childress, a graduate of the Indiana University School of Music with a degree in voice and theater, began her career on the musical stage. For 25 years, she was a publicist, writer, and editor for arts organizations and nonprofits in the nation's capital. As a freelance writer, she continues to focus on the performing arts.*



Solo right



French Horn



English Horn



32' Posaune top view





William Neil at the console



Tuba Major

**The John Jay Hopkins Memorial Organ  
The National Presbyterian Church and  
Center, Washington, D.C.  
Aeolian-Skinner Organ Company, Opus  
1456, IV/115, Dedicated 1970**

**GREAT**

- 16' Violone
- 8' Principal
- 8' Holz Gedeckt
- 8' Gemshorn
- 4' Octave
- 4' Harmonic Flute
- 2' Super Octave
- 8' Kornett IV-V
- 1 1/2' Mixture IV
- 3/4' Scharf IV
- 16' Trumpet
- 8' Trumpet
- 8' English Horn (SO)
- 4' Clarion
- Tremulant
- 8' Tuba Major (SO)
- 8' State Trumpet (ANT)
- Carillon
- Solo on Great
- Great Unison Off

**SWELL**

- 16' Quintaton
- 8' Principal
- 8' Viole de Gambe
- 8' Viole Celeste
- 8' Rohr Flote
- 4' Octave
- 4' Nachthorn
- 2' Spitz Principal
- 2' Plein Jeu IV
- 1/2' Cymbale III
- 16' Bombarde
- 8' Trompette
- 8' Hautbois
- 8' Voix Humaine
- 4' Clairon
- 8' State Trumpet (ANT)
- Tremulant
- 16' Swell to Swell
- Swell Unison Off
- 4' Swell to Swell
- Solo on Swell

**CHOIR**

- 16' Flauto Dolce
- 8' Viola Pomposa
- 8' Viole Celeste

- 8' Spindel Gedeckt
- 8' Flauto Dolce
- 8' Flute Celeste
- 4' Principal
- 4' Rohr Flote
- 2 3/4' Nazard
- 2' Block Flote
- 1 1/2' Tierce
- 1' Mixture IV
- 16' Fagott
- 8' Trompette
- 8' English Horn (SO)
- 8' Clarinet
- 4' Rohr Schalmei
- 8' State Trumpet (ANT)
- Tremulant
- 16' Choir to Choir
- Choir Unison Off
- 4' Choir to Choir
- Solo on Choir

**POSITIV**

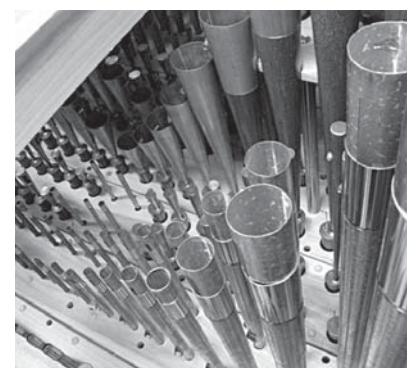
- 8' Principal
- 8' Bourdon
- 4' Octave
- 4' Koppel Flote
- 2 3/4' Sesquialtera II
- 2' Octavin
- 8' Principal Cornet V (collective)
- 1 1/2' Larigot
- 1' Sifflote
- 1' Scharf IV-V
- 1/2' Jeu de Clochette II
- 16' Rankett
- 8' Krummhorn
- Tremulant
- 8' Tuba Major (SO)
- Cymbelstern +
- Positiv Unison Off

**SOLO (Di Gennaro-Hart 2010)**

- 8' Dolcan Gamba
- 8' Harmonic Flute
- 8' Dolcan Gamba Celeste
- 8' Tuba Major (unenclosed)
- 8' Tuba Minor
- 8' French Horn
- 8' Flugelhorn
- 8' English Horn
- 8' Orchestral Oboe
- 8' Clarinet (CH)
- 4' Clarion Major (unenclosed)
- Tremulant
- 16' Solo to Solo
- Solo Unison Off
- 4' Solo to Solo



Tuba Minor



Dolcan Gamba

**ANTIPHONAL**

- 8' Salicional
- 8' Bourdon
- 4' Principal
- 2' Flach Flote
- 1' Mixture V
- 8' Trumpet
- 16' State Trumpet
- 8' State Trumpet
- 4' State Trumpet
- Antiphonal Unison Off
- 4' Antiphonal to Antiphonal

**PEDAL**

- 32' Principal (prepared) +
- 32' Bourdon +
- 32' Cornet (derived)
- 16' Principal Bass
- 16' Violone (GR)
- 16' Bourdon
- 16' Quintaton (SW)
- 16' Flauto Dolce (CH)
- 10 3/4' Quinte
- 8' Principal
- 8' Bourdon
- 8' Quintaton (SW)
- 8' Flute Conique
- 4' Choral Bass
- 4' Nachthorn
- 4' Flute Conique
- 2' Nachthorn
- 2 3/4' Mixture IV
- 3/4' Scharf III
- 32' Kontra Posaune +
- 16' Posaune
- 16' Bombarde (SW)
- 16' Fagott (CH)
- 16' Rankett (POS)
- 8' State Trumpet (ANT)
- 8' Tuba Major (SO)
- 8' Trompette
- 8' Trompette (CH)
- 8' English Horn (SO)
- 8' Clarinet (CH)
- 4' Clarinet (CH)
- 4' Schalmei

- 4' Trompette (CH)
- 2' Rohr Schalmei (CH)
- Carillon
- Pedal on Great
- Pedal on Choir
- Pedal Divide

**ANTIPHONAL PEDAL**

- 16' Principal
- 16' Bourdon
- 8' Octave
- 8' Bourdon
- 16' Sub Trumpet

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- 16' & 4' Couplers Off + °
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- Main Pedal Mute + °
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- Celestes Off + °
- Ventil Cancel

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- 8 Antiphonal thumb pistons
- 8 Pedal toe pistons
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# Atlantic City Boardwalk Hall's Midmer-Losh Organ: "And the Work Goes on Merrily"

Stephen D. Smith and Charles Swisher



The Ballroom (panoramic photo by Harry Bellangy)



Boardwalk Hall on a rainy day in Atlantic City (photo by Joe Vitacco)



Restored Kimball console in Adrian Phillips' workshop in Phoenix, Arizona

The title of this article is taken from a letter written by Emerson Richards, designer of the Atlantic City Convention Hall's organs, to Henry Willis III during construction of the Main Auditorium organ. In the same letter—dated October 27, 1930—he announced the first public airing of the world's first 100-inch reed "for the football game tonight."

That stop, the Tuba Maxima, available at 8' and 4' pitches, is one of four reeds on 100 inches. Two of those stops are still playable today—the Pedal's Grand Ophicleide (16' and 8') and the Solo's Tuba Imperial 8'.

The fact that these stops are still working is in no small part due to the efforts of the curator of the organs at the hall, Carl Loeser. The building, which is now known as Boardwalk Hall, was closed from 1999 to 2002 for a \$90,000,000 re-fit, during which time no work whatsoever was undertaken on the Midmer-Losh or Kimball organs.

When Carl was appointed Curator in June 2007, the two instruments were both silent and unkempt. Almost nothing worked. In his first years, Carl spent time attempting to return the organs to their pre-1999 state, when the hall closed for restoration. A combination of patient repairs, frequent use, and plain tender loving care got things started. (See Charles Swisher and Carl Loeser, "Atlantic City Boardwalk Hall's Midmer-Losh Organ: An Update," *THE DIAPASON*, vol. 100, no. 8, August 2009.)

Nevertheless, the main organ, the Midmer-Losh, continues to be unreliable. What works today may not work tomorrow, and vice versa! In order to progress and improve this situation, new magnets have been designed and tested. They are currently on order.

All work in recent decades had focused on keeping the Right Stage chamber's departments playable, namely: Pedal Right, Great, Great-Solo, Solo—a total of almost 10,000 pipes belonging to 132 ranks and 96 voices. The chamber contains some of the instrument's most famous stops, including two of the 100-inch voices and the 64' Dulzian, which has Diaphone pipes for its lowest notes. Three of the 50-inch stops are to be found here, too. For this reason, former curator Denis McGurk used to refer to it as "the show chamber".

Although Carl Loeser continues the tradition of paying attention to "the show chamber," he also has his eye on bringing other sections of the instrument, in other locations, back to playing order. With this in mind, his attention recently turned to the Swell organ in the Left Stage chamber. This is the instrument's second-largest department, having 36 voices, 55 ranks (four extended), and 4,456 pipes. Talk about going in at the deep end!

It was immediately obvious that nothing could be done with the department *in situ*, and the decision was therefore taken to remove the whole. The department is spread over five levels in a chamber that is 47 feet high. With invaluable assistance from a team of experienced volunteers, Carl removed



Florian Bischof at the 32' Diapason



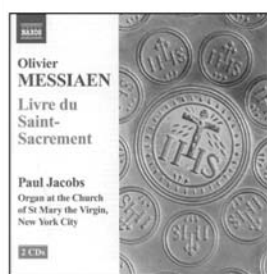
Sven-Ingvart Mikkelsen, Frederiksborg Castle organist, Denmark

the vast majority of the pipes and carefully stored them in trays, etc. in the hall's organ shop and elsewhere. The largest pipes of the department's Double Open Diapason rank had to be left in the chamber, because they would not make the turn out of the door. These pipes must, therefore, have been constructed in the chamber where they still stand—like so many of the instrument's other largest pipes.

Next on the agenda was the removal of the Swell's chests from the chamber. This was not a task that could be undertaken in-house, so bids were sought. Over a surprisingly short period (two days) everything was removed, with the aid of rigging, chains, and brute strength. The result is a huge void in the Left Stage chamber. "It's like standing in a super-wide elevator shaft," said one commen-

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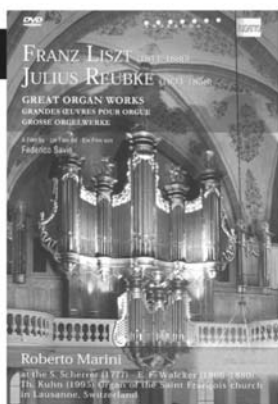
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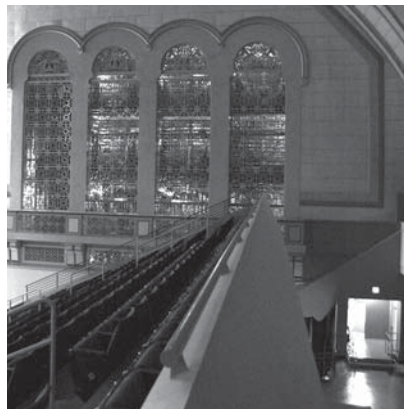


One Swell windchest being loaded for shipment

tator. But how many elevator shafts have 40 feet of swell shades running from bottom to top!

Thoughts are now turning to the Swell-Choir department, which is adjacent to the Swell in the Left Stage chamber. With the Swell out of the way, it would be the logical time to give this ancillary section of all-extended stops some attention. Indeed, with the Swell removed, better access is provided to all of the chamber's other departments—Unenclosed Choir (nine ranks), String I (20 ranks), and Pedal Left (16 ranks). So, we are almost spoiled for choice about what to do, or where to go, next in that chamber.

Work will be carried out in-house by Carl Loeser and his team, and by outside contractors as funding is available.



Right Stage chamber. Entrance to workshop at lower right. (photo by Joe Vitacco)

#### Ballroom Kimball

Restoration of the Ballroom's Kimball console has been completed and it is now back in Atlantic City. Work in the pipe chambers is almost complete. The Kimball should be operational in 2011.

#### Tours

The bi-monthly tours of the organ—led by ACCHOS board member Harry Bellangy—have been a great success, attracting many national and international visitors. In 2009, the entire organ class from the Royal Academy of Music in Denmark made a special trip to see the Midmer-Losh organ.

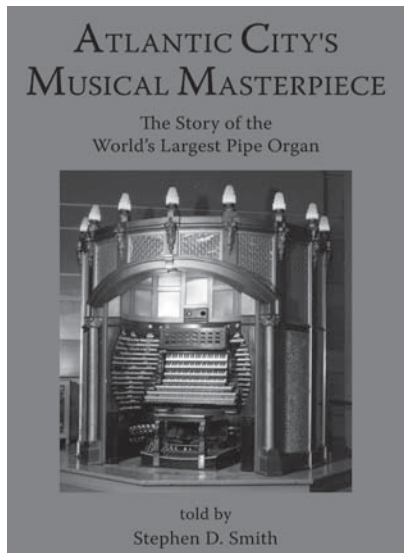
Sven-Ingvart Mikkelsen, organist at the Frederiksborg Castle in Denmark, spent a lot of time examining the organs, as did Florian Bischof from Dresden. Florian wrote a wonderful letter upon returning to Dresden, offering to volunteer months of restoration effort on an expenses-only basis.

#### Book

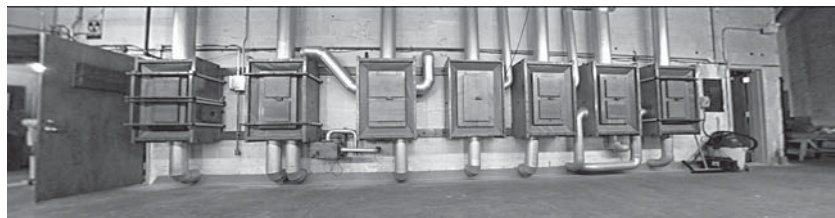
The first printing of Stephen Smith's book about the Midmer-Losh organ has been exhausted and a new paperback edition has been released. This new edition has been amended and updated, and the photographs improved (made sharper and clearer). It is available on-line at <[www.acchos.org](http://www.acchos.org)> or from the Organ Historical Society at <[www.ohscatalog.org](http://www.ohscatalog.org)>.

*Stephen D. Smith is the President and a founding member of the Atlantic City Convention Hall Organ Society, Inc. As an historian and archivist, he has researched the Midmer-Losh organ for more than 30 years and is the world's leading authority on its history, construction, and tonal qualities. He has completed a comprehensive 500-page book, Atlantic City's Musical Masterpiece, revealing a myriad of details about the design and construction of this remarkable pipe organ and is spearheading the effort to restore the instrument to its former glory.*

*Charles F. Swisher is a senior audio and acoustical consultant with wide experience in the design of sophisticated systems for speech and music reinforcement, electronic architecture, video, recordings, and multi-media productions. He was educated at the University of Illinois, where he earned a Bachelor of Science degree in electrical engineering in 1956. He is Vice-President of the Atlantic City Convention Hall Organ Society, Inc.*



The Left Stage chamber has had all the windchests for the Swell Organ removed to be sent out for restoration. The top photo shows the vertical void created by the chest removal and the lower photo shows the windchests stacked up in a secure room awaiting shipment.



Panoramic view of Right Stage chamber reservoirs

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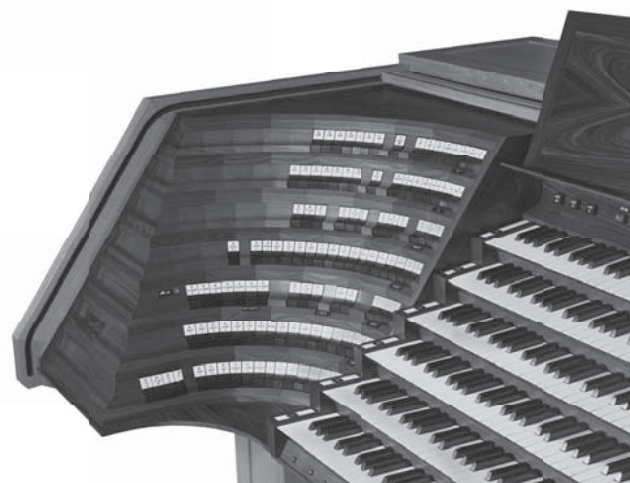
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## Cover feature

**P. J. Swartz, Inc.,  
Eatonton, Georgia  
St. Andrew's, Sanford, Florida**

The final home for this organ was reached after a long and unusual trip. Originally, this organ served a congregation in Jackson, Mississippi. When the church made the decision to move to a suburban location, the organ was removed and placed in storage for many years. When the time came for them to build a new worship center, they contacted me regarding the possibility of reinstalling the organ in the new space. After study, it was determined that reusing the organ would not be a suitable solution.

Several weeks later, the church contacted me again to inquire about finding another church that might possibly want the organ. As it happened, a large metropolitan church in Tennessee had experienced a fire that destroyed their church and Kimball organ. The church was contacted to determine their level of interest, and as a result, the organ was given to them.

After some time passed, the church in Tennessee needed to rethink their earlier decision. They were not in a position to store or install an organ. It was a difficult time for this congregation, and, ultimately, they decided that they were unable to accept the organ.

After several more months in storage, a deadline approached. The organ had to be removed from the storage facility. With a lack of space in our own shop for a 46-rank organ, we began to wonder if this organ would end up as salvage.

St. Andrew's had engaged a consultant, Scott Riedel of Scott R. Riedel & Associates. By chance, Scott contacted me to see if I knew about a pre-owned organ that would be suitable for his client. Naturally I was excited by the possibility; however, we had less than thirty days to make a decision. As everyone knows, it is very difficult for a church committee to gather all of its members together to discuss an opportunity like this—especially in the summer months.

The St. Andrew's congregation is very blessed. Their committee was made up of a group of progressive people who desired to do the right thing and moved forward quickly. They made arrangements to move the organ out of the storage facility and into our shop until final plans could be made.

Scott Riedel devised many good ideas for expanding the resources of this organ to make it suitable for use with the music program at St. Andrew's. Knowing what was needed to bring the project to completion, it was my decision to partner with Organ Supply Industries. The entire firm was eager to help with every aspect of the project. Through each stage, they were available to provide help and suggestions. The assistance of Organ Supply expands the capabilities of small builders, making these types of projects an easy reach.

The outcome of this project has been rewarding to all involved. We extend special thanks to Dr. R. C. Sproul, senior pastor; Jim Pyrich, organ committee chair; and Dr. Terry Yount, organist at St. Andrew's. Further recognition is given to Scott Riedel for the endless hours spent dealing with all of the glitches that occurred as we worked to refurbish and install an existing organ in a new building. We acknowledge Randy Wagner and Bob Ruszczyk of Organ Supply who never said "no" to any request. And we thank Joe Clipp and Homer Lewis of Trivo who kept working until all details were totally resolved.

I also wish to thank my staff consisting of Nick Schroeder, Robert Gladden, Steve Rainsford, Adam Smith, and Erich Roeder. Their hard work and commitment to doing whatever was necessary in the final days to complete this project, made this beautiful instrument a reality.

—Phil Swartz  
P. J. Swartz, Inc.



St. Andrew's, Sanford, Florida



Console

### From the consultant

The Riedel staff has been honored and privileged to serve the congregation of St. Andrew's, Sanford, Florida. We have done so in the capacity of consultants in the areas of room acoustic design, organ preparation and selection, and sound and video system design. The project has throughout been a study in notable and remarkable contrasts—in nearly every aspect of the congregation's ministry, functional needs and desires, and the architectural fabric of their worship space and campus. St. Andrew's is a

long-established and large congregation, but their former buildings were too small and uninspiring. Their project goal was to realize a large and commodious traditional and Gothic-styled worship space, outfitted with a full complement of modern technologies. A hallmark of St. Andrew's ministry is their vast outreach program employing the latest in multimedia technologies; the message, however, is a formal and traditional program of biblical teaching and interpretation.

These contrasts continued throughout the design of the new building.

The Gothic-inspired structure—having arches, columns, vaults, transepts, and clerestory windows—is entirely built of modern materials. The architects designed a steel superstructure, and clad it with pre-formed and composite newly developed materials. Our acoustical task was to create a very classic room for natural, non-electronically reinforced choral, organ, and instrumental music with a generous, even, and warm reverberation period. This was achieved by using primarily hard, dense, sound-reflective and reinforcing materials and treatments. Hard composite material finishes, multiple layers of dense wall components, sealed surface textures, and diffuse, multi-faceted surface forms and profiles were employed throughout the space. These were blended by the architects into their design vision. Hard tile, wood, and brick flooring, along with closely spaced structural framing, angled and diffusive wall and ceiling geometries, have all been employed into this classically styled new building. Further, the building is fully equipped with state of the art sound and video system components. The nave's sound system delivers clear, intelligible speech to worshippers in every corner of the vast, live room. Complete sound and video recording, mixing, and broadcast technologies have been provided to facilitate the many media-based education and ministry programs of this dynamic congregation.

The building design was already in process at the time we were invited to be part of the project team. The overall size, shape, and style of the church were decided upon, and all had the potential to reveal a good acoustical space for traditional worship employing sermon, lessons, prayers, and organ and choral music. We enjoyed an excellent working relationship with the architectural design team. The necessary design detailing and treatments for acoustical success were all embraced and adopted into the fabric of the structure. A significant challenge was to design and prepare spaces for a pipe organ that was not yet selected. Three chamber spaces were adopted into the architectural design. The two primary organ spaces are at either side of the chancel, above and behind the choir singers' riser plaza. These chambers, which orient the primary tonal projection not "across" the chancel, but instead down the length of the nave, are built to accommodate the Great, Swell, Choir, and Pedal divisions. Chamber tone openings were designed to be as





Chancel



Console close-up



Scott Riedel, Philip Swartz and Jim Pyrich (photo credit: Jim Pyrich)

large and non-obstructive as possible. Further, structural steel carriages were created to facilitate cases or cantilevers forward of the chamber tone openings. Chamber interior cladding includes concrete floors and multiple layers of sound-reflective gypsum board, glued and screwed together and to the building's structure, to maximize tonal reflection and reinforcement. The third chamber, with details similar to the chancel chambers, is located at the rear of the nave for an Antiphonal organ division.

Another significant "contrast" in the organ project was that of a budget too small to fund a new instrument of the quality, size, and scope desired for the imposing new church. In fact, the client's first request to us was to design the organ chamber spaces for a future

pipe organ, but to make the spaces usable for interim digital organ speakers, since a digital organ was all that the budget could support. It was in this context that we began to search for a used pipe organ that might be able to be re-purposed into St. Andrew's at an achievable price range.

In the course of searching for a potential organ, one of the resources contacted was P. J. Swartz, Inc. of Eatonton, Georgia. Here the remarkable contrasts and opportunities continued! Mr. Swartz knew of a congregation with a sizable instrument that was not going to fit into that congregation's new building. The congregation, Parkway Baptist Church, Jackson, Mississippi, was willing to give their old Reuter organ away if it would go to a "good new home". This generous gift

allowed the St. Andrew's funds available to be used to move, restore, augment, and install the instrument. Now the old organ has become new again! The budget, too small to purchase an all-new organ, was sufficient to support the re-purposed instrument. The old organ has a new electrical system, new layout, added stops, new digital features, and it all has been revoiced to fit the new space.

While the relocation of an old organ into a new space is not a new concept or practice under our consultation, we were indeed privileged to work with many contrasting new and old friends throughout this project. Our special thanks to:

- Organ and acoustic committee chair Jim Pyrich, for inviting us into the project, and for his tireless work and friendship throughout.
- Terry Yount, the new organist and artist in residence at St. Andrew's, for his keen artistic eyes and ears.

- Philip J. Swartz, organbuilder, and his new apprentice, now become associate, Nicholas Schroeder, for finding and installing this notable instrument for St. Andrew's.

- Organ Supply Industries principal Randy Wagner, for his excellent technical guidance in blending old and new together.

- Walker Technical Company, and their representative Robert Gladden, and the Peterson Electro-Musical Products Company, for their innovative products and technical support.

- Joe Clipp and Homer Lewis at Trivo Reeds, for bringing new tone and life to formerly tired pipes.

- The many church member volunteers at St. Andrew's who supported and facilitated the project.

- Rev. R.C. Sproul, pastor of St. Andrew's and visionary church leader.

**Scott R. Riedel & Associates, Ltd., Milwaukee, Wisconsin Project Team**

Acoustic engineer, Eric Wolfram  
 Sound and video system designer, David Hosbach (DH Audio Visions)  
 Architectural assistant, Timothy Foley  
 Organ technician, David L. Beyer  
 Organ consultant, Scott R. Riedel

*Photo credit: Nick Bichanich*

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**St. Andrew's, Sanford, Florida  
 3 manuals, 57 registers,  
 71 ranks, 10 digital voices**

Division	Ranks	Pipes	Digital
Great	16	976 2	
Swell	17	1,025	3
Choir	16	964 1	
Pedal	8	316 4	
Antiphonal	14808		

**GREAT (Manual II)**

16'	Prestant	digital
8'	Principal	new
8'	Diapason	donated
8'	Prestant	new
8'	Harmonic Flute	new
8'	Bourdon	new
8'	Gamba	new
4'	Octave	new
4'	Open Flute	new
2 1/2'	Twelfth	new
2'	Fifteenth	new
1 1/2'	Tierce	new
1 1/8'	Mixture IV	new
16'	Bombarde (Ped)	existing
8'	Trumpet (encl in Ch)	existing <sup>1</sup>
8'	Harmonic Tuba (Ch)	new
8'	Festival Trompette (Ant)	new
	Chimes	digital
	Zimbelstern	new

**SWELL (Manual III)**

16'	Holz Gedeckt	existing
8'	Principal	existing
8'	Holz Gedeckt (ext 16')	existing
8'	Viola de Gamba	existing <sup>2</sup>
8'	Viola Celeste	existing <sup>2</sup>
4'	Principal	existing
4'	Koppel Flute	existing
2 1/2'	Nazard	existing
2'	Block Flute	existing
1 1/2'	Tierce	existing
2'	Mixture IV	new
16'	Bombarde (Ped)	existing
16'	Fagotto	existing
8'	Trompette	new
8'	Oboe	existing
8'	Vox Humana	digital
4'	Clarion	existing

**CHOIR (Manual I)**

16'	Quintaton	existing
8'	Diapason	existing <sup>4</sup>
8'	Rohrflute	existing
8'	Salizional	existing
8'	Gemshorn	existing
8'	Gemshorn Celeste	existing
4'	Spitz Principal	existing
4'	Hohl Flute	existing
2'	Principal	existing
1 1/2'	Larigot	existing
1'	Mixture III	new
8'	Harmonic Tuba	new
8'	French Horn	donated
8'	Clarinet	donated
8'	Trumpet (Gt)	existing
	Harp	digital

**ANTIPHONAL (floating)**

8'	Diapason	new
8'	Flute	existing
8'	Dulciana	new
8'	Unda Maris	new
4'	Octave	new
4'	Spill Flute	existing
2'	Doublette	new
1 1/2'	Mixture IV	new
16'	Festival Trompette	new
8'	Festival Trompette	new
16'	Bourdon (Ped)	donated <sup>5</sup>
8'	Diapason (Ped)	existing
8'	Bourdon (Ped)	donated <sup>5</sup>
4'	Diapason (Ped)	existing

**PEDAL**

32'	Bourdon	digital
16'	Principal	existing
16'	Prestant (Gt)	digital
16'	Bourdon	existing
16'	Holz Gedeckt (Sw)	existing
16'	Quintaton (Ch)	existing
16'	Open Wood	digital
8'	Octave (ext 16')	existing
8'	Bourdon (ext 16')	existing
8'	Holz Gedeckt (Sw)	existing
4'	Super Octave	existing
4'	Bourdon (ext 16')	existing
2 1/2'	Mixture IV	existing <sup>3</sup>
32'	Bombarde	digital
16'	Bombarde	existing
16'	Fagotto (Sw)	existing
8'	Bombarde (ext 16')	existing
8'	Fagotto (Sw)	existing
8'	Harmonic Tuba (Ch)	new
4'	Rohr Schalmei	digital
4'	Bombarde (16')	existing

1 Expressive (enclosed in Choir)  
 2 Digital notes 1-12  
 3 Includes new pipework  
 4 Wicks 8' Principal  
 5 Includes Wicks 8' Flute 13-44



# New Organs

## Juget-Sinclair Organbuilders, Montreal, Quebec, Canada Opus 32, St. Mark's Episcopal Church, St. Louis, Missouri

Designed by the architectural firm of Nagel & Dunn and built in 1938, St. Mark's Church in the City of St. Louis is famous as an outstanding example of the *Moderne* style, noteworthy for its Art Deco detailing, including a complete set of stained glass windows designed by Robert Harmon and executed by Emil Frei Studios. The building, seating around 200, is shaped like a shoebox on its side and—surprisingly for a building of its size—has a reverberation period of around four seconds. The original organ, an 8-stop G. Donald Harrison Æolian-Skinner, Op. 979 of 1939, consisted entirely of principals and flutes. Though the *plenum* was very impressive for its size—Emerson Richards described it as “the biggest little organ in the world”—it had no strings, reeds, or solo stops, and the balances between the manuals were very poor. By the early 2000s it was in urgent need of restoration.

In deciding what to do about the organ, the congregation found itself faced with a serious difficulty. The choir loft, the only practical position for a pipe organ in the building, is extremely shallow, and in order for the choir and organist to be able to get up the stairs into the gallery, the depth of the organ at the level of the gallery floor had to be restricted to a little over four feet. Furthermore, the west window is an extremely fine one, and it was unthinkable that the organ should obscure it. This meant that although there was some room for expanding the Great and Pedal divisions of the Æolian-Skinner to include reeds, strings, and solo stops, there was no way that the Swell could ever be enlarged, and this in turn meant that any enlargement would result in an even more poorly balanced instrument than before. While the vestry was wondering what to do about this, the church was most fortunate to receive a substantial legacy from the late Ruth E. Proehl, making possible the replacement of the organ by an entirely new one.

In 2005 the vestry appointed an organ committee composed of my wife, the Rev. Dr. Lydia Agnew Speller, rector; Robert S. Mullgardt, organist and choirmaster; and seven others. No fewer than five organists were members of this committee, including one who was also an architect and another, me, who was also an organ builder. Though unusual, having a committee composed of so many extremely well-informed and opinionated individuals is something of a two-edged sword, and the vestry wisely appointed Barbara Owen to be the organ consultant so as to keep order. In practice, no referee was needed since, perhaps surprisingly, we found ourselves in remarkable harmony and agreement throughout—but we were glad to have Barbara Owen on the team, since her very practical advice proved to be an invaluable resource at many points in the process of selecting our new organ.

The organ committee made the decision quite early on to look for a mechanical action organ, and for the next two-and-a-half years members of the committee visited dozens of tracker-action instruments throughout Missouri, Kansas, Illinois, Massachusetts, and Tennessee. Our final choice fell upon Juget-Sinclair Organbuilders of Montreal, whose organs at St. Andrew's Episcopal Church in Wellesley, Massachusetts, and Second Presbyterian Church, Nashville, Tennessee, had impressed us as standing head-and-shoulders above any other instrument we visited. Juget-Sinclair proved an especially happy choice since Denis Juget, Stephen Sinclair, and the other members of their team showed themselves to be an exceptionally charming and interesting group of people with whom to work.

Juget-Sinclair came up with a brilliant solution to the church's space problems. Like the old Æolian-Skinner, the new



Juget-Sinclair organ is placed against the west wall of the church. By contrast with the old organ, a rather squat caseless organ that ran all the way across the church, the new instrument is divided in two cases, framing and showcasing Robert Harmon's striking west window, *The Massacre of the Innocents*. The church is extremely lofty, and the new organ makes full use of the available height. Although the two cases are necessarily shallow at floor level, they are cantilevered out at impost level to accommodate a two-manual-and-pedal organ of twenty stops, more than we had thought possible.

The *Grand-orgue* occupies the south case above the impost, with the bellows beneath, and the *Récit expressif* occupies the north case, with the *Pédale*, including a full-length 16' reed—which required a little mitering—underneath. The detached and terraced drawknob console is at the front of the gallery in the same position as the old one, and the trackers run under a new oak gallery floor between the console and the organ cases. The casework is of oiled solid quarter-sawn oak, with polished tin façade pipes

drawn from the G.O. 8' Montre and Pédale 8' Principal. Much of the interior of the console, though the music desk is of burr maple inlaid with mahogany. The detailing of the console and cases makes use of Art Deco motifs found elsewhere in the building.

The church signed a contract with Juget-Sinclair at the end of 2007, and the installation and tonal finishing of the instrument took place between September and November 2009. The members of the Juget-Sinclair firm responsible for building Opus 32 were Robin Côté, François Couture, Dean Eckmann, Jean-Dominique Felix, Denis Juget, Céline Richard, Stephen Sinclair, and Jerome Veenendaal. The dedication took place at the Sunday Eucharist on November 22, when there was special music, and no fewer than six organists—all members of St. Mark's—played the new organ.

The instrument has surpassed our wildest expectations. The many who have played it have included a number of very distinguished organists, and everyone who plays it comments on the excellent

feel of the tracker action—personally I think it is the most comfortable organ I have ever played—and on how remarkable this is for a tracker with a detached console. Everyone also comments on the versatility of the organ, which though designed primarily with French Romantic repertoire in mind, manages also to be an excellent medium both for accompanying the Anglican liturgy and for playing Classical and Baroque organ music.

St. Mark's is the third largest organ that the Juget-Sinclair firm has built. In spite of the less than perfect acoustics of their buildings, the two larger Juget-Sinclair organs at Wellesley (Op. 24) and Nashville (Op. 26) are both remarkable instruments. At St. Mark's, however, equally fine tonal design and voicing design is coupled with excellent acoustics, resulting in a stunning sound such as might be expected from an instrument two or three times its size.

One Sunday morning a week or two after the organ was completed, I walked into the church and heard the strains of Bob Mullgardt playing the Franck *A-minor Choral*. I did a double take. Was this St. Mark's or was I listening to St. Sulpice? To help them in planning future instruments, the organ builders asked us to give them any feedback of an unfavorable kind coming from organists who play the St. Mark's organ. So far we have been unable to oblige, since all the comments have been favorable.

A concert series featuring the new instrument was inaugurated with a dedicatory recital of music by William H. Harris, César Franck, W. A. Mozart, J. S. Bach, Guy Bovet, and Marcel Dupré, given by Clive Driskill-Smith of Christ Church, Oxford, England, on April 18, 2010. If anyone would like to visit the organ, the organist and choirmaster, Bob Mullgardt, is always happy to welcome organists and others who contact him beforehand through the church office (314/832-3588).

—John L. Speller

## Juget-Sinclair Organbuilders, Montreal, Quebec, Canada Opus 32, St. Mark's Episcopal Church, St. Louis, Missouri 20 stops, 23 ranks

### Grand-orgue C—a3, 58 notes

- 8' Montre
- 8' Flûte à cheminée
- 4' Prestant
- 4' Flûte ouverte
- 2' Doublette
- 1½' Fourniture IV
- 8' Trompette

### Récit expressif C—a3, 58 notes

- 8' Bourdon
- 8' Viole de gambe
- 8' Voix céleste (TC)
- 4' Principal
- 4' Flûte douce
- 2½' Nazard
- 2' Doublette
- 1½' Tierce
- 8' Basson-Hautbois

### Pédale C—f1, 30 notes, radiating and concave

- 16' Soubasse
- 8' Principal
- 4' Octave
- 16' Trombone

II/I I/P II/P  
Tremblant Récit

Mechanical key action, electric stop action  
1/9-syntonic comma temperament  
Balanced swell pedal  
Cuneiform bellows  
3 inches wind pressure  
10 General pistons, thumb and toe  
6 thumb pistons to G.O.  
6 thumb pistons to Récit  
4 toe pistons to Pédale  
Reversible pistons for the unison couplers, thumb and toe  
Sequencer “forward” and “back” pistons, thumb and toe  
General Cancel thumb piston  
Combination Setter thumb piston  
Solid-state combination action with 400 levels of memory

Photo credit: Stephen Sinclair



# 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

**Larry Visser**; Park Congregational, Grand Rapids, MI 12:15 pm

### 16 FEBRUARY

**Organized Rhythm** (Clive Driskill-Smith, organ, and Joseph Gramley, percussion); Union College Memorial Chapel, Schenectady, NY 7:30 pm  
**Carol Feather Martin**; St. Luke Catholic Church, McLean, VA 1 pm

### 17 FEBRUARY

**Jean Rife**, harpsichord; First Church, Boston, MA 12:15 pm

### 18 FEBRUARY

**Michael Smith**; Trinity Church, Boston, MA 12:15 pm  
**Maxine Thévenot**; St. Michael's Church, Marblehead, MA 7 pm  
**Ahreum Han**; Emmanuel Church, Chestertown, MD 7:30 pm  
**Barbara MacGregor**, with trumpets and timpani; Holy Trinity Lutheran, Akron, OH 8 pm  
**Christopher Young**; St. Paul's Episcopal, Indianapolis, IN 7:30 pm  
**Brian Luckner**; Cathedral of St. Joseph the Workman, La Crosse, WI 7:30 pm

### 19 FEBRUARY

**Raúl Prieto Ramírez**; Spivey Hall, Morrow, GA 3 pm

### 20 FEBRUARY

**Rob Richards**, with cartoonist; Merrill Auditorium, Portland City Hall, Portland, ME 2 pm  
**Frank Dodd**; Christ Church, New Haven, CT 3 pm  
**Christopher Marks**; Madison Avenue Presbyterian, New York, NY 3 pm  
**Sarah Carlson**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Nathan Laube**; Irvine Auditorium, University of Pennsylvania, Philadelphia, PA 4 pm  
Concordia Choir; Doylestown Presbyterian, Doylestown, PA 4 pm  
**Clive Driskill-Smith**; Chevy Chase Presbyterian, Washington, DC 4 pm  
**Robert McCormick**; Washington National Cathedral, Washington, DC 5:15 pm  
**James Moeser**; Duke Chapel, Duke University, Durham, NC 5 pm  
Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Allison Boccia**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm  
**Brian Carson**; Como Park Lutheran, St. Paul, MN 3 pm

### 21 FEBRUARY

Minnesota Boychoir; Cathedral of St. Paul, St. Paul, MN 7:30 pm

### 22 FEBRUARY

**Peter Richard Conte**; Church of the Resurrection, New York, NY 8 pm  
Schubert, *Mass in G*; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL 7 pm  
**Lynne Davis**; All Saints Episcopal, Atlanta, GA 7:30 pm  
**Karen Beaumont**; St. John's on the Lake, Milwaukee, WI 7 pm

### 23 FEBRUARY

Handel, *Israel in Egypt*; Carnegie Hall, New York, NY 8 pm

### 24 FEBRUARY

**Leon Schelhase**, harpsichord; First Church, Boston, MA 12:15 pm  
**Jonathan Ryan**; Church of the Holy Family, New York, NY 7:30 pm

### 25 FEBRUARY

**Harry Huff**; Trinity Church, Boston, MA 12:15 pm  
**Frank Crosio**; Cathedral of the Incarnation, Garden City, NY 8 pm  
**Jeremy David Tarrant**, Poulenc *Concerto*; Cathedral Church of St. Paul, Detroit, MI 7:30 pm  
**James Metzler**; Fountain Street Church, Grand Rapids, MI 12:15 pm

Cathedral Ringers Handbell Choir; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
• **Marilyn Keiser**; First Presbyterian, Neenah, WI 7:30 pm

### 26 FEBRUARY

**Joan Lippincott**; Verizon Hall, The Kimmel Center, Philadelphia, PA 3 pm  
**Georgia Boy Choir**; Peachtree Road United Methodist, Atlanta, GA 7:30 pm  
+ **Craig Cramer**; St. Aloysius Catholic Church, Baton Rouge, LA 7 pm  
**Marilyn Keiser**, workshop; First Presbyterian, Neenah, WI 9:30 am

### 27 FEBRUARY

**James Busby**; Church of the Advent, Boston, MA 4:30 pm, followed by Evensong at 5 pm  
**Nathan Laube**; Mead Chapel, Middlebury College, Middlebury, VT 3 pm  
**David Spicer**, with Alfred E. White Chorale, spirituals; First Church of Christ, Wethersfield, CT 4 pm  
**Renée Anne Louprette**; Church of St. Ignatius Loyola, New York, NY 4 pm  
**Colin Lynch**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
Singing Boys of Pennsylvania; Bordentown Regional Middle School, Bordentown, NJ 3 pm  
**Lorenz Maycher**; Holy Trinity Lutheran, Lancaster, PA 4 pm  
**Karen Christianson**; Washington National Cathedral, Washington, DC 5:15 pm  
**Kyle Ritter**; St. Peter's Episcopal, Charlotte, NC 4:30 pm, Evensong at 5 pm  
**James David Christie**; Old First Church, Tallahassee, FL 3 pm  
**John Scott**; First Presbyterian, Gainesville, FL 4 pm  
**Raúl Prieto Ramírez**; Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
Choral concert; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm  
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm  
**Mary Gifford**; Lutheran Home, Arlington Heights, IL 2:30 pm  
**Richard Hoskins**, with sopranos, counter-tenor, and viole de gambe; St. Chrysostom's, Chicago, IL 2:30 pm  
**Tim Strand**; Como Park Lutheran, St. Paul, MN 3 pm

### 28 FEBRUARY

**Harry van Wijk**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

### 1 MARCH

**James Metzler**; Park Congregational, Grand Rapids, MI 12:15 pm  
**Tim Baker**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm

### 2 MARCH

**Michael Shoemaker**; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm  
**Lisa Lohmeyer**; St. Peter's Lutheran, Columbus, IN 12 noon

### 3 MARCH

**Jory Vinikour**, harpsichord; First Church, Boston, MA 12:15 pm  
Works of Victoria; Church of St. Luke in the Fields, New York, NY 8 pm

### 4 MARCH

**Elizabeth Lenti**; Trinity Church, Boston, MA 12:15 pm  
**Konstantin Volostnov**; Trinity College, Hartford, CT 7:30 pm  
**Joseph Ripka**; Woolsey Hall, Yale University, New Haven, CT 8 pm  
**Nathan Laube**; St. Mark Lutheran, Hanover, PA 7:30 pm  
**Marilyn Keiser**; St. Charles Borromeo Catholic, Fort Wayne, IN 7:30 pm  
Bella Voce, with Callipygian Players; Glenview Community Church, Glenview, IL 7:30 pm

### 5 MARCH

Hymn festival; Christ & St. Stephen's Episcopal, New York, NY 5 pm  
• **Christa Rakich**; Mount Calvary Church of Baltimore, Baltimore, MD 2:30 pm  
**Stefan Engels**, masterclass; First (Scots) Presbyterian, Charleston, SC 3 pm, recital at 7:30 pm  
**Bruce Neswick**, hymn festival; Trinity Episcopal Cathedral, Miami, FL 2 pm  
**Tom Trenney**, recital and silent film accompaniment; Central Presbyterian, Atlanta, GA 5:30 pm

### 6 MARCH

Choral Evensong; Cathedral of the Incarnation, Garden City, NY 4 pm  
**Gerald Anders, John Buckel, Henry DeVries, Deborah Jenks**, with instruments and vocalists; Community Church of Douglaston, Douglaston, NY 4 pm  
**Christopher Jennings**, with St. James' Compostela & Canterbury Choirs; St. James' Church, New York, NY 4 pm

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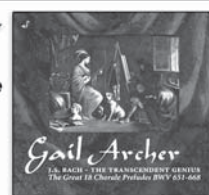
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**Jonathan Moyer**; Cathedral Church of St. John the Divine, New York, NY 5 pm**Stephen Price**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm**Timothy & Tamara Albrecht**, hymn festival; First United Methodist, Hershey, PA 3 pm**Roman Krasnovsky**; Washington National Cathedral, Washington, DC 5:15 pm**David Higgs**; St. Michael's Episcopal, Richmond, VA 7:30 pmMozart, *Mass in F Major*, K. 192; Christ Church, Bradenton, FL 11 am**Chelsea Chen**; Jacoby Hall, Jacksonville, FL 3 pm**Ken Cowan**; First Presbyterian, Naples, FL 4 pm**Dongho Lee**; St. Catharine of Siena, Cincinnati, OH 3 pm

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

**Raúl Prieto Ramírez**; East 91st Street Christian Church, Indianapolis, IN 4 pmBach, *Mass in B Minor*; Cathedral Church of the Advent, Birmingham, AL 4 pm**Kris Langlois**; Como Park Lutheran, St. Paul, MN 3 pm

7 MARCH

**Thomas Murray**; Cincinnati Museum Center, Cincinnati, OH 7:30 pm**Konstantin Volostnov**; University of St. Thomas, St. Paul, MN 8:15 pm

9 MARCH

**David Simms**; North Christian Church, Columbus, IN 12 noon

10 MARCH

**John Jull**; Christ Church, Bradenton, FL 12:15 pm

11 MARCH

**Amanda Mole**; Trinity Church, Boston, MA 12:15 pm**William Whitehead**; Church of St. Mary the Virgin, New York, NY 8 pm**Daniel Umholtz**; Holy Trinity Lutheran, Lancaster, PA 12:30 pm

The American Boychoir, with Golden Isles Children's Chorus; St. Simons Presbyterian, St. Simons Island, GA 7:30 pm

Chanticleer; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

**Timothy Baker**; Trinity United Methodist, New Albany, IN 12 noon

12 MARCH

**Mark Bani**; St. Agnes Church, New York, NY 4:30 pm**Carole Terry**; University of Tampa, Tampa, FL 7:30 pm

13 MARCH

**Christopher Houlihan**; First Church of Deerfield, Deerfield, MA 3 pm**Isabelle Demers**; Christ Church, Waverly, RI 4 pm

Choral Evensong; All Saints, Worcester, MA 5 pm

**Gail Archer**, Franz Liszt: A Hungarian Rhapsody; West End Collegiate Church, New York, NY 3 pm**Adam Brakel**; Cathedral Church of St. John the Divine, New York, NY 5 pm**Frederick Teardo**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pmHandel, *Messiah*, Parts II and III (staged); Bryn Mawr Presbyterian, Bryn Mawr, PA 4 pm

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

Choral concert; Cathedral of Mary Our Queen, Baltimore, MD 6:30 pm

The American Boychoir; Palms Presbyterian, Jacksonville Beach, FL 3 pm

**Carole Terry**; University of Tampa, Tampa, FL 3 pm

Georgia State Chorus and Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm

Barrington Children's Choir; First Presbyterian, Arlington Heights, IL 4 pm

14 MARCH

The American Boychoir; Eastminster Presbyterian, Indialantic, FL 7 pm

**Tom Trenney**, recital and silent film accompaniment; St. Mary's Episcopal Cathedral, Memphis, TN 7 pm

15 MARCH

The American Boychoir, with Choristers of First Presbyterian; First Presbyterian, Vero Beach, FL 7 pm

**David Schout**; Park Congregational, Grand Rapids, MI 12:15 pm**Karen Beaumont**; Incarnation Lutheran, Milwaukee, WI 3 pm

16 MARCH

**Nancianne Parrella**, with violin, harp, and cello; Church of St. Ignatius Loyola, New York, NY 7:30 pm**Glenn Osborne**; Morrison United Methodist, Leesburg, FL 12 noon

The American Boychoir, with Florida's Singing Sons Boychoir; First Presbyterian, Pompano Beach, FL 7 pm

**Colin Andrews & Catherine Elliott**; First Presbyterian, Columbus, IN 12 noon

17 MARCH

**R. Alan Kimbrough**; Christ Church, Bradenton, FL 12:15 pm

18 MARCH

**Bálint Karosi**; Trinity Church, Boston, MA 12:15 pm**Eric Plutz**; Cathedral of the Incarnation, Garden City, NY 8 pm**Peter Omundsen**; Holy Trinity Lutheran, Lancaster, PA 12:30 pmFauré, *Requiem*; Basilica of the National Shrine of Mary, Queen of the Universe, Orlando, FL 7:30 pm**Jack Mitchener**; Holy Trinity Lutheran, Akron, OH 8 pm**Richard Newman**; Cathedral Church of St. Paul, Detroit, MI 7:30 pm

Classical Bells; St. Lorenz Lutheran, Frankmuth, MI 7:30 pm

**Janet Hamilton**, with violin; Grace Lutheran, New Albany, IN 12 noon**James David Christie**; Winnetka Congregational Church, Winnetka, IL 8 pm**John Scott**; Cathedral of St. John the Evangelist, Milwaukee, WI 7:30 pm

19 MARCH

**James David Christie**, masterclass; Winnetka Congregational Church, Winnetka, IL 10 am

20 MARCH

**David Spicer**; First Church of Christ, Wethersfield, CT 4 pm**Ludwig Ruckdeschel**; Cathedral Church of St. John the Divine, New York, NY 5 pm**Elizabeth Lenti**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm**Ken Cowan**, with **Lisa Shihoten**, violin; Jerusalem Evangelical Lutheran, Rothsville, PA 4 pm**Jeremy Filsell**; Washington National Cathedral, Washington, DC 5:15 pm

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

Hymn Festival; Brevard-Davidson River Presbyterian, Brevard, NC 3:30 pm

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

The American Boychoir; Moorings Presbyterian, Naples, FL 4 pm

**Gail Archer**; St. Joseph R.C. Church, Macon, GA 2 pm**Marilyn Keiser**; Broad Street Presbyterian, Columbus, OH 4 pmCleveland Institute of Music students, Bach, *Orgelbüchlein*; Christ Episcopal, Shaker Heights, OH 7:30 pm

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

**Andrew Fredel**; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm**Lawrence Lawyer**, with violins, cello, and tenor; Cathedral of St. Paul, St. Paul, MN 2:30 pm

22 MARCH

**Ray Cornils**, Bach Birthday Bash; Merrill Auditorium, Portland, ME 2 pm, 7:30 pm

The American Boychoir, with Georgia Children's Chorus; First United Methodist, Athens, GA 7 pm

**Jason Wright**; Peachtree Road United Methodist, Atlanta, GA 7 pm

23 MARCH

**Ed Bruenjes**; Asbury United Methodist, Columbus, IN 12 noon

24 MARCH

**Robert Shone**; Christ Church, Bradenton, FL 12:15 pm**Wesley Roberts**; Ransdell Chapel, Campbellsville University, Campbellsville, KY 8 pm

25 MARCH

**Eugene Lavery**; Trinity Church, Boston, MA 12:15 pm**Peter Brown**; Holy Trinity Lutheran, Lancaster, PA 12:30 pm**Glenn Kime**; Emmanuel Church, Chestertown, MD 7:30 pm**Jeremy Filsell**; Centenary United Methodist, Richmond, VA 7:30 pm

The American Boychoir; First Presbyterian, Lynchburg, VA 7:30 pm

**The Chenaults**; Church of the Redeemer, Sarasota, FL 7:30 pm**Theresa Bauer**; St. Mark's United Church of Christ, New Albany, IN 12 noon**Sietze de Vries**; House of Hope Presbyterian, St. Paul, MN 8 pm

26 MARCH

**Ian Tomesch**; Christ Church, New Haven, CT 3 pmBach, *Mass in B Minor*; Woolsey Hall, New Haven, CT 8 pm

Solemn Evensong; Christ &amp; St. Stephen's Episcopal, New York, NY 5 pm

Northwest Choral Society; Community Presbyterian, Mount Prospect, IL 7:30 pm

27 MARCH

**Jennifer McPherson**; All Saints, Worcester, MA 5 pm

Singing Boys of Pennsylvania; Cortland State University, Cortland, NY 2 pm

**James Hopkins**; Cathedral Church of St. John the Divine, New York, NY 5 pm**Svetlana Berezhnaya**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm**A four-inch Professional Card  
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**Jonathan Biggers**; Shadyside Presbyterian, Pittsburgh, PA 4 pm

**Florian Wilkes**; Washington National Cathedral, Washington, DC 5:15 pm

The American Boychoir; Episcopal Church of the Redeemer, Bethesda, MD 4 pm

**Jeremy Filsell**; Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL 4 pm

**Gail Archer**; North Presbyterian Church, Cincinnati, OH 3 pm

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

**Scott Hanoian**, works of Brahms; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm

**Katelyn Emerson, Katie Minion**; First Presbyterian, Evansville, IN 4 pm

Choral Evensong; Cathedral Church of the Advent, Birmingham, AL 4 pm

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

**Richard Hoskins**, with mezzo-soprano and viole de gambe; St. Chrysostom's, Chicago, IL 2:30 pm

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

28 MARCH

**Massimo Nasetti**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 MARCH

**Kevin Soodsma**; Park Congregational, Grand Rapids, MI 12:15 pm

30 MARCH

**Brett Judson**; Woolsey Hall, Yale University, New Haven, CT 12:30 pm

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

31 MARCH

**Carol Hawkinson**, with baritone; Christ Church, Bradenton, FL 12:15 pm

**UNITED STATES**

**West of the Mississippi**

19 FEBRUARY

**Gail Archer**, masterclass; St. Olaf College, St. Olaf Church, Minneapolis, MN 10 am

**Bradley Hunter Welch**; First United Methodist, Waxahachie, TX 7:30 pm

20 FEBRUARY

**Gail Archer**; St. Olaf Church, Minneapolis, MN 7 pm

Collegium Vocale, works of Charpentier; Second Presbyterian, St. Louis, MO 4 pm

**Dong-ill Shin**; Christ United Methodist, Plano, TX 7 pm

21 FEBRUARY

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

24 FEBRUARY

**Maury Castro**; St. Olaf College, Northfield, MN 8:15 pm

**Paul Jacobs**, with orchestra; Segerstrom Hall, Orange County Performing Arts Center, Costa Mesa, CA 8 pm

25 FEBRUARY

**Clive Driskill-Smith**; St. Mark's Episcopal, St. Louis, MO 7:30 pm

**James O'Donnell**; All Saints Episcopal, Fort Worth, TX 7:30 pm

Houston Chamber Choir; The Rothko Chapel, Houston, TX 8 pm

**Paul Jacobs**, with orchestra; Segerstrom Hall, Orange County Performing Arts Center, Costa Mesa, CA 8 pm

26 FEBRUARY

Houston Chamber Choir; The Rothko Chapel, Houston, TX 8 pm

Fantini Feste II, organ and trumpet; Doc Rando Hall, University of Nevada, Las Vegas, NV 7:30 pm

**Paul Jacobs**, with orchestra; Segerstrom Hall, Orange County Performing Arts Center, Costa Mesa, CA 8 pm

27 FEBRUARY

**Ken Cowan**; Recital Hall, Texas A&M International University, Laredo, TX 4 pm

**Robert Bates**; St. Philip Presbyterian, Houston, TX 6 pm

**Organized Rhythm** (Clive Driskill-Smith, organ, Joseph Gramley, percussion); Hamilton Recital Hall, University of Denver, Denver, CO 3 pm

**Bradley Hunter Welch**; First Congregational, Los Angeles, CA 4 pm

**James Welch**, works of Bach; Mission Church, Santa Clara University, Santa Clara, CA 2 pm

28 FEBRUARY

**Mary Preston**; Meyerson Symphony Center, Dallas, TX 12:30 pm

1 MARCH

**James O'Donnell**; Co-Cathedral of the Sacred Heart, Houston, TX 7:30 pm

4 MARCH

VocalEssence; Orchestra Hall, Minneapolis, MN 8 pm

**Pamela Decker**; Holsclaw Hall, University of Arizona, Tucson, AZ 7 pm

6 MARCH

**Aaron David Miller**; Christ the King Lutheran, Houston, TX 6 pm

**Craig Cramer**; Trinity Lutheran, Lynnwood, WA 7 pm

**Gail Archer**; Grace Cathedral, San Francisco, CA 4 pm

9 MARCH

**Christoph Bull**, children's concert; Shumei Arts Council of America, Pasadena, CA 12 noon

10 MARCH

**Mary Joy Rieder**; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

11 MARCH

**Robert Bates**; Bales Recital Hall, University of Kansas, Lawrence, KS 7:30 pm

Las Cantantes; Keller Hall, University of New Mexico, Albuquerque, NM 7:30 pm

**John Burke**; Church of the Incarnation, Santa Rosa, CA 6 pm

12 MARCH

Houston Chamber Choir; Alley Theatre, Houston, TX 7:30 pm

13 MARCH

**Paul Jacobs**; First Presbyterian, Rochester, MN 4 pm

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**Ken Cowan, with Lisa Shihoten**, violin; Clinton United Methodist, Clinton, MO 4 pm  
**Naomi Shiga**; Lagerquist Hall, Pacific Lutheran University, Tacoma WA 3 pm  
**Stephen Tharp**; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm  
**Konstantin Volostnov**; St. James' Episcopal, Los Angeles, CA 6 pm  
**David Gell**, works of Bach; Trinity Episcopal, Santa Barbara, CA 3:30 pm

14 MARCH  
**Mary Preston**; Meyerson Symphony Center, Dallas, TX 12:30 pm

15 MARCH  
**Ken Cowan, with Lisa Shihoten**, violin; First United Methodist, Warrensburg, MO 7:30 pm

17 MARCH  
**Dongho Lee**; Ellis Recital Hall, Missouri State University, Springfield, MO 7:30 pm

18 MARCH  
**Philip Brisson**; Grace St. Paul's Episcopal, Tucson, AZ 7:30 pm  
**Maxine Thévenot**; Pulaski Heights United Methodist, Little Rock, AR 8 pm

20 MARCH  
**John Romeri**, with tenor; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm  
Durufle, *Requiem*; Second Presbyterian, St. Louis, MO 4 pm  
**J. Melvin Butler & Alan de Puy**, with sopranos, works of Handel; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm

Christ Church Choir; Christ Episcopal Church, Tacoma, WA 5 pm

23 MARCH  
**Ken Cowan**; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm  
**Alison Luedecke**, with Millennia Too!; Biola University, La Mirada, CA 12:30 pm

25 MARCH  
**Nicholas Schmelter**, with friends; Church of SS. Peter and Paul, Mankato, MN 7:45 pm

26 MARCH  
**Michael Kleinschmidt**; Christ Episcopal, Tacoma, WA 7:30 pm

27 MARCH  
**Frederick Hohman**; St. Andrew's Lutheran, Mahtomedi, MN 4 pm  
**Paul Jacobs**; First United Methodist, St. Charles, MO 3 pm  
Durufle, *Requiem*; Ladue Chapel Presbyterian, St. Louis, MO 4 pm  
**Bruce Neswick**; St. Paul's Cathedral, Oklahoma City, OK 5 pm  
**Herndon Spillman**; Episcopal Church of the Epiphany, Houston, TX 5 pm  
**Christopher Houlihan**; St. Margaret's Episcopal, Palm Desert, CA 5 pm

28 MARCH  
Las Cantantes; Keller Hall, University of New Mexico, Albuquerque, NM 7:30 pm

**Tim Wakerell**; St. Paul's Cathedral, London, UK 4:45 pm  
**Simon Johnson**; Christ's Chapel, Dulwich, London, UK 7:45 pm

28 FEBRUARY  
**Gregory Drott**; St. Michael's, Cornhill, London, UK 1 pm  
**Christopher Moore**; Southwark Cathedral, London, UK 1:10 pm

5 MARCH  
**Thomas Trotter**; The Temple Church, London, UK 4:10 pm

6 MARCH  
**Cherry Rhodes**; Philharmonic Hall, Dortmund, Germany 6 pm  
**Ian Curror**; St. Paul's Cathedral, London, UK 4:45 pm  
**Oliver Brett**; Westminster Cathedral, London, UK 4:45 pm  
**David Titterington**; Winspear Centre, Edmonton, AB, Canada 3 pm

7 MARCH  
**Huw Williams**; St. Michael's, Cornhill, London, UK 1 pm  
**Stephen Disley**; St. Peter's, Notting Hill, London, UK 1 pm

13 MARCH  
**Cherry Rhodes**; Philharmonic Hall, Berlin, Germany 12 noon  
**Donald Hunt**; St. Paul's Cathedral, London, UK 4:45 pm

14 MARCH  
**David Graham**; St. Michael's, Cornhill, London, UK 1 pm

16 MARCH  
**Tim Harper**; Reading Town Hall, Reading, UK 1 pm

20 MARCH  
**Simon Johnson**; St. Paul's Cathedral, London, UK 4:45 pm  
**Benjamin Nicholas**; Westminster Cathedral, London, UK 4:45 pm

21 MARCH  
**Jonathan Rennert**; St. Michael's, Cornhill, London, UK 1 pm

24 MARCH  
**Gerard Brooks**; Dorking Parish Church, Dorking, UK 1 pm

26 MARCH  
**Robert Munns**; Bloomsbury Central Baptist, London, UK 4 pm

27 MARCH  
**Daniel Cook**; St. Paul's Cathedral, London, UK 4:45 pm  
**Martin Baker**; Westminster Cathedral, London, UK 4:45 pm

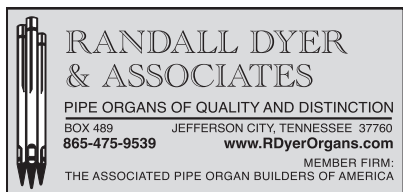
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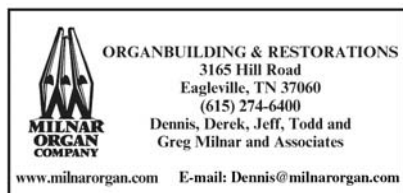
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## Organ Recitals

BRUCE A. BENGTSON, Sinsinawa Mound, Sinsinawa, WI, August 4: *Concert Etude in E-flat*, Strejcek; *Praeludium in E*, Chaconne in *e*, Buxtehude; *Herzlieb hab' ich dich, o Herr*, Walther; *Herzlieb hab' ich dich, o Herr*, Krebs; *Fantasy and Fugue in c*, BWV 537, Bach; *Organ Sonata No. 16*, Rheinberger; *Paraphrase on a chorus of Handel's Judas Maccabaeus*, Guilman.

DAVID BOHN, St. Bernard Catholic Church, Appleton, WI, August 18: *H. Skempton*; *O God Abufe* (3 *Organ Voluntaries*); Davies; *Gloria Tibi Trinitas*, Tallis; *Voluntary in a*, Greene; *Slow Air*, Wesley; *Glockengeläute*, Fisher; *Veni Redemptor Gentium*, Redford; *Solo for Soprano*, Smart; *Festal Offertorium*, Fletcher.

JOHN COLLINS, St. John's, Meads, Eastbourne, UK, August 7: *Toccata Settima, Book 2*, Frescobaldi; *Voluntary op. 1, no. 4 in G*, Walond; *Cornet Piece no. 3 in A*, Burney; *Voluntary 4 in C*, W. Goodwin; *Voluntary no. 8 in d*, S. Goodwin; *Tiento de medio registro de mano derecha de 1 Tono*, Bruna; *Sonata per Organo*, Bajamonti; *Voluntary no. 14 in G*, Marsh.

PHILIP CROZIER, Basilique Notre-Dame, Montreal, QC, Canada, July 18: *Premier Choral en mi majeur*, Franck; *Canon in si mineur*, op. 56, no. 5, Schumann; *Praeludium en sol mineur*, BuxWV 163, Buxtehude; *Choral Song and Fugue*, S.S. Wesley; *Miroir*, Wammes; *Sonata Eroïca*, Jongen.

Evangelische Kirche, Nieder-Moos, Germany, August 1: *Choral Song and Fugue*, S.S. Wesley; *Méditation sur O Filii et filiae*, Bédard; *Nicht schnell und sehr markiert*, op. 58, no. 1, Lehaft; op. 58, no. 3 (*Skizzen für den Pedal Flügel*), Schumann; *Giaccona in e*, BuxWV 160, *Praeludium in g*, BuxWV 163, Buxtehude; *O Gott, du frommer Gott*, BWV

767, *Wo soll ich fliehin hin*, BWV 694, *Fuga sopra il Magnificat*, BWV 733, Bach.

MARGARET DE CASTRO, St. James United Church, Montreal, QC, Canada, July 27: *Deux Glosados*, Cabezon; *Dies sind die heil'gen zehn Gebot*, BWV 678, *Prélude et Fugue en si mineur*, BWV 544, Bach; Master Tallis's Testament (Six Pieces for Organ, no. 3), Howells; *Prélude et Fugue en mi-bémol majeur*, op. 99, Saint-Saëns.

CHARLES ECHOLS, Shrine of Our Lady of Guadalupe, La Crosse, WI, July 11: *Fanfare*, Shelley; *Passacaglia in g*, op. 23, Dunham; *Deep River*, Rogers; *Sonata in E-flat*, Parker; *Still Be My Vision (Triptych)*, Paulus; *Toccata*, op. 32, Becker.

KURT-LUDWIG FORG, with Philip Crozier, narrator, St. James United Church, Montreal, QC, Canada, July 20: *Rodomontade for Narrator and Organ*, Gawthrop; *Le petit oiseau*, Tansman; *Le Coucou*, Daquin; *Menuett 'Der Wachtelschlag'*, Haydn; *Contrapunctus I*, *Contrapunctus II*, *Contrapunctus VII (The Art of Fugue)*, BWV 1080, Bach; *Festival Toccata*, Fletcher.

CAROLYN SHUSTER FOURNIER, Frederiksborg Castle, Copenhagen, Denmark, July 11: *La Romanesca*, Valente; *Variations on Dowland: The King of Denmark's Galiard*, Scheidt; *Nun bitten wir den Heiligen Geist*, BuxWV 208, Buxtehude; *Chaconne en sol mineur*, L. Couperin; *Toccata und Fuge in F*, BWV 540, Bach; *Pièce d'orgue en sol mineur*, Chauvet; *Prélude, Fugue et Variation*, op. 18, Franck; *Grand Chœur alla Haendel en ré majeur*, op. 18, Guilman; *Postlude pour l'office de complies, Litanies*, Alain.

MARILLYN FREEMAN, with Ralph Freeman, piano; St. Paul Lutheran Church, Neenah, WI, August 25: *O Whither Shall I Flee?*, *My Soul Exalts the Lord*, Praise to the Lord (*Schübler Chorales*), Bach; *Ballade*,

op. 30, Dupré; *Greensleeves (Two Carol Preludes)*, Wright; *Silent Night*, Barber; *Carillon (24 Pieces in Free Style)*, Vierne.

STEPHEN HAMILTON, Wayzata Community Church, Wayzata, MN, August 4: *Choral No. 1 in E*, Franck; *Méditation*, Duruflé; *Suite Gothique*, op. 25, Boëllmann.

KATHRINE HANDFORD, Shrine of Our Lady of Guadalupe, La Crosse, WI, July 25: *Prelude and Fugue in E*, BWV 566, *Wenn wir in höchsten Nöten sein*, BWV 668a, Bach; *Variations on a Norwegian Folk Tune*, Sløgedal; *As If the Whole Creation Cried (Triptych)*, Paulus; *Fugue sur le thème du Carillon des heures de la Cathédrale de Soissons*, Duruflé; *I. (Deux Fresques)*, Tournemire; *Scherzo*, A. Alain; *Marche sur un thème de Haendel*, Guilman.

DAVID C. JONIES, Sinsinawa Mound, Sinsinawa, WI, July 28: *Toccata Septima*, Muffat; *Voluntary in D*, Blow; *Symphonie Romane*, op. 73, Widor; *Chorale Prelude on O Salutaris Hostia*, Saint-Saëns; *Prelude and Fugue in G*, BWV 541, Bach.

WILLIAM KUHLMAN, Shrine of Our Lady of Guadalupe, La Crosse, WI, August 8: *2nd Suite*, Clérambault; *Suite Médiévale*, Langlais; *Pastorale*, Franck; *Berceuse (Suite Bretonne)*, op. 21, *Cortège et Litanie*, op. 19, Dupré.

MARK W. McCLELLAN, Sinsinawa Mound, Sinsinawa, WI, August 18: *Trumpet Tune*, German; *Brollöpståg Hochzeitsmarsch*, Hägg; *Processional in C*, Hopson; *Sonata for Organ in the style of a military band that sounds like a March*, Gherardeschi; *Blessed Jesus, at Thy Word*, Manz; *Arioso*, Bach, arr. Purvis; *God of Grace, and God of Glory*, Manz; *Trumpet Tune, Prelude in Classic Style*, Young; *Elegy*, Thalben-Ball; *Hornpipe Humoresque*, Rawsthorne; *Fugue in f*, Peterson.

ANNA MYEONG, Westminster Abbey, London, UK, August 29: *Pièce d'orgue*, BWV

572, Bach; *Cortège et Litanie*, Dupré; *Andante Sostenuto*, Widor; *Moto Ostinato*, Eben.

RONA NADLER, harpsichord, St. James United Church, Montreal, QC, Canada, July 6: *Pass'e mezzo*, Picchi; *Susanne un jour*, Merulo; *Toccata Seconda, Ricercar Seconda, Canzona Prima*, Frescobaldi; *Bonjour, mon coeur*, Philips; *Gallardas de primero tono de todo gusto*, Cabanilles; *Toccata Prima*, Rossi; *Ciaccona*, Storace.

FRANCINE NGUYEN-SAVARIA, St. James United Church, Montreal, QC, Canada, August 24: *Ave Maris Stella*, de Grigny; *Adagio (Concerto No. 3 in d)*, BWV 974, Bach; *Etude pour les petits pieds*, Latreille; *Pièce Héroïque*, Franck; *O Gott, du frommer Gott*, op. 122, no. 7, Brahms; *Berceuse sur deux notes qui cornent*, JA 7 bis, *Litanies*, JA 119, Alain.

DEREK E. NICKELS, Holy Name Cathedral, Chicago, IL, August 15: *Präludium in g*, BuxWV 148, Buxtehude; *Galliarda ex D*, Scheidemann; *Ricercar*, Sweelinck; *Magnificat II. Toni*, Weckmann; *Vater unser im Himmelreich*, Böhm; *Prelude and Fugue in G*, BWV 550, Bach.

NAOMI ROWLEY, First Presbyterian Church, Neenah, WI, July 14: *Trumpet Tune*, Carter; *Variations on 'Jesus, Priceless Treasure'*, Drischner; *Andante (Concerto in g/G)*, op. 4, no. 1), Handel; *Aria*, Burkhardt; *Prelude and Fugue in F*, Lübeck; *Les Petites Cloches*, Purvis; *Toccata (Suite Gothique)*, op. 25), Boëllmann.

STEPHEN SCHNURR, First Congregational Church, Michigan City, IN, July 7: *Praeludium et Fuga in a*, BWV 543, Bach; *Prelude*, op. 29, no. 1, Pierné; *Humoresque 'L'organo primitivo'*, Yon; *Traimerei*, Schumann, transcr. Lemare; *Minuet in G*, Beethoven, transcr. Lemare; *All through the Night, My Old Kentucky Home*, Foster, transcr. Lemare; *Introduction and Passacaglia (Sonata VIII in e)*, op. 132), Rheinberger.

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**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.

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**THE DIAPASON 2011 Resource Directory** was mailed to all subscribers with the January 2011 issue. Additional copies are available at a cost of \$5.00 postpaid. Contact the editor, Jerome Butera, at 847/391-1045, [jbutera@sgcmail.com](mailto:jbutera@sgcmail.com).

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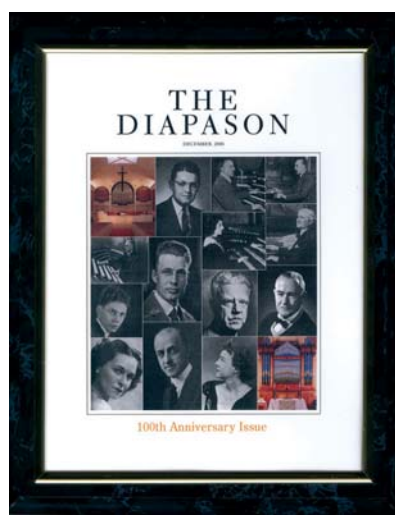
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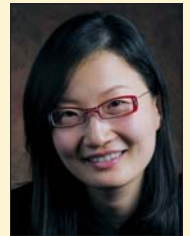
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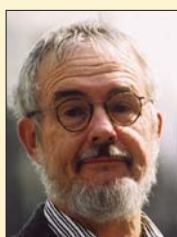
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