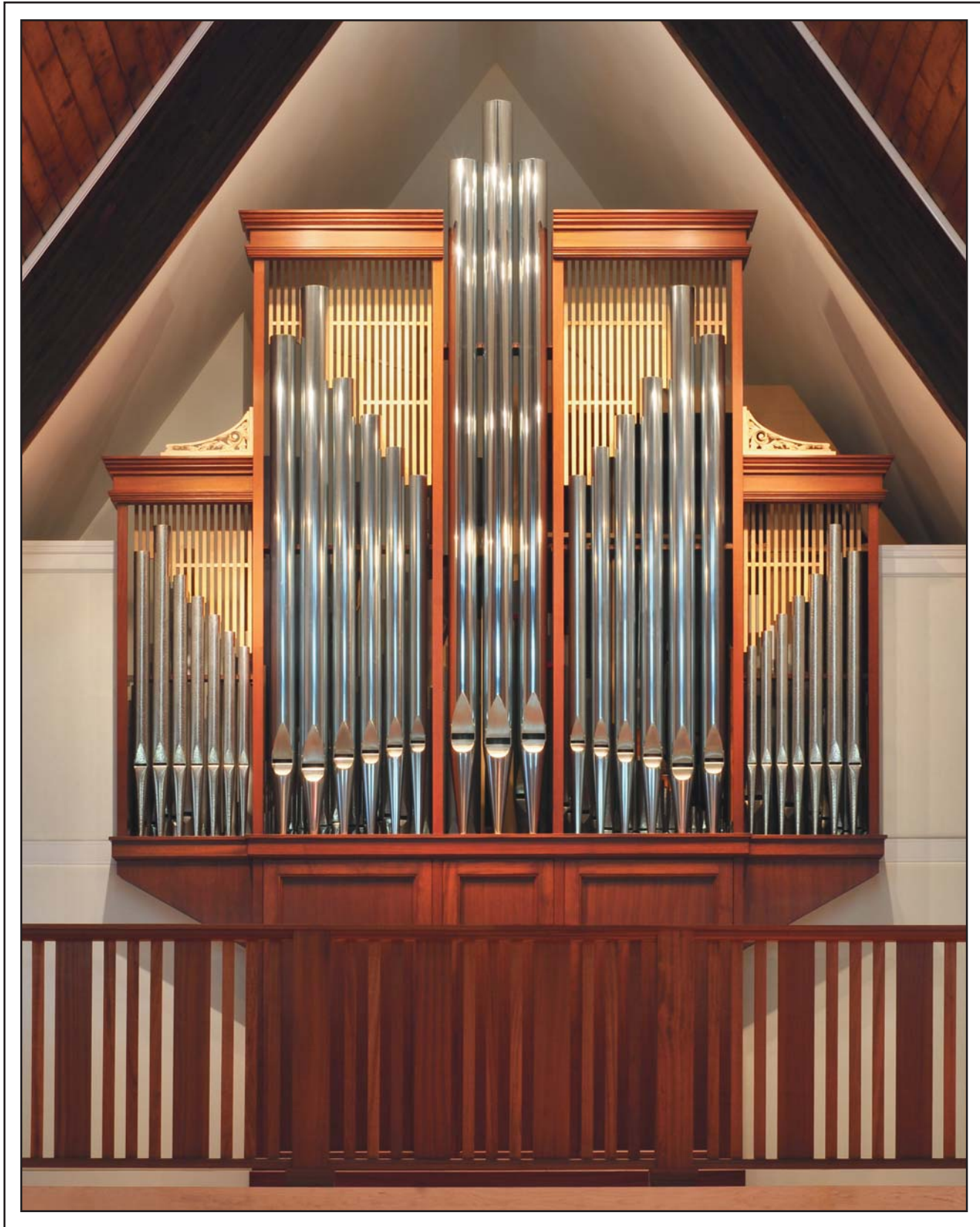


THE DIAPASON

FEBRUARY, 2012



Faith Lutheran Church
New Providence, New Jersey
Cover feature on pages 26–28

CHRISTOPHER HOULIHAN

“STAR POWER FROM A YOUNG ORGANIST:

Astonishing performance...He enticed listeners by engaging them with a friendly rapport in verbal program notes, then winning them over with performances that ranged from charming to overwhelming....In Bach Houlihan created a seamless tapestry among its variations that few organists can match. Structure and form were remarkably cogent, its dramatic finale magnificently charted. Despite his humble demeanor, Houlihan proved a captivating showman at the keyboard....Franck brought the program to a mesmerizing close and the audience to its feet...star power is possible, even in the world of organ performance.”

(The Birmingham News AL, 2011)

“VIBRANT YOUTHFUL STAR POWER”

“Twenty-two-year-old Christopher Houlihan did not disappoint his large audience. His imaginative registrations, exciting interpretations, and fine verbal notes kept the audience’s attention throughout. Bach’s Passacaglia will never be the same for this listener.”

*(The American Organist,
2011 AGO convention reviews 2011)*



www.Christopherhoulihan.com

www.facebook.com/houlifans

www.Vierne2012.com

www.concertartists.com

www.towerhill-recordings.com

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THE DIAPASON

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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 Joseph E. Robinson's description and reflections on his experience as an apprentice with Herman Schlicker. Michael Fox reports on the East Texas Organ Festival from last November. Stephanie Sloan and Rebecca Marie Yoder report on the Alain masterclass led by Helga Schauerte at Duquesne University last October.

John Bishop devotes his column "In the wind . . ." to a look at the history of the pipe organ, related technology, sailing ships, and challenges all of us to make our organ recitals exciting and engaging. Gavin Black discusses difficult repertoire, aspects of difficulty, and practice strategies to make the difficult easy. Larry Palmer notes the passing of Virginia Pleasants in "Harpsichord News," and Brian Swager offers news updates in "Carillon News."

Among the reviews this month is Gale Kramer's lengthy and detailed review of John Near's new book on Charles-Marie Widor (see the photo of Widor on page 16). All this is in addition to our regular departments of news, reviews, new organs, international calendar, organ recital programs, and extensive classified advertising.

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Resource Directory

Last month we mailed the annual Resource Directory along with the January issue. Suppliers, please check your listing and make any updates for next year on THE DIAPASON website: under REFERENCES, click on "Resource Directory," then under OTHER INFO click on "I'm an existing supplier, I want to edit my listing" and follow the prompts. Call or e-mail me for assistance. Extra copies of the directory are available for five dollars.

Diapason website

Our website also continues to expand—we are posting more audio and video files. In the left column, under "ARCHIVES," click on "Videos," and sample the current offerings.

Among the other features on our website are news and article archives, classified ads with photos, artist spotlights with photos and biographies, the current issue of THE DIAPASON, breaking news stories, and information on suppliers in our Resource Directory. Our extensive online calendar currently includes over 300 listings.

Jerome Butera
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Letters to the Editor

St. Thomas Church Fifth Avenue

It is my fervent hope that the December 2011 issue of THE DIAPASON will see the last of the seemingly interminable discussions of one organ in one church. Referring, of course, to the organ in St. Thomas Church, New York City—the church known to be favored by the wealthy and privileged.

In his (exceptionally lengthy) letter on this subject, Jonathan Ambrosino—referring to the choir of this church—opines: "arguably the premier North American choir of men and boys." His choice of the term "arguably" is fortunate. With no disparagement of the excellent St. Thomas choir, I would have to demur. In my opinion, the premier choir of men and boys in North America is to be found at l'Oratoire St.-Joseph (St. Joseph's Oratory) in Montréal, Québec, Canada—*Les Petits Chanteurs du Mont-Royal*.

The oratory choir is without parallel on this continent. One would have to go to Paris to find anything comparable. This choir routinely sings Renaissance polyphony (Palestrina, Lassus, Victoria, etc.) *a cappella* in the original Latin. The entrance processional is sung to Gregorian chant *from memory*. Congregational singing is generally limited to responses (and sometimes a recessional hymn) and these are all sung in French—the official (and overwhelmingly prevalent) language of Québec (with all due respects to next-door English-speaking Westmount), inasmuch as the Mass is celebrated in French, using the same responses as are used in France.

Naturally, these celebrations have no connection to the "American church music legacy" to which Mr. Ambrosino makes reference at the conclusion of his letter. But he did previously specify "North American choir"—and Québec is part of North America, albeit not part of the United States!

Arthur LaMirande

New developments in expressive organs

There have been several articles in re-

cent years advocating for more "expressiveness" in pipe organs, and exploring ways to enhance the expressive capability of pipe organs. These schemes have mostly focused on various arrangements of pipes enclosed behind swell shades. This is the common approach, but it is now time to think outside the swell box. Conceptually, the usual method involves controlling the volume of sound near its source. But also conceptually, it is possible to control the sound volume at the listener. As an aside, the inspiration for this new concept came from a small practice organ we built for a prominent university. It contained no swell enclosure, but included a dummy swell pedal so the students could practice the requisite choreography. This stimulated creative thinking for alternate uses of the swell pedal. Thus, absurdity became the mother of invention.

Controlling sound at the listener can involve several methods. One utilizes a digital encoder at the swell pedal, linked to sound attenuators at the listener's ears. The link can be a form of wireless communication such as infrared or Bluetooth. The attenuators can take various forms, as required by both situation and style, and could include ear buds, or over-the-ear headsets for highest isolation and widest dynamic range. For mechanical action organs the link can be a pantograph device mounted above the music rack, conveying the motion from the swell pedal to a headset with movable earflaps. As before, the headsets can take various forms and styles. Of special interest to organists in northern regions, where thermostats may be kept low mid-week, is the "bomber cap" model with fur-lined movable earflaps. One potential drawback of this technology, though, would be the visual distraction caused by an entire audience with movable earflaps, all synchronized to the motion of the swell pedal.

PDQ Schnitger
(R. David Rollin)
Hermantown, Minnesota

Here & There

St. John's Church Lafayette Square, Washington, D.C., continues its music series: February 2, Michael Lodico; March 2, Irvin Peterson, saxophone; April 6, soloists from St. John's Choir; May 4, Mary Bowden, trumpet; June 1, J. Reilly Lewis. For further information: 202/347-8766; www.stjohns-dc.org.

Washington National Cathedral continues its recitals on Sundays at 5:15 pm: February 5, John Lowe; 2/12, Anthony Hammond; 2/19, Federico Andreoni; March 4, David Brock; 3/11, Roland Stangier; 3/18, Stewart Scharch; 3/25, Eric Plutz; April 8, Jeremy Filsell; 4/15, David Chalmers; 4/22, Gerhard Weinberger; 4/29, Andre Rakus. For information: 202/537-5553; www.nationalcathedral.org.

The Cathedral Church of St. Paul, Detroit, Michigan, continues its music series: February 10, God's Trombones; 2/26, Lenten Choral Evensong; March 11, Hope College Choir; 3/25, Choral Evensong; April 22, Choral Evensong for Eastertide; May 19, Spring Choral Fest; June 3, Woodward Corridor Musicians (chamber music). For information: 313/831-5000; www.detroitcathedral.org.

St. John's Cathedral, Denver, continues its music events: February 10, Richard Robertson; 2/17, Benjamin Sheen; 2/24, Michael Unger; March 2, Christophe Mantoux; 3/16, Alan Dominicci; 3/24, Tallis Scholars. For information: www.sjcathedral.org.

Friends of the Kotzschmar Organ continue the Kotzschmar centennial season: February 12, Kids, Kartoons & Kotzschmar family concert with Rob Richards and Christina Siravo; March 20, Joan Lippincott, Bach birthday bash; May 6 and 8, Portland Symphony Orchestra; 5/22, Meet the King of Instruments; June 19, scholarship recipient concert; August 17–22, Kotzschmar Centennial Festival—concerts, masterclasses, workshops, and tours, with Tom Trenney, Walt Strony, Dave Wickerham, Frederick Swann, John Weaver, Felix Hell, Thomas Heywood, Fred Hohman, Ray Cornils, Peter Richard Conte, and Festival Brass. For information: www.foko.org.

St. James' Church, New York City, continues its music series: February 12, Christopher Jennings plays music by Calvin Hampton, Gerre Hancock, Clarence Dickinson, and Alec Wyton; March 4, Mendelssohn, *Elijah*; April 29, Choral Evensong; May 20, Marilyn Keiser. For information: 212/774-4204; www.stjames.org.

Second Presbyterian Church, St. Louis, Missouri, announces further events on the Couets Music Series: February 12, jazz concert by Cornet Chop-suey; March 25, Chanson du Soir with Chelsea Camille, soprano, and David Isaacs, guitar; April 15, organ recital by Andrew Peters. For information: www.secondchurch.net.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, continues its

music series: February 12, young artists concert; 2/26, celebrating Black History Month; March 17, David Higgs; April 22, Paul Winter's *Missa Gaia*; May 6, Keenan Boswell. For information: 610/525-2821; <www.bmpcfinearts.org>.

Holy Trinity Lutheran Church, Lancaster, Pennsylvania, continues its music series: February 12, Mainstreet Brass Quintet; March 4, Caroline Robinson. The Friday noonday recitals take place on February 24, March 2, 9, 16, and 30. For information: <www.trinitylanaster.org>.

Kegg Pipe Organ Builders announces recitals on some of its recent installations: February 12, Curtis Pierce, All Saints Lutheran Church, Worthington, Ohio; 2/24, Olivier Latry, Texas A&M International University, Laredo, Texas; March 11, Scott Dettra, St. John the Baptist Church, Canton, Ohio; 3/18, John Schubring, Zion Lutheran Church, Wausau, Wisconsin; May 2, Thomas Dahl, All Saints Lutheran Church, Worthington, Ohio; 5/20, Kristin Lensch, Zion Lutheran Church, Wausau, Wisconsin. For information: 330/966-2499; <www.keggorgan.com>.

As part of its 30th anniversary season, American Public Media's *Pipedreams* will devote an entire two-hour program to prize winners from the recent Canadian International Organ Competition (CIOC) held in Montreal last October. The program, to be distributed to APM stations on February 13, likely will be broadcast during the following six-day period. The program also will be available for an indefinite period in the online archive, which is available at <www.pipedreams.org>.

Since its inaugural season in 2008, the CIOC, which takes place every three years, has earned a reputation as North America's most prestigious and generous contest for young organists, with more than \$72,000 in cash prizes and an additional \$60,000 in recital contracts and other prizes. From a field of 60 candidates representing seventeen countries, twelve men and four women, representing eleven countries and with an average age of 28, were selected to compete in Montreal in 2011. After three rounds of performances, seven were chosen to receive prize awards.

The *Pipedreams* broadcast will represent all seven of the award-winning soloists: Christian Lane, 1st prize; Jens

Korndörfer, 2nd prize and Liszt prize; Jean-Willy Kunz, 3rd prize (shared) and Richard-Bradshaw audience prize; Balthasar Baumgartner, 3rd prize (shared); Yulia Yufereva, Bach prize; Jared Osterman, Royal Canadian College of Organists prize; and Andreas Jud, Alain prize.

These performances were recorded October 5–14, 2011 on the 1961 Beckerath organ at Immaculate Conception Church, the 1915–1996 Casavant organ at the Eglise Saint-Jean-Baptiste, and the 1891–1991 Casavant at the historic Basilique Notre-Dame.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music events: February 18, Georgia Boy Choir Festival; 2/21, Nicole Marane, with Tom Hooten and Daniel Mendelow, trumpet; March 18, Scott H. Atchison and Zachary Hemenway (Passion of the Christ: the musical Stations of the Cross); March 22, Georgia State University Singers and University of Georgia Hodgson Singers; July 11, Jonathan Biggers. For information: 404/240-8212; <www.prumc.org>.

St. Patrick's Cathedral, New York City, continues its organ recital series: February 19, Joseph Arndt; March 4, Karen Beaumont; 3/18, Hervé Duteil; 3/25, Nicole Keller; April 15, David Lamb; 4/22, JeeYoon Choi; 4/29, Julian Revie; May 20, Stephen Rapp; June 3, Angela Kraft Cross; 6/17, Andrew Peters; July 15, William Atwood; 7/22, Andrés Mójica; August 5, Stephen Fraser; 8/19, David Christopher. For information: <www.saintpatrickscathedral.org>.

St. Patrick Catholic Church, Palm Beach Gardens, Florida, continues its music series: February 19, Vitali String Quartet; March 18, Pipes Plus; 3/28, Capella Florida; April 22, St. Patrick choirs and guest soloists. For information: <www.stpatrickchurch.org>.

First United Methodist Church, Ocala, Florida, continues its music series: February 19, FUMC praise band; April 29, Central Florida Master Chorale; May 6, Marion Civic Chorale. For information: 352/622-3244; <www.fumcocala.org>.

VocalEssence presents its annual WITNESS concert February 19 in the Ordway Center for the Performing Arts, St. Paul, Minnesota. The program will feature the premiere of *In the Spirit of*

Being by Hannibal Lokumbe, along with music for voices and drums from South Africa, Kenya, Cameroon, and Ghana. For information: <www.vocalescence.org>.



Walt Disney Concert Hall organ

Walt Disney Concert Hall continues its organ recital series, featuring the Glatter-Götz organ designed by Frank Gehry and Manuel Rosales: February 19, Olivier Latry; March 25, Isabelle Demers; and May 6, Peter Richard Conte. For information: 323/850-2000; <LAPhil.com>.

Park Congregational Church, Grand Rapids, Michigan, continues its concert series: February 21, Joel Gary; March 6, Larry Visser; 3/20, David Schout; April 3, Eric Strand; 4/17, Thomas Fielding; May 1, Ian Sadler. For information: 616/459-3203, x24; <www.parkchurchgr.org>.

Musica Sacra continues its 47th concert season: February 23, the Bach Family Notebook; April 23, songs and romances by Brahms, Schubert, and Schumann. Programs take place at Carnegie Hall's Weill Recital Hall. For information: 212/330-7684; <www.MusicaSacraNY.com>.

First Church of Christ, Wethersfield, Connecticut, continues its music series: February 26, a concert of spirituals; March 25, David Spicer; April 6, Durflé, *Requiem*; June 10, Albert Schweitzer Organ Festival winners' concert, featuring Mary Pan and Christopher Ganza. For information: 860/529-1575 x209; <www.firstchurch.org>.

South Church, New Britain, Connecticut, continues its music series: February 26, pianist David Westfall with the Colorado String Quartet; April 15, David Higgs; 4/29, two choirs concert (South Church and Center Church). For information: <www.musicseries.org>.

St. Lorenz Lutheran Church, Frankenmuth, Michigan, continues its music series: February 26, St. Lorenz Wind Ensemble; March 3, Valparaiso University Choir; May 17, Ascension Day Vespers. For information: 989/652-6141; <www.stlorenz.org>.



Ruffatti organ, Church of the Epiphany

The 2012 Miami International Organ Competition takes place March 2 at the Church of the Epiphany, Miami, Florida, sponsored by Fratelli Ruffatti and the Church of the Epiphany.

fatti and the Church of the Epiphany. This final round will be in the form of a concert, with interaction from a live audience (the judges will be behind a screen). Prizes are as follows: 1st place, \$5,000 and an invitation to appear in the 2012–13 series at Epiphany Church; 2nd place, \$2,500; 3rd place, \$1,500; and audience prize, \$500.

Each contestant will play a 25-minute program, one work of which to be based on plainchant. The competition instrument is a three-manual, twin-console, 61-rank organ built by Fratelli Ruffatti in 2001. For information: <www.ruffatti.com>.

The Cathedral Church of St. John the Divine, New York City, continues its Evensong recital series: March 4, Andrew Henderson; 3/11, Hervé Duteil; 3/18, John Coble; 3/25, Robert Costin; April 15, Florian Weelkes; 4/22, David Goodenough; 4/29, Todd Fickley; May 6, Susan Matthews; 5/13, Michael Boney; 5/20, Elmo Cosentino. For information: <www.stjohndivine.org>.

The North Shore Choral Society continues its series: March 4, Orff, *Carmina Burana*, Unitarian Church, Evanston, Illinois; June 10, Handel, *Israel in Egypt*, Temple Beth-El, Northbrook. For information: <www.northshorechoral.org>.

St. Luke in the Fields, New York City, continues its music events: March 8, Monteverdi, Vespers music from the 1640 *Selva morale* collection; April 26, Antoine Brumel's 12-voice *Missa Ecce terrae motus* and motets by Brumel and Josquin. For information: 212/414-9419; <stlukeinthefields.org>.

The Church of St. Vincent Ferrer, New York City, continues its music series: March 11, Mark Bani; May 6, St. Vincent Ferrer Chorale (Vivaldi, *Magnificat*; Mozart, *Regina Caeli*); May 22, Christopher Candela. For information: 212/744-2080 x114; <markbani@gmail.com>.

The Canterbury Choral Society continues its 60th season under the direction of founder/conductor Charles Dodsley Walker: March 11, Verdi, *Requiem*; May 6, works for chorus, brass, and organ by Gabrieli, Schütz, and others. Concerts take place at the Church of the Heavenly Rest, New York City. For information: 212/222-9458; <www.canterburychoral.org>.

Shadyside Presbyterian Church, Pittsburgh, Pennsylvania, continues its 19th season of Music in a Great Space: March 11, Mark Anderson; May 6, Choral Evensong. For information: 412/682-4300; <www.shadysidepres.org>.



Fisk Opus 55 (photo: Len Levasseur)

Old West Organ Society continues its recital series, celebrating the 40th anniversary of Fisk Opus 55 at Old West Church, Boston: March 16, Peter Sykes; April 27, Philippe Lefebvre. For further information: <www.oldwestorgansociety.org>.



Casavant Opus 3875, Kauffman Center for the Performing Arts, Kansas City, Missouri (photo by Timothy Hursley courtesy of Kauffman Center for the Performing Arts)

The Kauffman Center for the Performing Arts, Kansas City, Missouri, presents the dedication of its new Casavant organ in Helzberg Hall on March 10 at 8 pm. The concert will feature James David Christie. The new organ, Casavant Opus 3875, comprises 79

stops, 102 ranks, and 5,548 pipes across four manuals and pedals, an attached drawknob console, compass 61/32, and mechanical action. For information: 816/994-7200; tickets: 816/994-7222; <www.kauffmancenter.org>.



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The 2012 Joint Meeting and Festival of the **Midwestern and Southeastern Historical Keyboard Societies**, featuring the eighth Aliénor International Harpsichord Composition Competition and the seventh Mae and Irving Jurow International Harpsichord Competition, will be held at the University of Cincinnati College-Conservatory of Music, March 21–25. The theme of this five-day celebration is the harpsichord old and new. The schedule includes competitions, exhibitions, concerts, papers, lecture-recitals, and other presentations. Featured performers include harpsichordists Mitzi Meyerson and Ketil Haugsand, violinists Dana Maiben and Martie Perry, and soprano Janet Youngdahl. Also included is a continuo masterclass taught by Edward Parmentier and Mitzi Meyerson, and a celebration of the work of Don Angle. For information: <www.historicalkeyboardociety.org>.

The **Accademia d'Organo "Giuseppe Gherardeschi" Pistoia** announces their new website: <www.accademiagherardeschi.it>. Contents include a calendar of the 2012 Vespers Series performed on organs in Pistoia and surrounding towns, information about the course, "A Week of Full Immersion in the Tuscan Organs," July 16–22 (see description below), and a list of hard-to-find scores that are available from the academy. A fee of 50 euros allows one, during the period of one year, to download any or all of the following: two books of toccatas by Claudio Merulo, toccatas nos. 4–7 of Michelangelo Rossi, the organ works of Giuseppe Gherardeschi, his son Luigi, and a Mass by Giuseppe's nephew Gherardo, as well as works by Bernardo Pasquini, Frescobaldi, and anonymous works by 18th-century Pistoiese composers. All the music is edited by Umberto Pineschi.

The summer course includes performance and discussion of Italian organ literature, Bach's concertos, music for two organs, and a Mass in the Tridentine rite, with Gregorian chant alternated with Gherardeschi's *Messa in Elafa*.

Instruments include four historic organs in Pistoia (S. Ignazio, S. Filippo, Cathedral and Carmine), and a new organ built in north German style, plus two recent two-manual organs, a harpsichord and a clavichord. Instructors include Umberto Pineschi, Andrea Vannucchi, and Masakata Kanazawa.

The **Library of Congress** has launched a Music Consortium Treasures website that gives online access to some of the music manuscript and print materials from six institutions at <www.loc.gov/musictreasures/>. The aim of the site is to further music scholarship and research by providing access in one place to digital images of primary sources for performance and study of music.

The Music Treasures Consortium website is the creation of music libraries and archives in both the United States and the United Kingdom. Joining the Library of Congress are the Juilliard School's Lila Acheson Wallace Library, the British Library, the Eda Kuhn Loeb

Music Library at Harvard University, the Morgan Library and Museum, and the New York Public Library.

Items digitized include manuscript scores and first and early editions of a work. Composers such as Bach, Mozart, Wagner, Debussy, Bizet, Schoenberg, and Stravinsky, among others, are represented on the site through their original handwritten manuscripts and first editions. The online items range from the 16th century to the 20th century in this initial launch. Researchers can search or browse materials, access bibliographic information about each item, and view digital images of the items via each custodial archive's website. The site will continue to grow as consortium members add more items.

The **Zurich Resolution "Organ 2011"** will call on politicians, church representatives, cultural officials and the broad public to take over responsibility for the preservation and the promotion of the cultural values of the organ. The resolution was prepared by a team of experts, revised by the specialized committee of the Zurich Symposium and passed during the symposium by all participants.

The organ is a cultural treasure of Europe with a worldwide influence. For centuries it has shaped the European music scene, music performance, education and also instrument making. But it is more than that: In the context of the church and Christianity, its spiritual influence has defined and continues to define attitudes, intellectual movements and values, of which Europe is justifiably proud.

The organ fascinates people, both as an individually conceived, technically complex artistic work of art and also for its immense tonal possibilities.

In the spirit of the UNESCO convention for the protection and promotion of cultural diversity, the functioning organ and artistic organ playing, preserve cultural heritage, promote contemporary musical forms of expression and maintain a dialogue with other cultures. The organ strengthens man's cultural identity.

In times of cultural uncertainty and social upheaval, it is of concern to the European organ building and playing experts gathered here that, recognizing the varied history of the instrument, the importance of the organ to today's and tomorrow's society is underscored.

With concern, they note

- that the European organ culture risks losing attention and appreciation,
- that the familiarity of the music-loving public with organ music has dwindled over the last decades due to decreasing church attendance,
- that in church services the organ is not sufficiently recognized as an instrument that can be innovative and open to various musical genres and is ever more being replaced by other instruments or even recorded music,
- that the organ has very little presence in non-ecclesiastical concert programming, nor in broadcasting or the print media,
- that the interest in organ teaching, especially at the professional level in conservatories, is falling sharply,

• that in some European countries resources for the maintenance and the preservation of valuable historic or new organs are scarce,

• that due to the change of use of some facilities or lack of interest, church and concert hall organs are no longer used and thus neglected or are being disposed of.

With proposals to improve the situation, they wish to address the leaders in politics, religion and culture, in particular the authorities at the E.U., UNESCO, governments, religious authorities and dignitaries, conservatories, universities of the arts and music schools, the concert organizers and the media.

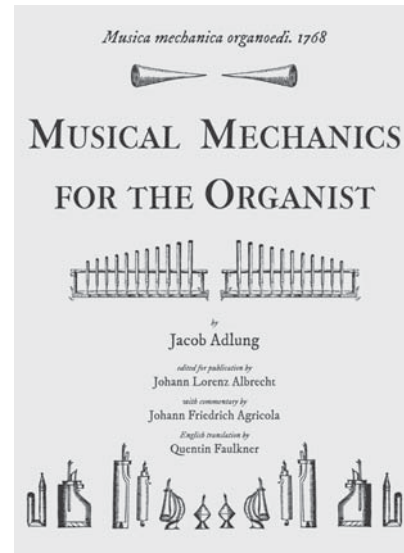
They urge them to:

- treat the art of the organ as a relevant part of the public cultural life,
 - give organ music an appropriate place in worship, concert and broadcasting,
 - introduce children, young people, and adults to the culture of the pipe organ with appealing presentations and concerts, to fill them with enthusiasm for organ music and the richness and abundance of its sound and the technical marvel of the instrument,
 - include organ teaching as an option for music lessons,
 - present the professions of organ playing or building to young people,
 - provide and expand teaching for full-time and part-time organists,
 - keep the use of existing church organs for rehearsals for church services free of charge and encourage this by making adequate practice time available,
 - maintain the stylistic identity of existing good organs and not jeopardize it with unsympathetic alterations,
 - appoint and pay church musicians appropriately,
 - provide the necessary funding for the maintenance of organs, their surveying and preservation; if necessary, across national borders,
 - involve professionals, to maintain the quality of instruments as well as concert and liturgical organ playing at a high level.
- They are convinced that by these means, the circumstances of the organ as an instrument, and of organ playing, will improve, leading to an increase in interest amongst the general public.

Saturday 10 September 2011

Eric Barry, and baritone Eric Downs. The program also included the *Overture to Ruslan and Ludmilla* by Glinka and the *Nutcracker Suite*, op. 71a, by Tchaikovsky. More than 2,600 people attended the performances.

Philip Crozier celebrated his 25th anniversary as director of music at St. James United Church, Montreal, on September 25. The service that day focused on music, the choir sang a piece written for the occasion by Jean-Sébastien Allaire, and after the postlude Crozier was given a standing ovation. Following the service there was a reception with presentations, cards, tributes including two special cakes, and a cash gift.



Adlung's *Musica mechanica*

A new edition of Jacob Adlung's *Musica mechanica organoedi* (Musical mechanics for the organist) (1768), in facsimile and in English translation, translated and annotated with supplemental materials compiled by **Quentin Faulkner**, has been published by Zebra E-Books, Lincoln, Nebraska. The digital edition is available at <http://digitalcommons.unl.edu/zeabook/6/>. Users may download this PDF e-book and save it in their document files. The electronic publication may be downloaded free of charge; the paperback printed edition is available for purchase (3 volumes, \$90) at <http://www.lulu.com/spotlight/unllib/>.

This is the first English translation of *Musica mechanica organoedi*, originally published in Berlin in 1768. Its author Jacob Adlung (1699–1762) was a musician and scholar and organist at the Predigerkirche in Erfurt. The book focuses primarily on the organ, from the perspective of the information an organist might need to know about the instrument; it includes an evaluation of earlier works on its subject—Praetorius, Werckmeister, Mattheson, Niedt, Kircher and others; an appreciation and history of the organ; a description of all the parts of an organ, and all facets of the organbuilder's art, including definitions of several hundred organ stops; suggestions about organ registration; advice to those who intend to purchase an organ—cost, advantages and faults, testing, maintenance and repair; temperament and tuning; construction and assessment of other keyboard instruments, notably the harpsichord and clavichord with pedal; and stoplists of almost 90 organs.

The work has been translated into English by Dr. Quentin Faulkner, Larson Professor of Organ and Music Theory/History (emeritus) at the University of Nebraska-Lincoln. He is the author of *J.S. Bach's Keyboard Technique: A Historical Introduction* (1984) and *Wiser Than Despair: The Evolution of Ideas in the Relationship of Music and the Christian Church* (1996).

The electronic edition of the work is arranged to show the German original on the left and the English translation on the facing right-hand pages. It runs 1,222 pages or 68 Mb in this version. Chapter-opening bookmarks are provided for easier navigation.



Richard Coffey

Richard Coffey, minister of music at South Church, New Britain, Connecticut, artistic director of CONCOR (Connecticut Choral Artists), and music director of the Hartford Chorale, was invited by the Hartford Symphony Orchestra to conduct four concerts in its 2011–2012 Masterworks series in December in the Bushnell Center for the Performing Arts. The principal work was Ralph Vaughan Williams' Christmas cantata *Hodie*, for large orchestra, mixed chorus, children's choir, and soloists. The choral forces included the Hartford Chorale, with vocal section leaders provided by CONCOR, and the Connecticut Children's Chorus, directed by Stuart Younse. Soloists, all graduates of the opera program of Yale University, were soprano Stephanie Gilbert, tenor

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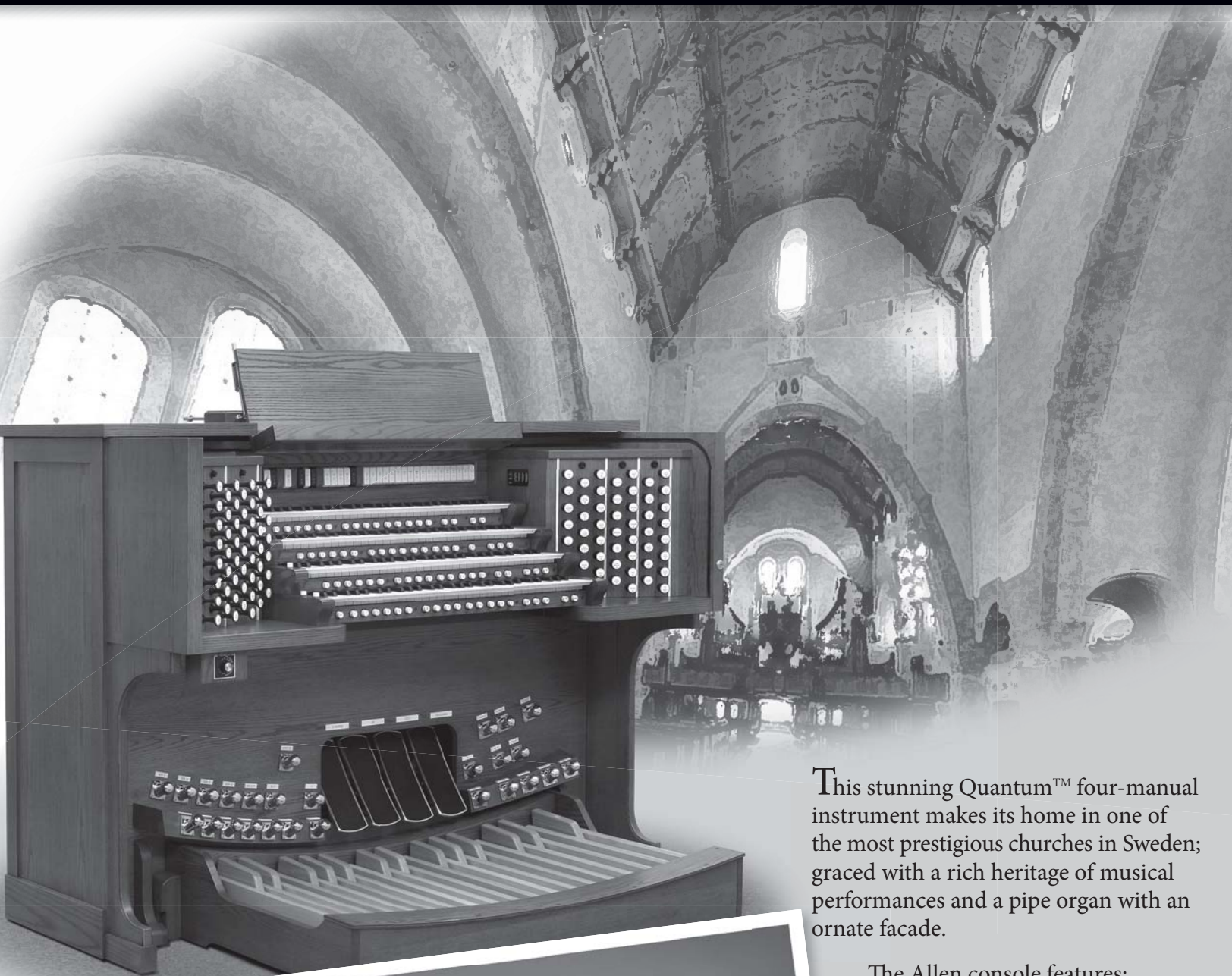
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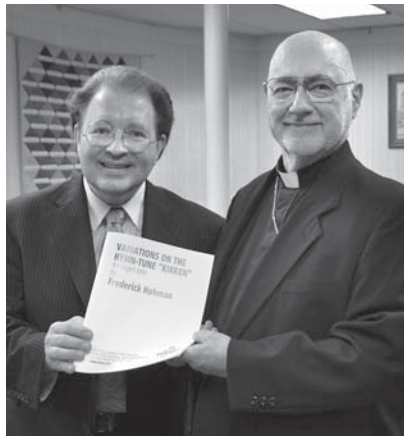
Thomas Heywood

Karen McFarlane Artists Inc. announces the addition of Australian concert organist **Thomas Heywood** to its roster of concert organists beginning January 2012, with available concert dates in August 2012, April 2013, and September/October 2013. Internationally acclaimed organ virtuoso Thomas Heywood, the first and only Australian musician to work as a professional concert organist, is celebrated for his ability to make music come alive on the King of Instruments—especially through his many transcriptions of orchestral works for the organ.

With an ever-growing repertoire of over 5,000 works, Heywood maintains a performing schedule throughout Europe, the United Kingdom, and North America. A child prodigy, he has given thousands of recitals since his first public performance at age five, in venues from the Sydney Opera House to Windsor Castle. Since 1994, he has also performed more recitals in Australia than any other organist and to date has presented over 1,500 concerts around Australia to over 500,000 people. He is often asked to inaugurate new and restored organs, including many landmark instruments around Australia, from the Melbourne Town Hall Grand Organ in 2001 to Australia's newest concert organ in 2009.

With over 20 popular recordings, Thomas Heywood is a prolific organ recording artist. His recordings feature both standard organ repertoire and transcriptions, played on important organs from around the world, and include the 1992 release of what became Australia's best-selling organ recording, which he recorded at the age of 18. Many of his recordings are on the ProOrgano label, based in the USA. For booking information, contact Karen McFarlane Artists, Inc.: <www.concertorganists.com>.

On December 4, **Frederick Hohman** presented a recital at First Lutheran Church of Lyons, New York, which included the premiere of Hohman's new work, entitled *Variations on the Hymn-Tune 'Kirken.'* The 17-minute work, completed in September, is dedicated by the composer to Pastor Arthur C. Sziemeister, in recognition of his more



Frederick Hohman and Pastor Arthur A. Sziemeister

than 50 years of continual service to the parish of First Lutheran Church of Lyons. The published score of the work is available from Zarex Scores (\$20; www.zarex.com).

The *Variations on 'Kirken'* is a set of dual-variations, which draws upon the ancient hymn-tune KIRKEN, most often sung to the text "Built on a rock the church doth stand," as well as upon the intonations and incipits of the Preface and Nunc dimittis portions of the Communion Service setting by Regina Fryxell, as found in the *Lutheran Service Book and Hymnal* (also known as the "Red Book"). The Red Book and its Communion Service have been in constant use since the late 1950s at First Lutheran Church of Lyons. Hohman served as the organist and choirmaster for First Lutheran Church of Lyons from 1975 to 1979, during his residency at the Eastman School (class of David Craighead), where he earned the Performer's Certificate, Mus.B. and M.M. degrees. For information: <www.frederickhohman.net>.



Yun Kyong Kim

Yun Kyong Kim has released a new CD recording, *Of Another Time*, on the MSR Classics label (MS 1362). This is the first CD made on the tonally original 1920 Austin organ, Opus 890, at St. Mary's Catholic Church in Dayton, Ohio, and was recorded and mastered

using high-resolution Direct Stream Digital (DSD) technology. The 70-minute program features period organ works popular at the time of the organ's construction, including music of Guilmant, Bonnet, Liszt, Saint-Saëns, Ketèlbey, and Jenkins. Also featured is Kim's new organ transcription of Percy Grainger's *Colonial Song*. The CD is available from MSR Classics (www.msrd.com), the Organ Historical Society (www.ohscatalog.org), and other music retailers.

Yun Kyong Kim received her doctoral degree in organ performance from Indiana University, and is a prize winner at both regional and national competitions in organ performance. Recent engagements have included solo recitals at Washington National Cathedral, artist series at Ohio University and Miami University, regional AGO conventions, and two OHS conventions. For information: <http://www.christepiscopal.com/aboutus/bio_kim_yun.html>.

Choral works by **Dan Locklair** were given their world premiere and U.K. premiere in December. *Winter (from the forgotten)*, a four-movement choral cycle for SATB, SSAA and TTBB choruses and piano, was premiered by the Harvard Glee Club and Radcliffe Choral Society December 3 at Harvard University in Cambridge, Massachusetts.

Creator of the Stars of Night (an anthem for SATB chorus and organ) was premiered by the Harvard University Choir December 4 as part of Sunday services at Memorial Church at Harvard. And on December 2, the church's daily service of Morning Prayer included performances of Locklair's *Serenity (from Inventions for Organ)* and *The Lord Bless You and Keep You* (for SATB chorus, a cappella).

Three Christmas Motets was given its U.K. premiere by Commotio, Matthew Berry, director, December 3 in Merton College Chapel in Oxford, England. For information: <www.locklair.com>.

James McCray's new choral work, *Rejoice, Ye Tenants of the Earth*, for SATB, brass quartet, organ, and percussion, was premiered on December 17 and 18. It was commissioned by the 100-voice Larimer Chorale of Fort Collins, Colorado, in commemoration of their 35th anniversary. The Christmas work is in four movements and is based on Biblical and poetic texts. While the third movement is an unaccompanied eight-part setting, the other movements use the full choral and instrumental ensemble. Dr. McCray is a retired chairman and professor from Colorado State University and the choral editor of THE DIAPASON.



Callen Clarke, Dorothy Young Riess, M.D., Kyle Dillingham (photo by Sandra Lynn Pulley)

The world premiere of *Meditation* for organ and violin by Oklahoma composer **Callen Clarke** was performed by **Dorothy Young Riess, M.D.**, organist, and **Kyle Dillingham**, violinist, on October 23, 2011, at Nichols Hills United Methodist Church, Oklahoma City, Oklahoma. The work was commissioned by Oklahoma philanthropist Dick Sias for the rededication of the refurbished Reuter pipe organ. Clarke, a professional composer, based the composition on Proverbs 3:5, "Put all your trust in the Lord, and do not rely on your own understanding." Dillingham opened the piece with a violin *taqsim* (improvisation) using half tones, trills, and free-style rhythms, ac-

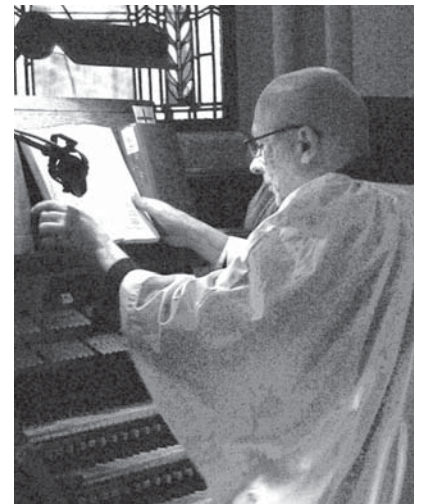
companied by a soft cymbelstern on the organ. Then followed a chorale, an *allegretto*, and repeat of chorale motif. The piece closed with a *taqsim* and cymbelstern over a soft pedal point.



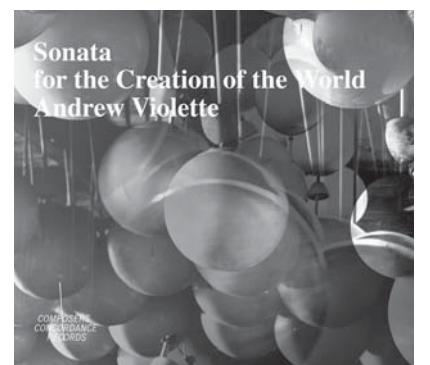
Jean-Baptiste Robin

Jean-Baptiste Robin is featured on a new recording of the complete organ works of Jehan Alain. The three-CD set also contains recordings made in the 1930s of the composer performing his *Les Fêtes de l'année Israélite* and *Synagogue Music*.

The comprehensive booklet notes include specifications of the organs: Saint-Étienne-du-Mont, Paris; Saint-Louis-en-l'Île, Paris (Bernard Aubertin, 2004); Sainte-Radegonde, Poitiers (Boisseau-Cattiaux 1997, J.P. Villard 2010); and Cincinnati Museum Center at Union Terminal (Ohio, USA). For information: <www.jbrobin.com>.



Andrew Violette (photo: Paul DeDecker)



Andrew Violette CD cover

Andrew Violette is featured on a new recording, *Sonata for the Creation of the World* (COMCON006; 844553050095, 3 CDs, \$44.99). The program begins with *Creation From Nothing* on the four-manual Steere organ at the Baptist Temple in Brooklyn, New York. Following this is a larger section on CD 2 entitled *The Days*. Here each mini-movement is an homage to an organist/composer (Olivier Messiaen, Terry Riley, Philip Glass, Charlemagne Palestine, and Liszt). *Dance of Joy-Thanksgiving* is a finale as long as a Bruckner symphony (the last track of CD 2 and all of CD 3). A grand coda, a reworking of the opening refrain, ends the sonata. For information: <www.naxos.com>.

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Nunc Dimittis

William Lewis Betts died October 8, 2011, in Colebrook, Connecticut. An organist and organbuilder in Connecticut, he was founder of the William Betts Pipe Organ Company in Winsted, Connecticut; he built, refurbished, and maintained numerous church organs in the Northeast. Among the instruments under his care were those in several churches in Winsted and New Haven; Norfolk Church of Christ, Congregational, Norfolk; St. Mark's Episcopal Church, New Canaan; and St. Mary's Roman Catholic Church, Bridgeport, Connecticut. In his younger years he worked for the Austin Organ Company, and he did technical work for the instruments at the Cathedral of St. John the Divine and churches in New York City.

He was also a charismatic musician and performed outstandingly at the console. He played each instrument under his care with great skill. After adjusting the tones of select pipes, he tested the instrument with music from his repertory, played from memory. Workers and visitors to the churches often stood to listen to his impromptu concerts. He had loyal friends who enjoyed the prospect of working on choral extravaganzas under Bill's direction.

After suffering a stroke in 1997, he spent time writing, including a musical history of Northwestern Connecticut. Bill is predeceased by Bonnie Lincoln Betts, his wife of 33 years, and his son Will Betts, Jr. He is survived by his daughter, Caroline Salevitz of Scottsdale, Arizona, two grandchildren, and his sister, Mary Durand Seacord of Roxbury, Connecticut.

—James R. Harrod



Donald Arthur Busarow

Donald Arthur Busarow died October 24 in Houston. He was 77. Born in 1934 in Racine, Wisconsin, he received a bachelor's degree from Concordia University in River Forest, Illinois, a master's degree from the Cleveland Institute of Music, and a PhD from Michigan State University. Busarow was a profes-

sor at Concordia College in Milwaukee before going to Wittenberg University in 1975, where he was professor of music, university organist, and in 1982, was named director of the Wittenberg Choir, which performed throughout the United States and Europe. He played numerous organ recitals and led hymn festivals and choral and organ workshops throughout the country. A member of St. Matthew Evangelical Lutheran Church in Huber Heights, Ohio, where he served for 24 years as organist and choir director, Busarow was also the organist at the First Presbyterian Church of South Charleston, Ohio, for the past ten years.

A noted composer of church music, Busarow's many compositions can be found in the catalogs of seven publishing houses. He was also involved in organ consultation and design; most recently, he designed the organ at Trinity Lutheran Seminary in Columbus, Ohio. Honors awarded Busarow include an honorary doctorate from Concordia University in 1996, and a hymn festival in his honor in Dublin, Ohio, this past May by the Columbus Association of Lutheran Church Musicians Cantor Connection, under the direction of his grandson, Jonathan. In *Celebrating the Musical Heritage of the Lutheran Church*, published by Thrivent, he was named one of the ten Lutheran composers representing the 20th century.

Donald Arthur Busarow is survived by his wife of 55 years, Peggy, six children, 14 grandchildren, a great grandson, a brother, sister, two sisters-in-law, and nieces and nephews.

Gene Paul Strayer, age 69, died October 10 in York, Pennsylvania. He received a BA from American University, an MA from the University of Chicago, a Bestatigung from the Goethe Institute in Passau, Germany, an MSM from Union Theological School of Sacred Music, and a PhD from the University of Pennsylvania. Strayer taught the history of religions at Miles College, the University of Colorado at Boulder, and the University of Pennsylvania, where he received the Dean's Award for Outstanding Teaching. He also taught piano, organ, conducting, and composition.

He served as organist-choirmaster at churches in Bethesda, Maryland, Washington, D.C., Chicago, New York City, Boulder, and York, where he served Trinity United Church of Christ for ten years, and since 1996, at St. Rose of Lima Church, where he developed an extensive choral program for children. Strayer performed widely, including at the Cathedral of St. John the Divine in New York, Washington National Cathedral, and in England, Germany, and Switzerland. The founder and first director of the Boulder Bach Festival, he later founded the York Ecumenical Choral Society after moving to York. A past dean of the York AGO chapter, Strayer was a member of the American Academy of Religion, the American Musicological Society, the Organ Historical Society, and the Matinee Musical Club of York. Gene Paul Strayer is survived by relatives and friends.



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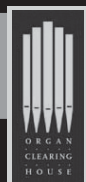
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Here & There

Breitkopf has released a new volume of harpsichord works by Samuel Scheidt (*Handschriftlich überlieferte Werke für Clavier*, EB 8831, €32). Edited by Pieter Dirksen, the volume contains 25 pieces—twelve ascertainably by Scheidt, three early versions of pieces from the *Tabulatura nova*, and ten assigned to Scheidt based on stylistic criteria. The Urtext edition presents the musical text in the form of a "practical source edition," and reproduces several characteristics of the notational practice of the time. For information: <www.breitkopf.com>.

Edition Delatour announces the publication of Jeanne Demessieux's transcription of Liszt's *Funerailles*. Liszt himself made a number of significant arrangements of works by other composers (including lieder, symphonies, and cantatas, by Bach, Beethoven, and Chopin) along with his original works. Demessieux's transcription follows in the tradition. Commentary is in German, English, and French; level is quite difficult; DLT0787. For information: <www.editions-delatour.com>.

Hal Leonard Books announces the release of *Making Your Mark in Music: Stage Performance Secrets* (\$29.99) by Anika Paris. The book blends psychol-

ogy, Eastern philosophy, the art of conversation, and performance techniques for performing musicians of all levels. It reveals the inner workings of performance from an artist's perspective while also functioning as a self-discovery and artist-development journal.

The accompanying DVD documents a masterclass in which Paris works with students from the Musicians Institute, applying concepts, techniques, and methods discussed in the book. Before and after videos of the students' performances demonstrate the process of taking a song from the studio and delivering a professional performance on stage; 168 pages, paperback with DVD, \$29.99; for information: <www.halleonardbooks.com>.

Pape Verlag Berlin announces the publication of Hermann Fischer's book, *Die Orgelbauerfamilie Steinmeyer in Oettingen* (the Organbuilding House of Steinmeyer in Oettingen). With this work, Hermann Fischer concludes more than forty years of engagement with the history of the Steinmeyer Company. In its 627 pages he chronicles the family and firm of Georg Friedrich Steinmeyer (1819–1901), describing developments across four generations of leadership by ten different family members or teams, reporting on the technical details of the organs—both new instruments and restorations, as well as on relevant documents

► page 11



The project's principals: The Rev. Monsignor William Carr, music director Allen Bean, consultant Grant Hellmers, builder John-Paul Buzard, parish project coordinator John McCulla

John-Paul Buzard Pipe Organ Builders announces the contracting of a new pipe organ for St. Bridget Roman Catholic Church, Richmond, Virginia. The new organ will be the builder's Opus 42, and will feature 32 speaking stops (38 ranks) across three manuals and pedal. The instrument's installation will uncover a large stained glass window that has not been seen by the congregation for more than 35 years. The organ's three cases will highlight the window: each section of a divided Swell to the sides, and the Great division over and in front of the gallery rail below it.

The instrument was to have been contracted three years ago but was postponed immediately following the crash of the stock market. During the last three years committed parishioners have raised all the money through special fund-raising efforts to allow the project to move forward. Additional funds are being raised to allow for immediate installation of three stops that had been prepared for future installation. The organ will be installed and completed following Easter 2013.

The director of music and liturgy is Allen Bean. The parish has received organ consultation services during the last two years from Grant Hellmers. The pastor



Design drawing by John-Paul Buzard, rendered in 3-D by Dan Cole "Pipeshader"

is The Very Rev. Monsignor William A. Carr. The parish project coordinator is John McCulla. For information: 800/397-3103; <www.Buzardorgans.com>.

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Oxford University Press announces new releases in its series English Church Music, edited by Robert King: Volume 1, Anthems and Motets; Volume 2, Canticles and Responses. The volumes together include over 80 examples of English sacred music, spanning the 16th to the 21st centuries—both favorite and lesser-known works by such composers as Taverner, Tallis, Byrd, Purcell, Wesley, Stanford, Vaughan Williams, Howells, Walton, and others. New editions have been prepared using primary source material. For information: <www.oup.com>.

The Royal School of Church Music announces the publication of a new book featuring Sydney Nicholson and the setting up of the College of St. Nicolas and the School of English Church Music (now the Royal School of Church Music), written by John Henderson and Trevor Jarvis. Through the testimony of former choristers, archive letters and photographs (many of which have never previously been published), together with Nicholson's personal accounts and diaries held in the RSCM archive, the authors have pieced together a detailed account of the college's first ten years. As well as biographical details of choristers, students, and tutors at the college, there are details of many well-known persons who were associated with the early years of the SECM. The book also reviews the life and achievements of Sydney Nicholson.

With a foreword by Martin How and a wealth of photographs, the book also contains a detailed list of sound recordings made by the college choir, a list of Nicholson's publications, and comprehensive endnotes listing all the sources used, as well as additional information on the many characters mentioned. Order code: G0134; price: £12.50; phone: 0845 021 7726; <www.rscm.com>.

VocalEssence announces their new CD, *From the Land of Sky Blue Waters*, which explores the musical treasures of Minnesota. Its includes a medley of Minnesota's pop songs called *The North Star Hit Parade*, traversing the state's connection to the national top 40 charts. The program features music made ubiquitous by The Merry Macs ("Sentimental Journey"), Judy Garland ("Somewhere Over the Rainbow"), Bob Dylan ("Blowin' in the Wind") and Prince ("Purple Rain")—all the way to Owl Cities' "Fireflies" and Semisonic's "Closing Time." Even some of Minnesota's best-known products are included, with a salute to Hamm's Beer ("From the Land of Sky Blue Waters") and "The SPAM Song" (courtesy Monty Python). For information: <www.vocalescence.com>.

In addition to the planned 2012–13 restoration of Odell Opus 313 (III/45, 1893) at St. Michael's Roman Catholic Church in New York City, **J.H. & C.S. Odell** is pleased to announce they have been awarded the contract to complete restoration of the two-manual mechanical-action organ built by C. E. Morey (ca. 1896), located at Diamond Hill United Methodist Church in Cos Cob, Connecticut. Work is scheduled to commence in the latter half of 2012. For information: <odellorgans.com>.

An **Allen organ** was played for Pope Benedict XVI during the 84-year-old pontiff's visit to Germany. Allen organs have provided music for Pope Benedict's celebration of Mass in the United States, Australia, and Portugal. On this occasion, an Allen three-manual digital organ was played during the open-air Mass at Freiburg Airfield, where some 100,000 people attended the service. The organ was provided by Musikinstrumente Cremer of Pulheim-Brauweiler, Germany.

Harpichord News

by Larry Palmer



At Virginia Pleasants' 100th birthday celebration: (front row) Richard Germann, Virginia Pleasants; (back row) Karen Flint, Willard Martin, Joyce Lindorff, David Lindorff (photo by Susan Mize)

Centenarian early keyboardist **Virginia Duffey Pleasants** died peacefully at her apartment in Philadelphia on November 26, 2011, seven months

after celebrating her 100th birthday (see "Harpichord News," THE DIAPASON, May 2011, p. 12).

Born in Urbana, Ohio on May 9, 1911, Virginia attended Wittenberg University and completed her baccalaureate degree with a major in piano performance at the Cincinnati College of Music (now the College-Conservatory of Music of the University of Cincinnati). Following further piano study in New York City and a first prize in the MacDowell Chamber Music Competition, she married Henry Pleasants, music critic of the *Philadelphia Evening Bulletin*. After the conclusion of the Second World War, she joined her husband in Europe. Following more than two decades of assignments on the European continent, the couple moved to London in 1967, where Henry served as music critic for the *International Herald Tribune* and wrote a number of important books focused on the art of singing. Mrs. Pleasants taught early keyboards at Cambridge University for twenty years as an adjunct lecturer and was frequently heard as a recitalist on fortepiano, clavichord, and harpsichord. Four years after her husband's death, Virginia returned to the United States in 2004. She continued to perform at her retirement home, Cathedral Village in North Philadelphia, and gave a memorable lecture-recital on the keyboard compositions of the Philadelphia composer Alexander Reinagle as part of the 2007 annual conference

of the Southeastern Historical Keyboard Society, held at the University of North Texas, Denton.

Comments and news items are always welcome. Address them to Dr. Larry Palmer, Division of Music, Southern Methodist University, Dallas, TX 75275. E-mails to <lpalmer@smu.edu>.

Carillon News

by Brian Swager

Two Dutch organist/carilloners were named Knights in the Order of Oranje-Nassau: **Adolph Rots** of Garrelswéer and **Gert Oldenbeuving** of Zutphen.

Carleton University (Ottawa, Ontario, Canada) and the School for Studies in Art & Culture announce that the school's Bachelor of Music program is now accepting applications from Canadian and international students wishing to pursue carillon performance studies. The university has installed a practice carillon in a specially designed room on campus, and has entered into an agreement with the House of Commons whereby Carleton students may play at regulated times on the Peace Tower carillon. For more information: <www.carleton.ca/music>.

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Berea College, Berea, Kentucky, held a ceremony to rename the Berea College carillon after **John Courter**. Courter, who died in June 2010, joined the Berea College faculty in 1971 and served there for 39 years. He was music professor, organist, and carillonneur at the college and is highly regarded here and abroad for his carillon compositions. A large bronze plaque was installed in Draper Hall, which houses the carillon.

The University of Chicago's Rockefeller Memorial Chapel has released a new compact disc of organ, choral, and carillon music, *Rockefeller Gala I*, recorded live at the chapel, in celebration of the 100th anniversary of John D. Rockefeller's "final gift" that established the chapel and its diverse arts and spiritual programs. The 71-minute CD features university organist Thomas Weisflog, carillonneurs Wylie Crawford and James Fackenthal, and the Rockefeller Chapel Choir and Motet Choir under the direction of James Kallembach performing English, French, and American classics in the contemporary era. Almost all of this music was written during the lifetime of the chapel itself. Rockefeller made his donation in 1910, and the initial architectural drawings were created shortly after the end of the First World War. Construction was begun in 1925, and the chapel was dedicated in 1928. The E. M. Skinner organ was built with the chapel itself, and the carillon was installed in 1932. The CD can be purchased by mailing a check for \$17 to: Rockefeller Memorial Chapel, 5850 S. Woodlawn Ave., Chicago IL 60637, attention Lorraine Brochu. ■

Send items for "Carillon News" to Dr. Brian Swager, c/o THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005-5025; or e-mail <brian@allegrofuoco.com>. For information on the Guild of Carillonneurs in North America: <www.gcna.org>.



John Bishop

those early tensioned strings. Sometime before 500 BC, the great mathematician, religious philosopher, and harmonic theorist Pythagoras used a sort of a single-string lute called a monochord to prove his theories of harmonics and overtones.

It's wonderful to think of all this musical creativity going on in such ancient times—proof, as if we needed it, of how important music is to our society and our psyches, especially for those of us who toil in the vineyards of church music.

The earliest instrument recognizable as a pipe organ was the *Hydraulis*, built by Ctesibius of Alexandria in about 256 BC. It had a row of tuned vertical flutes, a source of stabilized pressurized air, and a mechanical action that operated valves that delivered the air pressure to the pipes. As far as I know, this was the first leap of technology applied to making music—the first time that musical tone generators were gathered into a machine and operated mechanically. The next such device to appear was a collection of tensioned strings with a plucking action known as the harpsichord, which had its origin in the Middle Ages and didn't become popular until the sixteenth century.

We celebrate the extraordinary pipe organ at Sion, Switzerland, built in 1390 (102 years before the voyage of Christopher Columbus), and still playable today, renovated every century or so, whether it needed it or not. In around 990 AD the monk Wulstan wrote about the powerful new organ at Winchester Cathedral: "Like thunder its iron tones batter the ear, drowning out all other sound. Such are its echoes everywhere that hands cover ears and no one dares draw near to approach this roaring mass of tone." I love that quotation, and use it frequently when I speak in public about the history of the pipe organ. I always follow it with the quip, "which proves that it's more than a thousand years since people started to complain that the organ was too loud."



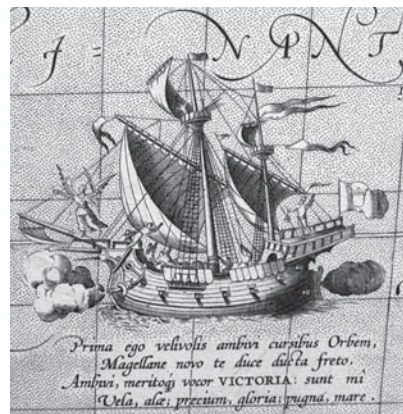
Hydraulis mosaic

The parallel technological development was the sailing ship. Egyptian pharaohs owned large vessels, some over 140 feet long that were apparently not rigged for sailing. But if we return to Crete, we find that the Minoan culture had a navy that included sailing ships around 2000 BC.

The Sion organ has a keyboard with sharps and flats similar to those we use today, and a stop action that allows the separation and combination of ranks of pipes. Fifty years later, into the fifteenth century, organs with multiple keyboards were introduced and the instruments grew more and more complex. By comparison, in 1519 Ferdinand Magellan set sail from Spain with a flotilla of five ships ranging in length from 45 feet to about 100 feet in length. Tiny as they were, these were square-rigged vessels with multiple masts and sails. Two years later, the rag-tag remnants of the fleet returned, completing the first circumnavigation of the globe. Imagine the courage and fortitude that effort took. Forty-five feet is pretty big for a recreational boat with five or six people on board, but with 50 or 60 men on board, eating salt beef and suffering from scurvy, navigating around the Cape of Good Hope was no summer afternoon picnic.

Pipe organs and sailing ships remained the most complex of devices created by humans until well into the nineteenth century when steam engines became safe enough to use publicly. The organ-builder C.B. Fisk uses as its logo a silhouette photograph of a square-rigged ship—take a look at their website and you'll see it in the upper left-hand corner of the home page (www.cbfisk.com). The Fisk workshop is in Gloucester, Massachusetts, a town with a rich heritage of fishing and ocean travel. Gloucester's commercial fishing fleet was the subject of Sebastian Junger's popular book, *The Perfect Storm*, and the subsequent George Clooney movie of the same title. You might think that would be reason enough for Fisk to use a ship as its logo—but I think the mechanical and historic parallels between ships and pipe organs are more to the point.

Study the myriad lines of the rigging of a large sailing ship and you'll see that each has a specific function relative to the control of the sails. Halyards are cleated near the base of the masts and serve to hoist the sails. Sheets are the lines that control the angle of the sails. In square-rigged ships, the sheets are connected to



Magellan's victory



Müller organ, St. Bavo, Haarlem

each end of the horizontal yards. There are hundreds of lines that seem to the layman to go helter-skelter all over the place, but they are the exact mechanical equivalent of the trackers that connect keys to valves in the most primitive and the most complex (mechanical action) pipe organs. Add to this the fact that ships and pipe organs both harness wind to achieve their purposes and you have a very special link. It's common to find boat parts stored under the workbenches in organ shops—evening and weekend projects for the organbuilders—and the common interests are no coincidence.

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Why rummage through all this ancient history? Modern pipe organs are built in a stunning variety of forms and styles, but even with fancy solid-state combination actions, electro-pneumatic actions, multiple chambers and expression boxes, multiple wind pressures with blistering solo reeds, and movable consoles all a-blink with indicator lights and bar-graphs, the basic technology of keyboards controlling valves that allow air to blow into note- and tone-specific vertically mounted flutes hasn't changed for most of 2,000 years.

Take a look at the massive ebullient case of the Christian Müller organ (1735) in the Grote Kerk of St. Bavo in Haarlem, the Netherlands, and compare

In the wind . . .

by John Bishop

Ancient becomes the modern

A quick, unscholarly search of the Internet tells me that besides the human voice, the flute is probably the oldest of musical instruments. Various articles date its origin between 30,000 and 45,000 years ago. I imagine that all the first flute-maker needed was a hollow stem of grass and an accidental embouchure. A musician playing a seven-string lute is depicted on a sarcophagus dating from 1400 BC found in Crete. I'm curious to know what material was used for

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it to the technological state of transportation (ox-drawn drays), agricultural machinery (ox-drawn ploughs), or military hardware (ox-drawn cannons). Weren't those organbuilders out in front of the technological parade? And for what? The creation of beautiful sounds and the enhancement of public worship, as though they were the most important goals of society—more important than transportation, agriculture, even warfare. Just think what we could do for pipe organs with a modern military budget!

That great iconic lion-bedecked organ is pushing 300 years old now. It's probably the most photographed organ in the world—the Angelina Jolie of pipe organs—and it sounds fantastic. Of the many recordings I own of that instrument, my favorite is that by Stephen Tharp (JAV 178). It includes vibrant performances of music by Bach, Buxtehude, Böhm, and Bruhns—just what you'd expect for ideal matching of an historic instrument to the music of its day. But Franz Liszt's *Ave Maria von Arcadelt* bridges to music of Vierne, Alain, and Flor Peeters' *Toccata, Fugue, and Hymn on Ave Maris Stella*, composed in 1935. It's truly remarkable that an organ built in 1735 is ideal for the stylish and exciting performance of music written 200 years later.

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The history of the organ is easily divided into epochs. We all recognize and distinguish between the eighteenth-century North European music of Bruhns, Buxtehude, and Bach; that of eighteenth-century France (Couperin, Clérambault, Corrette, DuMage, and friends); and that broad body of work inspired by the organs of Aristide Cavaillé-Coll (Franck, Widor, Vierne, Tournemire, Dupré, Messiaen, and friends). The introduction of low-voltage electric actions in pipe organs brought us the marvelous instruments of Skinner, Austin, Möller, Kimball, and others, and concurrently brought us the grand tradition of symphonic instruments and playing. Many of us lived through the great revival of interest in classic styles of organbuilding starting in the middle of the twentieth century that gave us the organs of Fisk, Noack, Flentrop, Beckerath, Taylor & Boody, and many others, and that brought the revival of interest in the music and performance styles of earlier times. And now, on the heels of the Classic Revival, we see a revival of interest in the sophisticated tonal concepts of the symphonic organ and techniques of symphonic playing, all enhanced by the seemingly limitless capabilities of our latest solid-state contraptions.

It's fun to note that both generations of symphonic playing have been enhanced by great leaps of technology. Today, the capabilities of solid-state console control systems seem to advance with each system I order. And I've spent considerable time trying to prove false my assertion that the combination actions of Ernest Skinner built in Boston in the first days of the twentieth century were in fact (at least among) the first user-programmable, industrially produced binary computers. If anyone can disprove that claim, please be in touch. Think of that. If the Haarlem organ was the technological marvel of its day, imagine being among the first to program a memory by punching buttons. And again, this was not for the purpose of agriculture or warfare, but making music!

It's fun to chat about all this with professional organists and organbuilders, but want I really want is to reach the public, and I need your help.

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Consider the recital. My dictionary gives as one definition simply that a recital is a performance of music, especially by a solo performer. But does the word have a further and limiting connotation? To recite is simply to repeat. When we speak of the recitation of poetry, we infer a mechanical repetition. If it's feeling of expression we look for, the word is declaim: "utter or deliver words or a speech in a rhetorical or impassioned way, as if to an audience" (from the version of

Webster's Dictionary that's embedded in my MacBook). Although the stated definition of recital is technically appropriate for our performances, I wonder if we can refresh the exercise with more stimulating monikers.

Value added

A live performance of organ music should be—must be—more than a recitation of published scores. It should be—must be—an event designed to captivate the audience, an event that stimulates, excites, and even challenges the listener. It should be educational in an open and accessible way, giving listeners of all backgrounds something new to enjoy and understand. It should be lively, personal, and inspiring. And it should be current. We can present the deep repertory of organ music by recitation, dutifully getting the notes right, and organizing the program by some historic logic. Or we can bring it to life in the modern world, allowing our listeners to understand why it's important to hear and love the music, the heritage, and the instrument we play.

We can wander through a great museum, casually taking in the beautiful images, and miss the point completely. Just because I took art history courses when I was a student at Oberlin, I might think I know enough to fully appreciate a painting by Titian, Rembrandt, or Monet. But when a knowledgeable docent gives me

background about a particular image, allowing me to see it in historical context, to know something about the personal life of the artist, to compare it with well-known political events, in general putting it in the context of the rest of the world, my experience is enhanced by the enthusiasm and passion of someone who knows much more about it than I. Hearing that the painter had to scrounge to pay for paint, was jilted by his girlfriend, and that his parents were disappointed in him, enhances the experience of viewing his art by letting me know a little about the artist as a person.

We can walk down the street in a great city surrounded by massive and magnificent architecture, knowing perfectly well which are residential, which are businesses, which are old, and which are new. But suppose you were walking past the Boston Public Library on Copley Square, across from famed and fabled Trinity Church, and I told you that architect Stanford White of McKim, Mead & White had designed the library, and had started his career as principal assistant to Henry Hobson Richardson, architect of Trinity Church, wouldn't your experience be enhanced? And if I added that White had designed the original Madison Square Garden in New York when Madison Square Garden was actually located in Madison Square Park, that he had an apartment in the Garden building that included a red velvet swing on which

his many lady friends entertained him in "various stages of undress," that he had a significant relationship with entertainer and revered beauty Evelyn Nesbit when he was 47 and she was 16, that Evelyn's husband Harry Thaw murdered Stanford White in public during an open-air musical review in the rooftop garden of Madison Square Park, and that the resulting trial was notorious as the "Trial of the Century" as reported by the Hearst Newspapers—wouldn't that bring some pizzazz to walking past the Boston Public Library, or Judson Memorial Church or Washington Square Arch, both at Washington Square Park in Greenwich Village, New York, or any of the other buildings that White designed?

When you're planning your next recital, please go digging. You don't have to get as lascivious as I just did about Stanford White. In fact, do be careful to match your spices to your audience. As you play, present a case as to why you expect your audience to listen. What about the music matters to you? Why have you programmed two particular pieces together? What was going on in related fields when this piece was written?

Sweelinck died in 1621, one year after the first religious Pilgrims landed in Plymouth, Massachusetts. Mozart was born in 1756, the year the French and Indian War started. Beethoven was born in 1770, the same year as the Boston Massacre. And think of Minutemen run-

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ning along behind stonewalls shooting muskets at British Redcoats in Concord and Lexington, Massachusetts in 1775, while Viennese noblemen in powdered wigs danced the minuet to the new music of Haydn. Tra-la!

Jeopardy:

A group of people who are united by a common interest and allow themselves to be sequestered toward that interest, failing to communicate with the rest of society.

"What is an ivory tower?"

I've been down this path with you before, and we'll do it together again, because our future depends on it. With only a few regional exceptions, traditional organized worship is taking a different place in our society than it did when I was a kid. The Organ Clearing House thrives because churches close—a tough place to be—and I can tell you that churches are closing by the hundreds all across the country. I've heard colleagues say that we have to separate the pipe organ from the church in order to sustain it, but let's face it: besides a few dozen spectacular concert-hall installations, separating the organ from the church is like separating ice cream from sundaes.

We are promoting an ancient instrument in a modern society. Get with it! ■

On Teaching

by Gavin Black



Hard pieces and recalcitrant passages

This month I am writing about the phenomenon of pieces being difficult and the related phenomenon of specific passages being hard to learn: either difficult by any standard or surprisingly difficult—for reasons that may seem elusive—for a particular student. This is not a very systematic or methodological discussion: just a few ideas—almost just random thoughts—that I think are interesting or that may help some students or teachers.

We all believe that some pieces are harder to learn or to perform than other pieces. This—just as a basic fact—is probably as close to uncontroversial as

anything gets in the field of music and music teaching in general, or of organ-playing and organ teaching in particular. We don't necessarily all agree as to which pieces are more difficult and which less so. Most of us, from our own experiences as players and from what we have seen with our own students or other performers, know that different pieces or sorts of pieces are more or less difficult for different players, and at different times in one player's career.

Repertoire in order of difficulty

When I first acquired copies of one or two volumes of the Peters edition of the Bach organ music—in about 1971, at the age of about fourteen—I noticed that the separately bound Preface included a listing of all of the (non-chorale based) pieces arranged according to difficulty. I was excited about this, since it seemed both useful and authoritative. I allowed it to influence what pieces I chose to work on—though not in a logical or consistent way. Sometimes I would choose a piece because I thought it was easy enough to be within my grasp, sometimes I would spurn and reject pieces that were described as being “easy,” because I thought that working on them would be sort of embarrassing, classifying me as “not very good.” Needless to say, this was all rather silly.

I did continue for a long time—after my studying had become at least a bit more systematic and effective—to cast sneaky glances at the list out of the corner of my eye. I would pat myself on the back just a little bit whenever I put in some work on a piece in the top half or so of the difficulty scale. I pretty much stopped doing this when Eugene Roan, with whom I had by then started taking lessons, mentioned casually to me one day that an eminent recitalist he knew thought that piece x was much more difficult than piece y—the opposite order from the Peters list. This introduced me to the idea that this whole difficulty thing could be relative, though at that point in my career I couldn't have said how or why this might be so.

Reger and Straube

Another way that the concept of difficulty as a kind of independent variable in pieces of music came to my attention when I was first getting interested in organ was through hearing the story of Max Reger and Karl Straube. The idea was that Reger had made his organ pieces more and more difficult in the hope of writing something that Straube, his good friend who was also the leading German organ virtuoso of the time, would be unable to play. It was also said that he never succeeded: that Straube “won.” There are a couple of interesting things about this. One is that, of course, it is trivially easy to write a piece that is unplayable, if that is really all that you want to do. All that you need to do is to write notes that are too far apart in compass to reach. The music does not have to be particularly complex or intricate or fast. However, a piece that is really unplayable will, in fact, *not be played*. That is never in any

composer's interest. Not surprisingly, composers—whether they are writing for Karl Straube or not—tend to approach daringly close to that “unplayable” line, and then to decide not to cross it. This is as true of a composer like Beethoven, who stated bluntly that he didn't care what performers could or couldn't do, as it is of composers like Bach or Franck, whose keyboard compositions arose out of their own work as performers and improvisers.

It is also interesting that Straube—as a student, before he had met Reger in person—was in fact drawn to Reger's music in part *because* it was first presented to him as being too difficult to play. Straube's teacher Heinrich Reimann showed him Reger's then very recently published *Suite in E Minor*, op. 16, telling him that it was unplayable. This seems to have motivated Straube to learn it, which may or may not have been Reimann's intention all along. I myself, when I was still more-or-less a student, occasionally started to work on a piece *because* someone had said to me that I could not learn it. (This was never, in my case, one of my own teachers.) I always learned something valuable from the attempt, although it did not necessarily result in my mastering the piece in question at that time.

Aspects of difficulty

When we talk about a piece's being very difficult, we are almost always talking about the learning and reliable playing of the notes: the right notes, in the right order, at a suitable tempo. That is not to say that anyone denies that other aspects of playing a piece can be difficult. In fact, performing even a simple piece in such a way that it is extraordinarily compelling, beautiful, interesting, thought-provoking, disturbing, whatever we want it to be, is probably as hard and (at least) as rarely achieved as playing a difficult piece competently. However, that is indeed a different thing. When students ask whether the *Goldberg Variations* or the Dupré *Prelude and Fugue in G Minor* is too hard for them, they are rarely inquiring about whether the teacher thinks that they can project the deepest meaning of the piece effectively. Of course, there is always this relationship between what might for the sake of simplicity be called the two types of difficulty: that the better-learned the notes of a piece can become for a given player—the closer the piece can come to feeling *easy* once it has been learned—the more of a chance there is that a performance can also be musically effective.

The piece that I happen to have been practicing the most in the week or so before I sat down to write this column is the “In Nomine” by John Bull that is found in volume 1 of *The Fitzwilliam Virginal Book*. The makers of a list like the Peters Bach organ repertoire list would probably put this piece at the easy end of “moderate” or the somewhat high end of “easy.” It is in three voices throughout, but none of the voices is very busy or intricate. For much of the piece the middle voice lies in such a way that it could be taken by either hand, so there is a fair amount of fingering flexibility. It is (though this is obviously subjective) not a piece that many people would think should go very fast: certainly not fast enough to make playing it into an athletic challenge—which some of Bull's pieces are. This is a piece that I used to play a lot and, as best I can remember, I did indeed initially choose it because it was not too athletic. Bull's *Walsingham* or *King's Hunt* would have seemed beyond me many years ago. However, it occurs to me that this piece is a good illustration of the relationship between note-learning difficulty and tempo. There is—literally—a set of tem-

pos at which this short Bull piece would be harder to play than the Reger Opus 16: that is, a mind-bendingly fast tempo for the Bull and a glacial tempo for the Reger. In order to achieve my inverting of the difficulty of these two pieces, the tempos would have to be so extreme that they would both be well outside what anyone would ever do. However, within a more realistic range of performance tempos, the Bull can become a virtuoso challenge of its own, and the Reger can move from the “impossible” all the way down to the “very hard.”

Difficult passages

Many pieces that have a reputation for being very hard are as difficult as their reputations suggest only in spots. For example, the Bach F-major Toccata is considered one of his hardest organ pieces. It earned a very high place on “the list”—maybe at the very top, certainly close. However, long stretches of the piece are really not hard at all. The opening has nothing going on in the pedal, and the two manual lines are somewhat intricate, but not remotely beyond the bounds of the “intermediate” for anyone. Then there is a pedal solo, which is also quite learnable. The following two pages are essentially a recap of this opening: carefully designed by the always pedagogically aware composer to be a bit longer and a bit trickier than the opening itself, but similar in nature. Then, beginning at about the fifth page, the hands and feet start moving together, and things get more complex. Still, however, the notes fall into place quite naturally. Most players I know who have worked on this piece report that this section yields nicely to practicing and is not more difficult than other Bach prelude-type pieces. It is the three brief passages that involve the return of the opening motif of the piece, this time in manuals and pedal together, that seem really hair-raising to many of those who work on the piece. This is not everyone's experience, but it is a common one. Other very difficult pieces can be analyzed this way as well: perhaps most of them. In the *Goldberg Variations*, for another example, probably about eighty percent of the writing is no more difficult than the average for *The Well-tempered Clavier* or Handel harpsichord suites. That is not, by any standards, “easy.” But it is the remaining fifth or so of the work that gives it its reputation as “only for advanced players.”

One source of difficulty in working on pieces of music is unfamiliarity with a particular style or the technical tendencies of a particular type of music. Ralph Kirkpatrick, in his preface to his edition of sixty Scarlatti sonatas, first outlines a set of rigorous ideas about how to work on the sonatas, both as to analysis and as to practicing. Then he says that if a student approaches six sonatas this thoroughly he or she will not have to do the same with the next sonata or later ones. The particular shapes of a given kind of music become ingrained. I myself, as a player who has worked more on Baroque music than on anything else, find it much easier both to sight-read and to learn Baroque pieces—even complex and difficult ones—than music from a later era. To me this suggests patience. If a student is working on his or her first piece from a particular genre or style or time period, then that piece is going to be harder than the next one will be. That should not be surprising.

Practice strategies

If a student is interested in working on a piece that seems too hard, I am extremely committed to letting him or her do so and to making it work. The first step for me is to try to figure out whether the difficulty is found in a few spots or more or less throughout. This affects

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learning strategy. In the first instance, I will suggest to the student that we break the piece up and completely abandon any thought that it is one unified piece—just for the time being of course, but with a lack of impatience as to how long that time will be. Then the easier—more “normal”—parts can be practiced and learned in a “normal” way, systematically and carefully, along the lines that I have written about before. The extremely hard passages can be treated as intensive exercises: analyzed, taken apart, put back together and practiced to within an inch of their lives.

A piece that is quite difficult—perhaps too difficult for the student—and of much the same difficulty throughout simply needs to be taken apart and practiced well. The key here is to make sure that the student understands what the process will feel like. *Anyone can practice anything effectively if it is kept slow enough.* In this context, the meaning of a piece’s being “too hard” is simply that working on it correctly will take a long time. Would the student rather work on this piece for a very long time, or postpone it, work on other pieces in the meantime, and wait to work on the proposed piece later? This is simply a matter of what the student prefers: either approach is fine for helping him or her to become a more accomplished player.

In fact, it can be perfectly useful and helpful for a student to work on a challenging piece even if he or she never really learns it—assuming that the failure to learn it is of the right sort. If the goal is to perform a piece then, by definition, that piece must be practiced until it is learned and secure and ready to go. However, if the goal is to use the process of working on a piece to become a better player in the long run, then it doesn’t matter whether the time put in practicing that piece is followed by more time with that same piece (eventually leading to its being learned) or by practicing a new piece. The choice to practice a hard piece up to a certain point and then let it go is perfectly acceptable, assuming that the student is happy with it, and understands that it is a process, not a failure. And of course, that same piece will be there for the student to come back to later. In fact, the first round of work on the piece will leave that piece in very good shape to be picked up again later: it will probably even get better during any time that the student takes off from it. It will be sinking into the subconscious mind. The only technical requirement for this approach to be fruitful is that the work done on the piece—or any section of it—be accurate and technically sound, but below tempo. If the piece is put aside in this way, it should be put aside at a slow tempo but otherwise exactly as it should be. ■

Gavin Black is director of the Princeton early Keyboard Center. He can be reached by e-mail at <gavinblack@mail.com>. A selection of Gavin Black’s organ performances can now be heard on YouTube by searching on his name at the YouTube website.

Music for voices and organ

by James McCray

Holy Week: a mélange of emotions (Easter Sunday music)

I wish you would make up your mind Mr. Dickens. Was it the best of times or was it the worst of times? It could scarcely have been both.

New Yorker cartoon caption

For Christians, the Charles Dickens pronouncement above was both, as the winding road of emotional contrasts of Holy Week ends happily on Easter Sunday. The shards of those seven days eventually disappear in the glorious Easter services; however, church choir directors must dodge the phalanx of potholes on that well-traveled highway. As Robert Frost said, “The best way out is always through.”

The music for Easter Sunday is usually elaborate, requiring special rehearsals, but with Palm Sunday followed by church services for Maundy Thursday and Good Friday, additional music is needed to guide the church through the soul-stirring maze of the week. Music directors often draw on previously used repertoire for some of the extra music. The church library should be filled with arrangements of standards such as *Hosanna, Lamb of God*, and *Were You There?* to help bridge the gap from Palm Sunday to Easter Sunday. Some kind of Passion setting may be required for Palm Sunday, although many churches have it dramatically read. Also, vocal and instrumental soloists are often used for some of the services, so by careful planning the director may circumvent problems by being a paragon of efficiency.

Easter Sunday is the pinnacle of the church year; thus it deserves special attention. As with Christmas, there are several popular hymns that a congregation expects to sing, and the messages are usually direct, clear, and familiar. This suggests that some of the music the choir performs should have freshness to it. There is a need for the music to be celebratory, so the reviews this month blend qualities of something old, something new.

April 8 is Easter in 2012, and the church calendar dictates that this season lasts for five more weeks until Ascension Sunday on May 20. These five following Sundays usually extend the resurrection music (theme) as well as reflecting on spring and unbounded love.

Easter typically suggests the addition of brass players, so that repertoire has been emphasized in the reviews. In most churches music plays a significant role, especially on this special Sunday, so it is common for church choirs to do several works with brass, including the hymns. Extra preparation is also needed for these accompaniments, usually prepared by the church organist and not involving the choir director.

Many choirs do not sing on the first Sunday after Easter as a reward for extended work during Holy Week. That is a wise decision for both director and singer to avoid total exhaustion. And, do not forget to use a substitute organist as well. This may be a good time to remind your choir and organist of Ephesians 2:8: “For by grace you have been saved through faith, and this is not your own doing; it is a gift of God.” Happy Easter to you all!

Easter music with brass

Easter Acclamation, Lanny Allen. SATB with brass sextet and timpani, Hope Publishing Co., C 5674, \$1.90 (E).

The bold statements of “Christ has died! Christ is risen! Christ will come again!” are presented with instrumental flourishes. This opening is repeated at the end; in between are two less-dramatic Fred Pratt Green verses for accompanied choir. Much of the choral writing is in unison. This will be an exciting opening for Easter services even if only keyboard is used.

Christ the Lord Is Ris’n Today, Eleanor Daley. SATB and organ or brass quartet and timpani, Oxford University Press, 9708019304753, \$2.25 (M-).

Using the Charles Wesley text, most of the music consists of short SATB phrases in alternation with brass choir statements. The choir is usually unaccompanied, and later a vocal obbligato line for a few voices is added above the choir. The text is filled with alleluias; the chorus is on two staves. This has a bravura style with repeated notes; the short phrases will make it easy to sing.

Easter Introit, John Ferguson. SATB with two trumpets and organ or with brass quartet, timpani, and handbells, MorningStar Music Publications, MSM-50-4055, \$1.70 (M-).

This introit is designed so that it can also be immediately followed by the con-

gregational hymn, *Jesus Christ Is Risen Today* (EASTER HYMN). The choral music has contrapuntal lines as it opens with repeated statements of “Listen.” There is a fanfare feeling and the composer suggests that if only trumpets are used they be placed separately in remote sections of the sanctuary. This will be an exciting way to open the Easter service and add to the drama of the morning.

Jesus Christ Is Risen Today, arr. Aaron David Miller. SATB, organ, brass quintet, assembly, and vocal descant, Augsburg Fortress, 978-1-4514-2973-9, \$1.30 (E).

There are four unison verses set to the tune LYRA DAVIDICA, with the last one having an added descant. The choral music is on three pages, although there is a 17-measure instrumental introduction. The music is very simple and clearly designed to be used as a hymn; the organ part is on two staves.

Risen Lord, We Gather Round You, Bob Moore. SATB, organ, assembly, and optional brass quartet, GIA Publications Inc., G6811, \$2.05 (M).

The assembly sings on three of the four verses; their music is on the back cover for duplication. Five alternate stanzas are also included; they are for other designated times such as Ordination, Evening Mass, etc. This is a full score, which includes the brass; they play both solo quartet interludes and with the organ or choir. Much of the choir’s verse (no. 3) is unaccompanied; the opening verse is in unison. This would be especially useful for one of the Sundays after Easter.

Christ the Lord Has Triumphed over Death, Raymond Weidner. SATB, organ, with optional brass and timpani, Paraclete Press, PPM 00922, \$1.60 (M-).

This well-crafted anthem has mild dissonances in the organ while the choir has extended unison areas. There is a feeling of majesty to the music. The choral parts are on two staves; organ part is on three staves.

Without brass

Risen Today!, Dan Forrest. SATB, piano, with optional organ and tambourine, Beckenhurst Press, Inc., BP 1947, \$1.95 (M).

Forrest’s rhythmic setting quotes EASTER HYMN (LYRA DAVIDICA). The music is a 3+3+2 dance that is fast and exciting, although when the choir is singing it slips into an easier 3+3. The verses each move to a higher key, adding to the excitement. Organ, piano, and choral music are each on two staves; the tambourine part is published separately (1947A). This work is highly recommended for those churches not using brass on Easter, and will be enjoyed by singers and congregation. A guaranteed winner!

Risen! Risen!, Deborah Govenor. Unison/two-part, keyboard with optional D6, E6, G6, and A6 handbells or handchimes, Beckenhurst Press, BP 1842, \$1.75 (M-).

The handbell music is primarily repeated descending fourths, and that music is on the back cover for duplication. This joyful setting has the first verse in unison, then later mostly in thirds. The keyboard music is very easy, usually with a single note in the left hand and flowing lines in the right. Designed as children’s music.

I Will Rise, arr. Craig Courtney and Linda Hasseler. SATB, three soloists, piano, and optional string quartet, Beckenhurst Press, BP CUI010, \$2.25 (M+).

This flexible setting has several performance possibilities, including unaccompanied choir. There are extensive divisi passages for both men and women, and a large choir will be needed. A full score with string parts is available (C1010). The soloists sing separately and as an ensemble, often over the choir singing on a neutral syllable. A challenging yet interesting arrangement.

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Book Reviews

John R. Near, *Widor: A Life Beyond the Toccata*. University of Rochester Press, 2011, \$90; <<http://www.boydellandbrewer.com/store/viewitem.asp?idproduct=13483>>.

J. S. Bach enjoyed little more than provincial recognition in his lifetime for being a formidable organist, equally renowned for technique and improvisation, and as a valued adjudicator of new organs. The worldwide recognition and full appreciation of his status as a composer prolific in all the genres of his day came posthumously and by now has all but eclipsed his fame as a performer. The assessment of our age is: Bach is one of the greatest composers of all times, who, by the way, played the organ and composed some music for it.

By contrast, international renown came to Charles-Marie Widor during his long lifetime as a composer, conductor, music critic, professor of organ and composition at the Paris Conservatory, Secretary of the French Academy of Fine Arts, all in addition to his stature as a pianist and organist, and the titular of one of the premier organs of Paris. Time has eroded his international reputation to that of an important organist. For Widor the assessment of our age is: a French organist who wrote the famous *Toccata*.

John Near's extensive biography *Widor: A Life Beyond the Toccata*, the most complete biography of the organist and composer in any language, ought to go far toward restoring to his reputation the breadth of achievement and influence that Widor knew in his lifetime. This is not only a substantial biography, but also a thorough annotated listing of his *oeuvres*, and a selected list of his scholarly articles.

Placed by family connections among builders and organists

As Christoph Wolff did in his 2000 biography of Bach, Near starts by identifying the network of family and friends that shaped his subject's life. The stars converged at Widor's birth in 1844. He was raised in a family of well-connected organbuilders. His grandfather Jean-Baptiste Widor was an associate and close friend of the Alsatian organbuilder Joseph Callinet of Rouffach. Through marriage Callinet was related to and had inherited the tradition of Karl Joseph Riepp. The Callinets were entrusted with various restorations of the Riepp organ of the Cathedral of Saint-Benigne in Dijon. Jean-Baptiste probably worked on the 1834 and 1839 restorations of the organ at Saint-Sulpice in Paris, which of



Widor at his *orgue de salon* in the Salle de Caen, Institut de France, where Widor initiated a monthly concert series (courtesy of John R. Near)

course was to become Widor's own domain thirty years later. (The tie to Alsace was renewed in later years by Widor's association with Albert Schweitzer.)

Widor's father François-Charles followed the organbuilding trade with Jean-Baptiste but also studied piano and organ in preparation for a teaching career. Having helped his father install a large (IV/48) Callinet organ in 1838 at Saint-François-de-Sales in Lyons, François-Charles became the titular of this organ in 1838 and moved his family there, keeping the post until 1884. François achieved a solid reputation in Lyon and also in Paris as a performer and composer. The year of Charles-Marie's birth, he performed on the new but short-lived Daublaine-Callinet instrument (it was destroyed in a fire accidentally caused by Charles Spackman Barker) at Saint-Eustache in Paris. His mastery of pedal technique was compared favorably to that of the German organist Adolphe Hesse, and Parisian critics noted his sobriety and depth as a composer.

Besides his grandfather, whose business connections provided access to significant organs, and his father, who excelled in performance and composition, there was another bright star in Widor's constellation. His father's good friend Aristide Cavallé-Coll took Charles-Marie under his wing and treated him as a son, urging and then facilitating his studies in Belgium. These mentors got him to the right place at the right time. Widor was born when Cavallé-Coll had

just completed the restoration of the organ at Saint-Denis, which turned out to be the beginning of his astonishing reign as the leading organbuilder of Paris and then of France. By the time in 1863 that the young Widor had completed his brief training in Belgium, Cavallé-Coll was restoring the organs of Paris at quite a pace, and opportunities for the young prodigy to play them were plentiful.

Cavallé-Coll and the Widor family shared a vision of a higher destiny for the organ and its literature, which had dimmed toward the end of the *ancien régime* and was in total eclipse in the dénouement of the Revolution. The calm, religious grandeur displayed by Lemmens in his occasional visits to Paris in the 1850s epitomized this higher vision. His opposite was the bright star of the secular and populist Parisian organ world, Louis-James-Alfred Lefébure-Wély, whom Cavallé-Coll had arranged to be placed at Saint-Sulpice. Cavallé-Coll did not hesitate to prefer him above Franck and others (such as Benoist and Boëly) for the inauguration of his new organs, because Lefébure-Wély's popular style pleased the crowds.

But the great builder was, nonetheless, being influenced by the aspirations toward better church music urged by Franck, Boëly, Lemmens, and Saint-Saëns and by the growing appreciation of Bach coming from Germany. He gave his young protégé opportunities to perform at Saint-Sulpice and at the inaugurations of organs at Notre-Dame and La Trinité,

so that when Lefébure-Wély died at the end of 1869, Cavallé-Coll was able to finesse the post at Saint-Sulpice for the twenty-six-year-old Widor, although, famously, it was a one-year provisional appointment. This could not have particularly pleased the older members of the establishment, and could not have happened without the intervention of the organbuilder. From this quite visible and prestigious post, with Cavallé-Coll's support, Widor implemented a successful career as pianist, organist, composer, and conductor and began to make an impact on the quality of organ playing and organ composition in the capital.

In the next twenty years before his appointment to the Paris Conservatory, Widor composed and conducted two symphonies, a piano concerto, many song settings, works for violin, cello, and piano, plus four works for stage, including the ballet *Korrigane* (1880), in addition to the first eight symphonies for organ. A devotee of Bach's music, he founded the Concordia Society, which conducted performances of Bach and Mendelssohn. He conducted and performed his compositions across the continent. Performing on Cavallé-Coll's instruments in Paris gained him entrée into a circle of musicians that included Gounod, Rossini, Saint-Saëns, and Liszt, for the last of whom he played and in return received a once-in-a-lifetime private piano concert.

Widor was forty-six years old in 1890 when, following the death of Franck, he was appointed professor of organ at the Paris Conservatory. In the following six years he began what was to be his greatest accomplishment—the reform of organ performance in France at the highest level. Franck had concentrated on improvisation and composition skills, with no systematic application of technique and no guidance in the performance of the music of other composers. To give him his due, Franck's contemporaries, including Widor, credited him with a depth of feeling, and an appropriate spirituality that did not embrace the secular style championed by Lefébure-Wély. Nonetheless, Widor had a different plan for organ instruction, and he was able to win over his new pupils, which included Vierne and Tournemire.

Louis Vierne later recalled Widor's statement of principles to that first class of pupils:

In France we have neglected performance much too much in favor of improvisation. . . . the organist must possess an instrumental technique capable of playing any figuration at any tempo. . . . It can be accomplished only with profound knowledge and assiduous practice of all the resources offered by the manuals and pedalboard of the organ. . . . I do not see why organists should be the only artists exempt from having to know the entire literature of their instrument. What would be said of such a pianist or violinist? . . . To interpret Bach's organ works in their absolute integrity, it is necessary to have the technique of which I speak. It must be scientific and methodical, not empirical. . . .

When Widor opted for the more lucrative post of Professor of Composition in 1896, he was succeeded as organ professor by an older man, Alexandre Guilmant, whom Cavallé-Coll had also influenced to study with Lemmens. These two teachers, backed by the instruments of Cavallé-Coll, sparked the second great flowering of organ performance and literature in France. Widor, the younger of the two, died on the centenary of the birth of Guilmant; therefore, taken together their two lives encompassed exactly a century. Both were preeminent recitalists noted for performance technique. Guilmant edited and promoted music from the French classic period and Widor did the same for the music of his own generation. Guilmant's international performing career took him to other continents but his professional life was confined to performance and composing almost exclusively for organ. Widor's works for organ, while not as numerous as Guilmant's, are only a portion of his total output, and one does not get the complete picture of his professional life unless one exam-

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ines the rest of his output and his role as critic and spokesman for the Academy of Fine Arts.

Widor's tenure as professor of composition lasted thirty-one years until 1927, considerably longer than his six years as professor of organ. In this period he taught Dupont, Dupré, Boulanger, Milhaud, Paray, Honegger, Tailleferre, Varèse, Messiaen, Duruflé and, briefly, Kodály. Honegger thought Widor was a good teacher—open and tolerant. Near presents enough evidence to show that his pupils considered him to be tolerant and supportive, as well as unremittably old-fashioned. On the one hand, Varèse remembered that he allowed the student enough rope either to hang himself or to escape orthodoxy. On the other hand, Widor excoriated the works of his pupils Honegger and Milhaud as unworthy of the Salzburg Festival and the great Mozart: "... instead of Salzburg one ought to send them to Lenin to give him a foretaste of the pains that certainly await him in the next world."

For his part Widor always remained faithful to Cavallé-Coll, extolling his advances in winding, coupling, expression, and tone color and his improvement of the pedalboard, with praise for the assisted mechanical action with the touch "like a fine Erard." This lifelong mutual affection and support suffered only once, when Widor mistakenly supported the attempt of Cavallé-Coll's son to carry on his father's faltering business, but the rupture was eventually healed over and continued until the father's death in 1899.

Widor was a prolific editor and music critic. Near investigated over 225 opinions, critiques and reviews published in *Estafette* and *Piano soleil* between 1877 and 1898, and listed many of them in Appendix I: Published Literary Works. Between 1896 and 1928 Widor published *L'Orgue moderne*, which promoted the unknown works of young composers. He revised the Berlioz treaty on orchestration (only, he said, to bring up to date the ranges and capabilities of modern instruments). He applied successfully in 1910 (unsuccessfully in 1909) for a vacant spot on the French Academy of Fine Arts, part of the Institut de France. A few years later, with due recognition of his cultured ways, his literary skill, and his ability to deal with people, Widor was unanimously elected Perpetual Secretary of the Academy of Fine Arts, a position which he managed with distinction until his death. From this role he extended the national culture to Spain through the Casa Velasquez and he initiated and was the first Director of the American Conservatory at Fontainebleau that received many American students after World War I, including Aaron Copland, who remembered meeting the "ancient organist and composer."

Albert Schweitzer began to study from time to time with Widor in 1893 as a poor but outstanding private student. Younger than his mentor by thirty years, he absorbed the performance skills for which Widor had become famous. In the course of these occasional meetings, Schweitzer revealed to Widor a deep understanding of the way Bach portrayed the text in his musical settings. Widor urged and encouraged Schweitzer to write the now well-known book about Bach. In later years, more as equals, the two men collaborated on an edition of the Bach organ works, of which five volumes were completed in Widor's lifetime. The final three volumes were delayed by Schweitzer's busy life on another continent despite Widor's eagerness to complete them. In Widor's last years the correspondence between the two men reveals that Widor sought occasional advice for his medical condition from his younger friend. When they met for the last time in Strasbourg in 1935 the doctor scolded his 90-year-old patient-friend for climbing against doctor's orders to the swallow's nest organ in the cathedral.

Most of Widor's life was his public life as a teacher, critic, and administrator. At age 76 he married a woman forty years younger whom he had known for many years. Mathilde made an agreeable companion for his last twenty-five years. The

tragic dissolution of her life after Widor died probably explains the lack of personal mementos that have come down to posterity.

John Richard Near's writing on Widor dates to a dissertation published in 1985. The present 600-page volume culminates 25 years of immersion in his subject matter. It represents patient research in libraries in Boston, Rochester, Chicago, Cleveland, Paris, Gunsbach, Lyon, and Rouffach. The author's heart raced, though, he admits, when he discovered a treasure of unpublished personal materials held by Widor's niece's family in Persanges. Besides the expected trove of old photographs there was a 103-page manuscript entitled "Souvenirs autobiographiques," and more—the original hand-drawn plan for the console of the Saint-Sulpice organ.

Near's aim, and he achieves it well, is to let Widor tell his own life's story, both through his own writings, and through the recollections of his contemporaries. Who can forget Widor's description of a phlegmatic pneumatic swell, "After the storm was over, the wind began to blow." The intrigues of conservatory politics and the occasionally conflicting memories of pupils and colleagues are reported along with Widor's contemporaneous notes and recollections written down up to five decades after the fact. One feels that one is actually living in the Paris between the wars—and wars there were. His appointment to Saint-Sulpice in 1870 coincided with the occupation of Paris during the Franco-Prussian War; as Perpetual Secretary of the Academy he resolved to remain in the city during the bombing raids of World War I, and his life came to an end a few years before the occupation of Paris in the Second World War.

Letters provide much of the intimacy of this book. Near consulted 53 letters in the Saint-Saëns archive at Dieppe, 85 letters from Saint-Saëns to Widor at the Institut de France, 207 letters in Widor's correspondence file at the Institut, 28 letters to Widor from Cavallé-Coll, 72 signed letters from Widor in the Bibliothèque Nationale, and letters from a number of other smaller collections.

Appendix II is an annotated catalogue of Widor's musical *oeuvres*. This alone represents a major piece of research. Widor followed Bach's example of continually reviewing and rewriting his compositions. He often revised less successful compositions or excerpted the best parts to be published in a different format. Manuscripts were spread out among many libraries, which complicated their comparison. Near uncovered at least eight levels of emendation for the Op. 13 and Op. 42 organ symphonies alone. (By the way, in 1994 Near published the definitive edition of Widor's ten organ symphonies, available from A-R Editions.)

Over a long brilliant lifetime Widor was held in great esteem by the public, his colleagues, and his many students. A 1910 tribute from his pupil Gabriel Dupont reads in part:

We love you in your *teaching*, classical and liberal at the same time. As pupils we were already your friends; and now that we are in our careers, you remain for us the amicable and sure guide.

We love you, we admire you in your *works* so diverse and so beautiful, where the vigor and richness of imagination unite in absolute mastery of the science. . . .

And we also love you, let me tell you, for the rare example of your *life*. . . . we salute in you, my dear maître, with all our heart and with all our respect, the very character of the genuine artist, in the highest and most complete sense of the word.

—Gale Kramer

Organist Emeritus, Metropolitan United Methodist Church, Detroit

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New Recordings

In Memoriam Nadia Boulanger (1887–1979). Carolyn Shuster Fournier, Cavallé-Coll organ, St.-Antoine-des-Quinze-Vingts, Paris; Magali Léger, soprano. Ligia Digital compact disc Lidi 0109206-09.

Pie Jesu, Lili Boulanger; *Prélude*, Nadia Boulanger; *Pie Jesu*, Fauré; *Petit canon*, Nadia Boulanger; *Improvisation*, Nadia Boulanger; *Pièce sur des aires populaires flamandes*, Nadia Boulanger; *Fugue des Trois pièces*, Jacques Ibert; *Pastorale on a Christmas Plainsong*, Virgil Thomson; *Preamble for a Solemn Occasion*, Aaron Copland; *Suite carné-lite*, Jean Françaix; *Mosaïques*, Noël Lee; *Prélude and Fugue*, David Conte.

Nadia Boulanger was one of the greatest composition teachers of the twentieth century, numbering among her numerous students such famous musicians as Aaron Copland, Walter Piston, Virgil Thomson, Philip Glass, and Lennox Berkeley. She herself studied composition with Paul Vidal, Gabriel Fauré, and Charles-Marie Widor, and organ with Louis Vierne and Alexandre Guilmant. Nonetheless, only four of her compositions for the organ are known to be extant—three pieces published by Fr. Joseph Joubert in an eight-volume anthology called *Maîtres contemporains de l'orgue*, and a composition called *Pièce sur des aires populaires flamandes*. All of these are found on the compact disc.

The performers on this recording are organist Carolyn Shuster Fournier, who was born in Columbia, Missouri, and soprano Magali Léger, who was born in Guadeloupe—both now live in France. Dr. Shuster Fournier is *Titulaire* of the Cavallé-Coll *orgue de chœur* of the Église de la Trinité in Paris, but on this recording plays the 1894 Cavallé-Coll organ of St.-Antoine-des-Quinze-Vingts, Paris, an extremely fine instrument of three manuals and 47 stops of which I was not previously aware.

The first piece on the recording is a *Pie Jesu* by Nadia Boulanger's younger sister, Lili, whose early death at the age of 25 robbed France of one of its most promising young composers. The third track, the celebrated *Pie Jesu* from the *Requiem* by Nadia Boulanger's friend and teacher Gabriel Fauré, makes an interesting comparison. Both compositions are very similar in mood, though the Lili Boulanger setting has a distinctly twentieth-century flavor. Both pieces, moreover, are superbly well sung by Magali Léger, who must be one of the world's greatest living sopranos.

The first piece for solo organ is the first of the three pieces from Fr. Joubert's anthology, a *Prélude in F Minor*. Being intended for either organ or harmonium, none of the three pieces published by Joubert has a pedal part, and indeed the manual part is for the most part concentrated toward the treble end of the keyboard—even the left hand is mostly written in the treble clef. This is clearly deliberate and Nadia Boulanger achieves some extremely interesting effects by using the organ in its treble register. Depth is achieved more by texture and harmony than by pitch.

Dr. Shuster Fournier plays the remaining two pieces from the Joubert anthology following the Fauré *Pie Jesu*. The *Prélude* progresses from gentle flutes and strings to a massive crescendo followed by an equally massive decrescendo. The very short *Petit canon* displays a similar though less pronounced progression from *piano* to *forte* to *pianissimo*. The influence of Nadia Boulanger's teacher Louis Vierne is apparent in the beautifully crafted miniature, as it is also in the lively *Improvisation* that follows. This displays more of a mystical character than the other two pieces.

The fourth of Nadia Boulanger's compositions is the *Pièce sur des aires populaires flamandes*, composed in 1915 and dedicated to her sister Lili. It was published by Éditions Ricordi in 1918, but it is very hard to come by and I have searched in vain for a copy. It is an animated piece based on six Flemish

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folksongs, and has advanced harmonies that in some ways evoke the style of later composers such as Paul Hindemith, as well as having some of the characteristics of eighteenth-century *noëls*. It is by far the longest of Nadia Boulanger's compositions for organ and the only one with an obbligato pedal part. One hopes that someone will soon produce a modern critical edition of all four of Nadia Boulanger's organ compositions, since they are all fine pieces that deserve to be more widely performed.

The rest of the compact disc is devoted to compositions by Nadia Boulanger's colleagues and students. The first of these is the *Fugue* from Jacques Ibert's *Trois pièces*, written in 1920 and dedicated to Nadia Boulanger. This is an enthralling and beautifully crafted piece somewhat reminiscent of César Franck's *Prélude, fugue et variation*. After this, Dr. Shuster Fournier plays a work by one of the more famous of Boulanger's students, Virgil Thomson. His *Pastorale on a Christmas Plainsong* is not a traditional pastorale in 6/8 or 12/8 meter, but rather a set of quiet variations on the medieval plainsong hymn, *Corde natus ex Parentis* (literally, "Of the Parent's heart begotten" or, as it more commonly translated, "Of the Father's love begotten"). The Christmas carol "God rest ye, merry gentlemen" is introduced as an additional motif toward the end. After this, the mood changes considerably with Aaron Copland's *Preamble for a Solemn Occasion* with its dramatic, almost medieval effects and frequent changes in dynamics.

Another of Boulanger's students, Jean Françaix, originally wrote his *Suite carmélite* as background music for the film *Dialogues des carmélites* (1949), based on Georges Bernanos's adaptation of Gertrud von Le Fort's *Cries from the Scaffold*. Francis Poulenc subsequently produced an opera based on Bernanos's screenplay. The story follows Blanche de la Force from the time she enters a Carmelite convent at Compiègne until she and her fellow sisters go to the guillotine in the Reign of Terror during the French Revolution. The suite is divided into six movements, named after characters in the screenplay: *Soeur Blanche*, *Mère Marie de l'Incarnation*, *Soeur Anne de la Croix*, *Soeur Constance*, *Soeur Mathilde*, and *Mère Marie de Saint-Augustin*. Françaix transcribed the suite for the organ in 1960 and dedicated the organ version to Pierre Cochereau, who had succeeded his father as director of the Le Mans Conservatory. The moods of the individual movements vary dramatically, from the idyllic *Soeur Blanche* to the ebullient *Soeur*

Constance, and the resolute, majestic *Mère Marie de Saint-Augustin*.

Noël Lee, who was born in Nanking, China, in 1924, but has lived in Paris since 1948, was Nadia Boulanger's only Chinese student. His *Mosaïques*, written in 1989, is as the title suggests a mélange of varied, largely atonal, themes, sonorities, and textures put together as a kind of mosaic in which some of the tiles seem to reflect the influence of Olivier Messiaen. This is followed by the final work on the compact disc, David Conte's *Prelude and Fugue*, written in 2003 and dedicated to the memory of Nadia Boulanger. Conte, who was born in Denver, Colorado, in 1955, was one of Nadia Boulanger's last students. His *Prelude and Fugue* was commissioned by the American Guild of Organists for the 2004 Los Angeles convention. The fugue is particularly well written.

This compact disc is worth buying for Magali Léger's wonderful singing on tracks 1 and 3 alone. The rest of the CD features some very interesting compositions that are further enhanced by Dr. Shuster Fournier's excellent playing on a superb Cavallé-Coll organ.

—John L. Speller
St. Louis, Missouri

New Organ Music

Jacob's Ladder—A Biblical Sonata for Organ and Narrator, by Larry Visser. Wayne Leupold Editions, WL600198, Organ Demonstrator No. 39 (For Upper Elementary School Students), \$12.50; <www.wayneleupold.com>.

Larry Visser (b. 1962) currently serves as minister of music and organist at LaGrave Avenue Christian Reformed Church in downtown Grand Rapids, Michigan. He teaches at Calvin College, his alma mater, as an adjunct faculty member, and belongs to the American Guild of Organists and the Hymn Society. Visser earned the M.M. and D.M.A. in organ performance at the University of Michigan and was a finalist at the "Grand Prix de Chartres" International Organ Competition in 1994. He now performs as an active recitalist throughout the Midwest and as organ accompanist with the Calvin College Capella. He has published several compositions already with Wayne Leupold Editions (23 can be found in the current online catalog; seven are organ demonstrators), and specializes in writing easy to medium organ and choral works based on hymn tunes.

This work is based on the African-American spiritual *We Are Climbing Jacob's Ladder*. After a chordal statement of the original tune, which Visser harmonizes traditionally in four parts, the work divides into five movements. Each is a variation on the tune, and each demonstrates a different characteristic organ registration: flutes, strings, principals, reeds, and full organ. Before each movement, a narrator reads select verses from Genesis 28:10–22, the story of Jacob and his dream. As such, Visser's composition becomes programmatic music.

There are several ways a composer could approach this spiritual. Visser chose to concentrate on the vision of angels ascending and descending the ladder. His brief notes on his own work summarize his approach:

Not unlike the melodic contour of the African-American spiritual *We Are Climbing Jacob's Ladder*, each movement of this Organ Demonstrator musically depicts the angels ascending and descending the ladder Jacob envisioned in his dream. Note the descending and slightly ascending introductory and coda material in the first movement, the slowly moving and ethereal oscillating chords of the second movement, the descending eighth-note pattern and rising octave pedal motif in the third movement, and the rise and fall of the melodic contour of the regal "trumpet tune" heard in the fourth variation. In the final variation played on the full organ, the melody of the spiritual is accompanied by busy toccata figuration, providing a clearer musical portrait of the flight of the angels.

Depending on the source one uses, *Jacob's Ladder* traditionally has five verses. Visser divides this Biblical Sonata based on *Jacob's Ladder* into five movements. Movement one, "A Stone Pillow," musically depicts Jacob, weary from travel, falling asleep on the ground with nothing but a rock on which to lay his heavy head. Here, Visser uses the flutes to lull the listener to sleep. Between the descending and ascending introductory and coda material that alludes to the angels, gently undulating accompaniment patterns mimic a rocking cradle under the tune.

Movement two, "Jacob's Dream," paints a shimmery vision of the ladder and the angels going up and down it. The slowly moving and ethereal oscillating chords would be dreamy and luscious with any sound, but with a strings registration they become especially indulgent. Here, too, the gospel tune is strictly stated one time between a short introduction and an extended coda. The harmonies featured in this movement are simply divine. The slightly jazzy chords here represent the only homage to African-American musical culture and heritage in the entire piece.

Movement three, "God's Promises to Jacob," features the Great and Pedal principals. This is the portrayal of God's promise from atop the ladder to Jacob: "The ground on which you lie, I give to you and your descendants." This is not the first time God spoke these words. And rather than proclaiming the promise, the Lord simply "said" it. I think this is depicted in the music as well. Rather than a big to-do, this movement is matter-of-fact and perfunctory. What I mean to emphasize is that musically, there is also nothing new here. We have heard all this before. The descending eighth-note pattern and rising octave pedal motif do provide classic contrapuntal tension and an interesting variation on the original spiritual. And like the Lord's successive iterations of His promise to the Israelites, each a little different than the other, it serves to remind us of the fact. Symbolically, I think it noteworthy that verse three's text is "Sinner, do you love my Jesus?" Visser juxtaposed one theological notion that we are all sinners and doomed with another of God's recurring promises to bless us.

Movement four, "Jacob Awakens," displays the organ's reeds with a big "trumpet tune," very much akin to those found in French Baroque music. The traditional French dotted rhythm of the rising and falling melodic contour is even complete with ornaments. This fanfare, in sharp contrast to the preceding movement, drives home the point that for Jacob, and often for us, God is with us, and this is the "gate of heaven." God may tire of saying the same thing over and over, but we need to hear it. Each iteration is revelatory. Movement four is also an interesting point in the work because this is the first time that the spiritual is not quoted straight through. Visser interrupts between the phrases with his own melodic material. I think this further emphasizes Jacob's excitement—he is too agitated to think straight.

Movement five, "Jacob's Vow," exhibits the full organ in all its glory with a French toccata variation. The melody of the spiritual is succinctly stated in the pedals and accompanied by busy manual figuration. Visser says this symbolizes the angels' flight. Ultimately, this movement's character fits with the story very well. Now that Jacob has collected his wits again, he becomes thoughtful and serious, and he makes a solemn vow. Anyone who has experienced a revival will identify with Jacob here. He experienced a life-changing moment, and he swears to do better going forward with God's help. Thus, Visser sums up the opus with a stately grand finale (always fun) worthy of Jacob's memorial pillar.

One item of clarification for those who want to purchase and play this work: Visser calls it a Biblical Sonata. He uses "sonata" loosely, not in the way a musician today generally expects. After knowing the work, sonata does not describe the piece's form. Theoretically, only one movement (five) can be said to be reminiscent of sonata form in any way. Moreover, none of the other movements feature any resemblance to classical sonata movements. Overall, a more apt depiction of the piece's form would be "partita." Indeed, here, Visser's use of sonata refers to the vaguer definition of sonata, a piece of music that is played, rather than sung. When sonata is paired with Biblical, it makes it clear that this is a sacred piece of music that tells a story, but is to be played.

In conclusion, this composition succeeds on several levels, as it:

- symbolically blends musical material with vivid pictures, theological dogma, textual elements, and human experiences
- is easily accessible to both the listener and the performer
- uses a time-honored formula: start off slow, build things up, and end with a bang
- demonstrates the organ's various characteristic sounds while nicely capitalizing on the use of a familiar tune and story.

—David McKinney, DMA
Gainesville, Florida

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Jehan Alain masterclass by Helga Schauerte for Duquesne University

Stephanie Sloan and Rebecca Marie Yoder



Helga Schauerte shows Duquesne students Chaz Bowers and Rebecca Yoder one of her manuscripts of Jehan Alain's organ works

On October 8, 2011, the organ and sacred music performance students at Duquesne University, who study under the direction of Dr. Ann Labounsky, participated in a special masterclass given by Helga Elisabeth Schauerte-Maubouet on the organ works of Jehan Alain. A masterclass of this sort was the first in the United States that she conducted along with her newest publication, a three-volume Bärenreiter Urtext edition of Jehan Alain's music. These volumes are the first German publication of Alain's music and were studied extensively over the course of this 8-hour masterclass at St. Andrew's Episcopal Church in Pittsburgh. During the masterclass, the Duquesne University organ students gained much valuable insight into the works of Jehan Alain through the research of Schauerte, organist of the German Lutheran Church in Paris.

Schauerte's interest in the art of organ playing began when she was young, for at 13 years of age she became the chief organist at a local church in Lennestadt, Germany. The story behind her inspiration to study Alain's music began with *Litanies*. The first time she heard this piece was during a performance by her brother in Frankfurt, during which she assisted him with page turns and registration changes. She was struck by the expressive tonality of the piece and desired to know more about it and its composer. Consequently, she began studying at the Conservatory of Rueil-Malmaison with Marie-Claire Alain in 1983, after finishing her degree at the University of Cologne. As she advanced in her studies, Schauerte noticed technical and numerical discrepancies in the available editions of Alain's compositions.

Thereafter, she decided to perform her own investigations in search of an authentic interpretation of Alain's works. Her Bärenreiter edition is the result of over a decade of intensive research. It critically compares the earliest versions of Alain's music preserved in his family archives and scores from the French National Library with all other known manuscripts. As recently as 1975, additional autographs were discovered in the Alain family archives and in 1987 in his friends' collections.¹ Schauerte made a careful effort to ascertain not only an authentic interpretation of Alain's pieces, but also the correct chronological order of his works. Within this chronology, Schauerte disregards transcriptions and unfinished works. The great significance of this new edition is that it, for the first time, merges Alain's full organ works with details of the discrepancies between the different manuscripts. The performer can see the reasoning behind the changes made to Alain's

original documents, and also make his own judgments of what Alain originally intended. In addition, these volumes of the complete works of Alain publish the composer's biography and his commentaries on many of the pieces. There are also thoughtful enhancements for each piece, with a catalogue of all sources consulted. The edition brings Alain's total compositional effort to 120 titles.

The music of Jehan Alain is important for an organist to study in such detail because of the unique modernist voice Alain brought to 20th-century French organ music. Jehan Alain—a musician, artist, and poet—was born on February 3, 1911, the eldest of four musical children. From his humble beginnings, taking lessons from his father on their homemade house organ, Alain went on to study at the National Conservatory in Paris under André Bloch, Georges Caussade, Paul Dukas, Jean Roger-Ducasse, and Marcel Dupré. When Alain was drafted for the Second World War in 1939, he was just blossoming into creative maturity. Even while performing his duties, he continued to write compositions for organ, piano, orchestra, and voice.² He drew inspiration from nature, imitating its purity and freshness, and was also influenced by Eastern music. Alain often composed polytonal music, seeking “new colorings created by unusual blends of registers. He experimented with soloistically employed mutation stops” and composed with unique timbres that require complicated registration changes.³ Seventy years after his tragic demise, Alain's pieces are a staple in nearly every organist's repertoire, including works such as *Litanies*, *Le Jardin Suspendu*, and *Choral Dorien*.

Litanies was written in August of 1937 under the initial title “Supplication.” On the original manuscript, Alain depicted a grotesque nightmare: a man pushing a three-wheeled cart, behind whom are twenty policemen pelting him with bricks. The students were fascinated by the fact that Alain, in the original manuscript, dictated that he wished the performer to double in octaves the pedal line in measures fifty-two to fifty-eight. This is so that the theme in the pedal will be more prominent than the accompaniment in the manuals. *Litanies'* uneven theme, evocative of a tortured soul intoning a desperate prayer, is repeated unceasingly at a frantic pace while transitioning through several modifications that reach the point of breathlessness.⁴ Alain himself was enduring great hardships at this point in his life. While Alain was writing this piece, his wife and he suffered through a miscarriage. The piece's creation may also have been preemptive: two weeks later, his sister Marie-Odile



Helga Schauerte working at St. Andrew's Episcopal Church with Stephanie Sloan at the organ

died in an Alpine climbing accident trying to protect their brother Olivier from a fatal fall. Both these events gave Alain and his wife personal cause to constantly lift their prayers to God.

Alain dedicated the exquisite *Le Jardin Suspendu* (1934) to his close friend Marguerite Evain. This was one of his favorite pieces, which describes a “land of cheerfulness and peace.”⁵ Schauerte told the students in the masterclass to observe that the piece has three distinct sections and to be aware of the variations of the theme throughout the piece. In regard to balancing the registration for the middle section of *Le Jardin Suspendu*, she mentioned that the triplets should not be so loud that the listener cannot easily discern the primary theme in the chords.

Alain generated the title of *Choral Dorien* (1938) from the Greek mode, “which refers to today's Dorian as Phrygian and vice versa.”⁶ Performers of this piece and other Alain works often misinterpret his tempi indications. Alain did not like the constraints of bar lines and rarely denoted a particular, strict tempo. Instead, he was concerned primarily with the “living pulse of his musical thought” and wrote down the durations of his pieces to determine their relative tempi. Schauerte remarked that the tempo of *Choral Dorien* should not be too lethargic. She suggested that the performer sing the theme in order to correctly pace the tempo. These indications for *Litanies*, *Le Jardin Suspendu*, and *Choral Dorien* are critical to the correct interpretation of Alain's pieces and, if applied, form important habits for the pupils of Jehan Alain's works.

The organ students at Duquesne University thoroughly enjoyed this intensive study of Jehan Alain's music with Helga Schauerte as well as her recital the previous evening at St. Paul's Cathedral. Many were impressed with the excellence of Schauerte's research and were glad for her attention to detail and informed advice on each piece. Others were amused with Alain's artwork and were interested to learn more about his life. The masterclass provided a fresh musicological insight into the works and life of an inspiring modern composer whose creative life was tragically cut short during his military service in World War II.

The experience of a masterclass on the works of Jehan Alain with Helga Schauerte made a lasting impression upon those who participated. Alain's life and music are inspirations that echo in the works of Jean Langlais and Maurice Duruflé, as well as in numerous organ-

ists' repertoire. Whether through a masterclass, a celebratory dinner with friends of Jehan Alain meeting each other for the first time, or the National French Centenary Celebration of the Birth of Jehan Alain, musicians across the globe delight in studying and internalizing the musical expressions of this inspirational man and will do so for decades to come.⁷ ■

Notes

1. Helga Schauerte-Maubouet, preface to *J. Alain: Complete Organ Works*, by Jehan Alain, ed. Helga Schauerte-Maubouet, trans. Howard Weiner (Germany: Bärenreiter, 2011), 1: XII.
2. *Ibid.*, 2: XII.
3. *Ibid.*, 1: XVIII.
4. *Ibid.*, 1: XVIII.
5. *Ibid.*, 1: XVII.
6. Marie-Claire Alain, *Critical Notes on the Organ Works of Jehan Alain*, trans. Dr. Norma Stevlingson (Paris: Alphonse Leduc, 2003), 11.
7. James David Christie, “National French Centenary Celebration of the Birth of Jehan Alain (1911–1940),” *THE DIAPASON* 102, no. 11, November 2011: 21.

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Apprenticing with Herman Schlicker

Joseph E. Robinson

I meet Herman Schlicker

After completing a master's degree, I talked over options with my teacher, Robert Prichard. Since I was very interested in all things related to pipe organs, a career in organbuilding looked promising. Mr. Prichard was well acquainted with Herman Schlicker, and broached the subject of my joining his firm as an apprentice. Schlicker was not interested. He said that the best apprentices come right out of high school and he had bad luck with those who had master's degrees.

Herr Schlicker flew to Southern California on business, and so it was arranged that while he was here I would be his chauffeur. One stop that I remember was at what is now the Crystal Cathedral. Their first building contained a small Wicks organ, which was to be replaced with a substantial instrument. Schlicker was among the contenders. At another stop, I was disgusted with the way they treated Mr. Schlicker—didn't they realize they were talking with a great man?

After our final stop, Schlicker said to come on to Buffalo, and I would be their newest apprentice. I drove my red Corvair across the country and rented a room from Mrs. Herbst, who had rented to many a Schlicker apprentice. She asked us to keep our stereo playing of organ music down—it reminded her of her husband's funeral.

The factory

The factory is described in sales literature from the late 1960s:

From a modest beginning, the company has expanded to include 65 persons at the Buffalo factory-office, as well as sales and service representatives throughout the United States. The construction of the present modern factory was begun in 1947, and since that time six additions have been made to the building, giving a total working area of over 36,000 square feet, and including a spacious erecting room.

That there was no master plan for this expansion from the beginning was obvious. For example, there was a large room devoted to lumber, that in most respects functioned well. However, there was no loading dock, or even a door to the outside. When a lumber truck came, Herr Friedrich (foreman) would announce "LUMBER!" and we would all drop what we were doing and rush to the truck to unload the lumber piece by piece and feed them through a window in the lumber room. On a cold winter day, that was a very unpleasant task.

Factory tours

Occasionally music committees or groups of organists would tour the factory. I was among those selected to conduct the tours. At first I would meet visitors at the door and then physically take them through the building, saying this is where we do this, and this is where we do that. Then I witnessed a tour led by Manuel Rosales, who was then at Schlicker Organ Co. He started at the melting pot in the pipe shop, went step by step in the construction of an organ, ending in the erecting room. Even though there was some crisscrossing in that method, it explained the organbuilding process better, and I changed my approach accordingly.

Organization chart

When Schlicker described the apprentice position to me, he said that I would work in all aspects of organbuilding and eventually be able to do any task. In fact, his factory was full of workers that could do any task. He was proud of that. So, organization was simple: Herman Schlicker, President; Ken List, Vice President; Herr Friedrich, Foreman; organ builders, and apprentice, with a few exceptions such as the accountant. In practice,



Herman Schlicker

however, people would tend to gravitate to that which they did best. Take Don Bohall, for example. In many organizations, he would be referred to as Service Manager. He could quickly diagnose and fix problems, clearly the best man to call if an organ under the ten-year warranty experienced an unexpected malfunction. I asked Don how he managed to be exempt from the lumber calls. He told me that after I had been there a few years and made myself valuable in a particular operation I could announce that I was no longer going to do lumber. But I would have to be sure I was valuable enough. Some who tried that too soon were no longer doing lumber or anything else at the firm.

Apprentice duties

The apprentice program at Schlicker's was more typical of the German apprentice system than what we are used to in the USA. The view at the Schlicker Organ Company was: we pay you for this time and so you do whatever we ask of you, be it sweeping, cleaning messes, painting walls, or shoveling snow! So this, I thought, is why people who have worked so hard for a master's degree don't like it here. I was told a story of one such, who after driving from California worked one day, got in his car and drove back home. One unhappy apprentice had given the place a nickname "Stalag 15-30" [the address was 1530 Military Road]. Stories of this nature were a kind of unofficial initiation exam.

Information on a need-to-know basis

At graduate school, you are filled with information and encouraged to ask questions and find answers. There were many things I wanted to know. For example, on most three-manual Schlicker organs, the pedal contains a unit 16-8 principal rank, but the 16 and 8-foot stopped flutes are always separate ranks. How come? I learned that awhile before my arrival, some former employees had stolen plans, records, scalings, and materials—everything they needed to make copies of Schlicker organs. So Mr. Schlicker was now cautious in sharing information, and an apprentice is at the bottom of the totem pole in need-to-know.

I got my lecture in Schlicker organ design in a most unexpected way. One holiday season, there was in the factory a 32' Bombarde, which was to be placed in an organ previously finished with that stop prepared for. Schlicker had placed a small two-rank unit organ in a Buffalo bank for publicity purposes. Since I could play, I was assigned to play Christmas music on the little organ while the bank was open. One day after the bank closed, I returned to the factory, where I was



The Schlicker factory as it appeared in 1970

greeted by Ken List. Ken said, "So how is Merry Christmas on the Gedeckt?" I responded, "Well, it's OK, but that little organ really lacks a proper foundation. Too bad we could not have hooked up that 32' Bombarde with it."

Schlicker overheard the conversation, and while I thought anyone would recognize that I was being outlandishly facetious, Schlicker thought I was serious that the third rank in an organ should be a 32' Bombarde. "You are there representing the Schlicker Organ Company," he said. "You know nothing. A lot has to happen in an organ before you include a 32' Bombarde." So I heard all about small to medium to large organs in a very informative lecture, though I could have done without the frequent "You know nothing" comments.

A wiring error

An electro-pneumatic organ was being set up for testing. There was a testing wiring harness used for such purposes. I said, "I have never done this before; there are surely a lot of wires here." I was told, "There is nothing to it, just start here at the end, and take each wire in sequence." So I did, but it was the wrong end. Final result was that low C sounded from the highest note on the keyboard and vice versa. I started to play a hymn. "What on earth are you doing?" "I thought I might never again have the opportunity to hear music inverted and wanted to see what it sounds like." "You idiot, why don't you just broadcast to the world what a fool you are!" So I stopped abruptly. Fortunately this was the testing wiring harness and not the organ's permanent wiring.

A bright and dim bulb

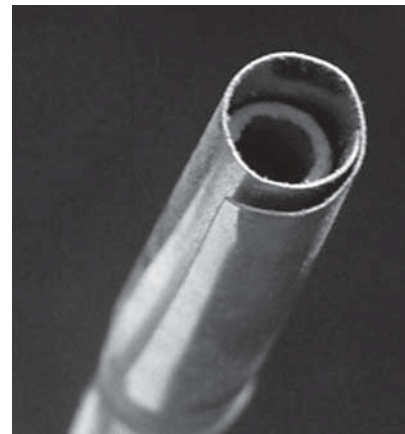
Sometimes my education was of use. When something unusual came along, such as "What the heck is an 8/9 None?," I would know the answer. There was a fine older gentleman, whose name I unfortunately no longer remember, who was in charge of Schlicker consoles. He would review with me console layouts, controls, order of stops, etc. He said, "You know much more than those guys. You should be recognized for your knowledge and taken off the lumber run." Obviously I liked him. On the other hand, as the wiring example shows, in construction matters I was a rookie. One day I was assigned to a task and heard rumblings, "I don't know why they assigned HIM this task. HE doesn't even know how to use a HAM-MER." The speaker usually got this task. Since in this case it was an overtime task, I was robbing him of time-and-a-half pay. Welcome to the world of office politics. I did not like it, and was a rookie there as well. Fortunately for future employment I learned 1) never be cruel to someone and 2) never be the company scapegoat.

Organ pipes

Most flue pipes were manufactured in the pipe shop. Reed pipes built to



'Merry Christmas on the Gedeckt'. This 2-rank semi-portable pipe organ is similar to the one the author played in a Buffalo, New York bank.



High C of a 4' flue rank showing distortion of pipe shape caused by tuning collar

Schlicker specifications were imported from Europe. For flue pipes it was considered that for the vast majority of cases, such things as tuning scrolls, pipe slotting, and tuning collars were detrimental. Take tuning collars, for example. A tuning collar means that at the top of the pipe there is a sudden increase in scale. On bass pipes that were nearly cut to length, the effect is minimal. But on treble pipes, the distortion of pipe shape is considerable. Thus Schlicker organs had pipes cut to length and were cone tuned. This practice was one reason why Schlicker mixtures had outstanding cohesion with the principal chorus.

The Schlicker sound

Open-toe voicing, low wind pressure, low cutups, etc. are only part of the story. It is well known that some Aeolian-Skinner contracts, such as the Mormon Tabernacle and Grace Cathedral, speci-



The author's teacher, Clarence Mader, was consultant for the large organ at First Congregational Church, Los Angeles

fied that G. Donald Harrison do the final voicing. It is the artist who does the finishing that gives an organ its distinctive sound; thus organs of the same manufacturer may sound different depending upon who does the finishing. At the Schlicker Company, we had two superb voicers who finished at least the more important instruments. Wally Guzowski voiced with a bold, fresh, exciting sound. I decided that someday I would like him to voice my residence organ when I could afford such. Louis Rothenberger Jr. had a more elegant, refined sound. [We always specified the Jr. because LR senior had also been a voicer.]

They were aware that their styles were different, and Wally told me that they worked together to try and make a uniform result. There should be a specific sound quality associated with the brand. These men produced some instruments of distinction. As voicers, they would physically adjust pipes. As finishers in the final location, they would sit at the console, playing through a rank of pipes, pick a note and shout a command to someone like me in the pipes: "Lower the languid," "Pull the upper lip forward," "Narrow the windway," "Increase the cutup," and so forth.

Deterioration of the Schlicker sound

As years have passed, I have noticed that some of my favorite instruments no longer have the magic they possessed when they were new. More is involved than just my ears getting older; recordings of the original instruments captured the magic. Here is what I think may have happened. Schlicker instruments were cone tuned and were very stable in tuning within themselves, but the whole instrument goes flat in winter and sharp in summer.

Take a fictitious organ service man Sam Cifodelance, for example. Sam gets a customer who has a Schlicker organ. He orders some tuning cones from a supply house. In winter, when the organ goes flat, he pounds the pipes with the pointed end of the tuning cones to bring the pitch up to A440. In summer, he pounds the pipes down to A440. Over time this attention alters pipe mouth dimensions slightly, and what was an outstanding sound becomes an ordinary sound.

This theory is an educated guess, but

I do know that who does the servicing makes a huge difference, is a concern of organbuilders, and improper servicing deteriorates an organ's sound. It saddens me that some of my favorite instruments have deteriorated.

Schlicker's bias

Bad for Aeolian-Skinner, but providential for Herman Schlicker was the rise in popularity of the *Orgelbewegung*. With his strong German accent and experience in German organbuilding, he was in an ideal place to be the foremost American builder in that style. I discussed with Schlicker a trip to Europe I was going to take. We went through the German instruments I was going to see. "Yah, you must see that," he would say. For Holland, "There are some good things there." For France, "A waste of time."

The good consultants

One of the first things you do as an apprentice is to rack pipes on a windchest. Here were some pipes that looked like a double row of little milk cans with their lids soldered on top. This experimental rank had been specified by Paul Manz. Louie Rothenberger Jr. was having a very difficult time getting the pipes to speak at all. I made the comment, "I don't see why we need organ consultants at all. A church should just choose a builder and let their expertise do the job." Louie responded, "You are new here. You will eventually have the opportunity to visit many organs. When you do, compare those that were built under consultants such as Paul Manz, your teacher Clarence Mader, Paul Bunjes, E. Power Biggs and so forth, with those that had no consultant. I think you will find that our best organs had consultants such as these." He was right!

When I was at Occidental College, I played among other things French Romantic organ music that I liked. I commented to my teacher Clarence Mader how well the Schlicker played that music. He replied, "Yes, you need French reeds to play that music and I requested that Schlicker include them in the Swell One division." I bring this up because on his own, Herman Schlicker would not have given the Swell One division a French flavor. Somehow they managed to do that and yet have it integrate beautifully with the rest of the instrument, resulting in far greater versatility. The very best in-



One of the duplicate consoles at First Congregational Church, Los Angeles. A lot of thought went into the logic allowing both consoles to be played simultaneously by two organists.

struments somehow achieved a result of being more than the sum of their parts, a joy to play and to hear.

The not-so-good consultants

These are the ones who think they know more about organbuilding than the organbuilder, specifying scales, wind pressures, mouth widths, voicing techniques and so forth. One such organ had so many conditions that the final result did not have the distinctive Schlicker sound. Herman Schlicker summed it up

thus: "It might as well have been built by _____." [I don't know if _____ would want to claim it either.]

In finishing an organ, Wally Guzowski explained to me, "You have to be very diplomatic with the organists. When they tell you what they want, smile and nod your head like you agree with them. When they are gone, disregard everything they said. Organists know nothing about organ finishing." A quite common occurrence in finishing an organ would be the arrival of the organist with some

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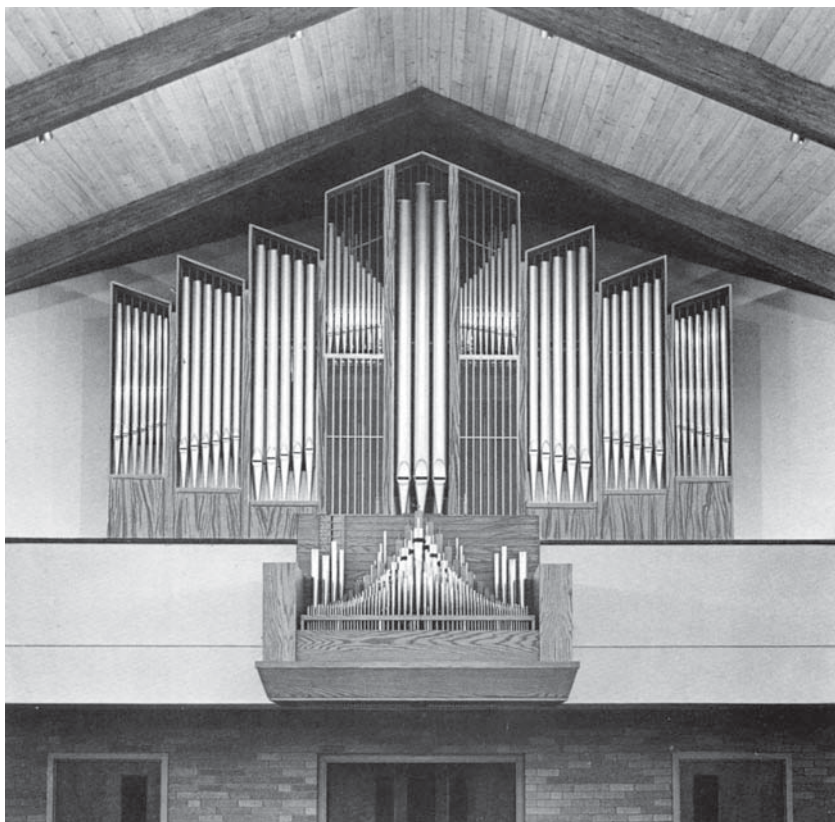
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Mr. Schlicker arranged practice time for the author on this organ at Trinity Lutheran Church in Tonawanda, New York.

last requests for what was going to be his instrument. At that time, it is too late. A successful finishing process brings out the maximum beauty a pipe was designed to give. An organist's request to now make a German Principal more like a French Montre, for example, robs the instrument of its potential. That decision should have been made long before.¹

Insubordination

I was given two rules, which probably came about due to prior difficulties with employees who were also organists: 1) When you are on an assignment do not play the organ, even during a break or after you are done. Customers are charged by the hour and we don't want them to think they are paying for you to play the organ. 2) Because you may be called at any time to travel, do not accept a church organist position. It is not fair to the company, the church, or yourself. Rule 1 was difficult to manage; we worked on some beautiful instruments. But I did manage this rule in spite of working on some instruments I longed to play.

After arriving in Buffalo, each Sunday I visited various churches to see and hear organs and get a feeling of that particular church. One Sunday, I visited the University United Methodist Church. While certainly not the finest organ in town, the people were very friendly and

when they discovered that I was from California and knew no one in town, they invited me to meals and made me feel at home and said, "You have friends here." Shortly thereafter their organist moved away. "Do you play, Joe? Would you mind substituting for a while till we find a permanent organist?" A few Sundays later, "We want you to be our organist." "Impossible—I can be called out of town at any time without notice." "We can have someone fill in on the piano when that happens. Please be our organist." It seemed like this would work; they knew I would leave without notice when Schlicker called. I would fulfill my obligation to him, and what he did not know would not hurt anyone. This happy arrangement continued for many months.

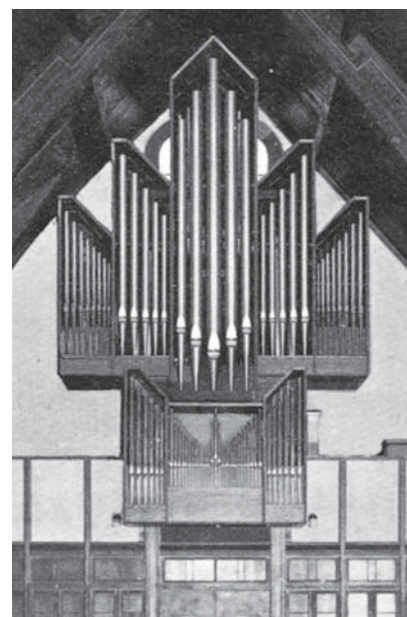
I have a couple theories of how Ken List found out about this arrangement. "Joe, you have to tell Schlicker." I dreaded that conversation, but I was caught, so I set up a time to meet with him. Schlicker told me he understood after all the time I had put into learning to play the organ that I would not want to just let the talent die. So he instructed me to resign and he would arrange for me to have practice time at his church, which had a very nice organ. As a naive young person, I thought as long as I can do my job, he has no business telling me what I can and can't do on my own time. And there were



22-rank [+50 digital] Hausorgel, Robinson Opus 1 (also known as 'Opus Last')



The author playing Duruflé on the Occidental College Schlicker organ c. 1968



Texas Lutheran College, Sequin, Texas. This organ was unfortunately destroyed by fire. The decision was made to create a replacement organ exactly like the one destroyed. It was one of the author's favorite instruments in the factory.

many around me who encouraged that thinking. Perhaps more than the mundane tasks, this kind of thing is the reason Schlicker had trouble with master's degree organists. In subsequent employment 'my own time' would be redefined by being on call 24/7 with aids such as beepers and later, cell phones. One boss would even follow me into a restroom stall. So now I see that Schlicker was at least trying to meet me half way.

Money

Perhaps because organs are very expensive instruments, money is a problem in organbuilding. Herman Schlicker was a master of finance. We did not look forward to his daily rounds at the factory. "Robinson, why don't you gold-plate it while you are at it?" That comment translates to the work is very good, but your progress is too slow and we can't afford it. So I would speed up. Then, "Robinson, what is this? It will never do! The Schlicker organ is a quality instrument." While making us employees stressed out during his rounds, he did achieve the right balance, getting us to do good work with enough production speed to be cost effective and keep the firm in business. After he died, that balance was lost and the firm eventually went bankrupt, as have far too many organbuilding firms.²

As an apprentice I made very little. One day I got an unexpected raise. Congress had just passed an increase in the minimum wage, and the salary I was making was below the new minimum. Schlicker added an extra five cents an hour because he did not want to be seen as paying minimum wage. As an apprentice, I rented a room. Most full-fledged organbuilders lived in apartments. I wanted to live in a house in the suburbs and I did not see that happening at any time in the future if I stayed on my current path. Many things I loved about organbuilding—your part in making a thing of beauty. But there were other important things to me that were either

denied or out of reach. So my house in the suburbs was financed by leaving organbuilding and becoming a business systems analyst. And I am quite happy with my self-built 22-rank residence organ. Unfortunately, lack of space in my residence made it impossible for the third rank to be a 32' Bombarde. ■

Notes

1. For an interesting exchange between an organbuilder and organist who wanted very different things see Charles Callahan, *Aeolian-Skinner Remembered*, letter 161.
2. *Ibid.*, p. 32, paragraph 4.

The author wishes to thank Justin Matters for permission to use the photographs of Schlicker organs.

Joseph E. Robinson received his B.A. from California State University at Long Beach and his M.A. from Occidental College in Los Angeles. He studied piano with Charles Shepherd, and organ with Clarence Mader, Paul Stroud, and Robert Prichard. He studied choral conducting with Frank Pooler and Howard Swan. During 1970-71 he was an organbuilding apprentice with the Schlicker Organ Co. under the direction of Herman Schlicker. He was organist at the University United Methodist Church in Buffalo, New York, and later St. James' United Methodist Church in Pasadena, California.

Now a retired business systems analyst, he is currently organist for the Mission Lake Ward, Church of Jesus Christ of Latter Day Saints. His interest in pipe organs and their music was sparked years ago when, as a sixth grade student, his class was taken on a field trip to a recital on the Mormon Tabernacle Organ. He has been married 35 years to his wife Pat, who has given her support for the large pipe organ in their home. One day during construction Pat said, "You need help, and I have found just the help you need—G. Donald Harrison." She had found a golden retriever named Harrison on a rescue site. Harrison is now a happy member of the family.

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East Texas Pipe Organ Festival November 14–17, 2011

Michael Fox

The East Texas Pipe Organ Festival took place November 14–17 in and around Kilgore, Texas, and was one of the best organ-related gatherings I have ever attended. This was largely because of two men: Roy Perry, the former organist-choirmaster of the First Presbyterian Church of Kilgore, and Texas representative for Aeolian-Skinner; and Lorenz Maycher, the current Kilgore incumbent, and devoted historian of Aeolian-Skinner, who decided that Perry's achievements deserved wider recognition.

Harrison & Perry

Admirers of the company know that G. Donald Harrison held Perry's work—and zany humor—in high esteem, and the Texas instruments that were installed by the Williams family of New Orleans and finished by Perry have a special place in the hierarchy of Aeolian-Skinner organs. (See "The Williams Family of New Orleans: Installing and Maintaining Aeolian-Skinner Organs," by Lorenz Maycher, *THE DIAPASON*, May 2006.) Perry's own organ in Kilgore was featured prominently in the *King of Instruments* recordings that the company released to promote its organs, and the slightly larger sister organ in Longview was used by Catharine Crozier to make two important recordings of American organ music. If for no other reason, the Kilgore organ would have its place in history as the organ that introduced the chamade trumpet to America, perhaps a cause for sorrowful head-shaking to many.

Fashions changed in the following decades, and many regarded the American Classic ideal as unsatisfactory eclecticism, and it must be said that even before Harrison's death that approach seemed to be narrowing its scope even as it was narrowing its scales, and some notable instruments came to be deprecated or ignored—or, worse, rebuilt.

Through these decades, some organists continued to maintain that the Roy Perry organs were very special. He figured prominently in Charles Callahan's histories of Aeolian-Skinner, with letters to and from G. Donald Harrison. Inevitably, tastes changed yet again, and some of the Romantic aspects of Perry's designs once again could be seen as reflections of a good musical sense rather than deviations from classical ideals. But the piney woods of east Texas are a long way from big musical centers, and mostly the instruments sat ignored by the larger world. One of them had even fallen on hard times, and due to changing worship styles was sitting unused.

I was enough of a dedicated admirer of G. Donald Harrison organs that I had occasional retirement fantasies about jumping in the car and heading on a long diagonal trek from the Douglas firs of the Northwest to the loblolly pines of Texas and actually hearing those two organs. For one reason or another, the fantasy trek never happened; and so when I read the announcement of this East Texas Pipe Organ Festival I signed up immediately. It ran from a Monday evening opening concert through Thursday evening, three non-stop days and nights.

The festival was essentially on the scale of an unusually good AGO regional, but it really was the work of one man with whatever support he may have asked for and received from others; those are details of which I know nothing. But however Lorenz Maycher made it happen, the organization was impressive. There were 50 or 60 attendees, a comfortable and convenient headquarters hotel, a giant bus, catered meals that were never less than good and in the case of a gumbo dinner, just terrific, organs that had been freshly tuned (and because of some odd swings in the weather, even retuned), hospitable churches, and first-rate recitalists. For arranging this tribute to Roy



Roy Perry during the tonal finishing of the 1951 Aeolian-Skinner, Opus 1174, at First Baptist Church, Longview, Texas



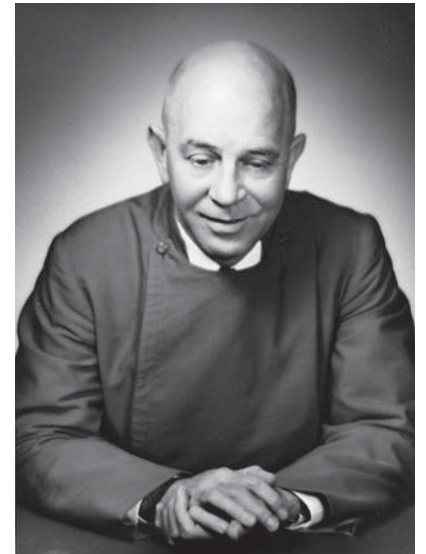
East Texas Pipe Organ Festival group photo, taken on the front steps of First Baptist Church, Longview, Texas

Perry, Lorenz Maycher undoubtedly earned himself a place in the ongoing Aeolian-Skinner saga.

Opening concert

The opening concert was at First Presbyterian in Kilgore, and the program repeated the content of Roy Perry's original recording, "Music of the Church," Volume Ten in the *King of Instruments* series. A choir of some 30 voices was conducted by **Frances Anderson**, who as an Austin College student had sung on the original record. After the appropriate opening hymn (ENGELBERG), the choir, accompanied by **Robert Brewer**, sang Perry's *I Was Glad*, Ireland's *Greater Love Hath No Man*, and Vaughan Williams's setting of OLD HUNDREDTH. Practical considerations led to the substitution of Elgar's *The Spirit of the Lord Is upon Me* for David McK. Williams's *In the Year That King Uzziah Died*, and following the congregational singing of ST. CLEMENT, **Lorenz Maycher** played Bruce Simonds's *Iam sol recedit igneus*, the only organ solo on the original record.

The concert set the tone for the festival perfectly. First Presbyterian is not a huge church—I'd guess that it seats around 300—and even though seat cushions had been removed, it is not a particularly live room. It is not a hostile building: music is clear and well balanced there, but it gets very little enhancement, so the organ's glory is of its own making. It didn't take long for that glory to be evident, as



Roy Perry



Roy Perry signature

Robert Brewer accompanied the choir superbly. The Parry was tremendously exciting, even without the "Vivats", and that first Trompette-en-chamade is still one of the very best examples, a well-nigh perfect balance of brilliance and body, just loud enough to dominate.

As I heard throughout that concert, and in the succeeding events in that church, Roy Perry's own organ, Aeolian-Skinner opus 1173, embodies that kind of musical balance in any number of voices. Uniquely, I think, among instruments carrying the G. Donald Harrison signature plate, it is only "rebuilt" by Harrison, since it started life as a Möller, and much of the structure and even pipework (including the notable French Horn) remains from its origin. This per-

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The Williams Family during the 1966 rebuilding of Aeolian-Skinner Opus 1173, First Presbyterian Church, Kilgore, Texas

haps makes Roy Perry's achievement as a tonal finisher even more notable, because this instrument of 69 ranks is versatile and elegant beyond description. Other Harrisons that I have heard and loved—Grace Cathedral, Church of the Advent, St. John the Divine, etc.—owe something of their effect to their glorious buildings. Kilgore does it all on its own, and I left the concert convinced that I had just heard one of the world's truly great organs.

Tuesday, November 15

The following day offered more opportunities to hear just how versatile the Kilgore organ is, as **Maycher**, former organist **Jimmy Culp** (who two days later was honored by the grateful church as its Organist Emeritus), and **Casey Cantwell** played organ works particularly associated with Opus 1173: *Dreams*, by Hugh McAmis; *Christos Patterakis*, by Roy Perry; *A Solemn Melody*, by Wal-ford Davies; *Nun komm der Heiden Heiland*, by Bach; *Introduction, Passacaglia and Fugue*, by Healey Willan; *Alleluia*, by Charles Callahan; *Songs of Faith and Penitence*, and *Requiescat in Pace*, by Leo Sowerby; and *The Way to Emmaus*, by Jaromir Weinberger.

There were also reminiscences of Roy Perry, as there were later in the week; by my reckoning he would have emerged as the undisputed champion in an all-time contest of Readers' Digest Most Unforgettable Characters. Attendees learned that his lovely *Christos Patterakis* was named not for some obscure Orthodox melody, but for an obscure name he saw on a local election campaign poster in California; his irreverence and impishness were as fully developed as his ear for proper pipe speech. For me the highlight among all this music-making was the performance of Weinberger's solo cantata *The Way to Emmaus* for soprano and organ. **Anneliese von**

Goerken did a lovely job on the demanding vocal part (it concludes on a pianissimo high A after 22 pages of very chromatic writing); Maycher showed off opus 1173 as no less spectacular an accompanying instrument.

The Weinberger cantata for years was a tradition on Easter afternoon at Riverside Church, and I have retained a vivid memory of hearing Louise Natale and Fred Swann perform it in the late 1970s. The Kilgore organ was easily the equal of the Riverside giant in providing all of the color required. (I missed only the few Chimes strikes that Swann added; Maycher was faithful to Weinberger's score.) Part of the magic and the versatility comes from the enclosure of most of the Great, which is both a Great (a splendid Principal chorus, with three mixtures including one that caps full organ in much the same way as the famous Terzzymbel at Washington Cathedral) and a Solo, with an English Horn and a French Horn to go with an eloquent Flute Harmonique. With some very imaginative thinking, Roy Perry transcended the limits of the usual three-manual instrument and enabled it to be a giant in flexibility.

Later in the afternoon, **Casey Cantwell** demonstrated another approach Roy Perry took: at St. Luke's United Methodist Church in Kilgore, opus 1175, he designed a very substantial instrument in a smallish room, but laid it out on two very complete manuals rather than the expected three. The Great, again partially enclosed, is almost enormous at 18 ranks; and the Swell has a chamade Trompette in addition to the usual reed chorus. In a dead room it seems like a recipe for disaster, but Casey Cantwell, moving on from having played the Willan *Introduction, Passacaglia and Fugue* on Opus 1173 in the morning, demonstrated that Perry knew what he was doing. It played the



Charles Callahan at Aeolian-Skinner Opus 1308, St. Mark's Cathedral (Episcopal), Shreveport, Louisiana

Bach *Prelude and Fugue in E-flat* well enough for these ears, and did a thrilling job with the John Cook *Fanfare*. The program also included Harold Darke's *Meditation on "Brother James's Air,"* *Two Meditations on "Herzliebster Jesu"* by Mark Jones, and Bach's *Adagio Cantabile* arranged by Roy Perry. Cantwell improvised on some hymns, giving the attendees a chance to sing along as the themes were presented, and it was a model church organ in supporting congregational singing. And my fears at seeing those trumpets aimed at us were unfounded; they, and the organ, were just right. In an ideal world you might hope for a livelier room, but working in the real world Perry delivered a very satisfying and completely musical organ.

In the evening, **Brett Valliant** demonstrated further capabilities of Opus 1173 by using it to accompany a Harold Lloyd film, but I can't comment on whether that worked or not, since I decided to save my energy for the late night cash bar, where more Roy Perry stories abounded. There sure are some great storytellers in Texas.

Wednesday, November 16

The following day the giant bus made the 70-mile trip east to Shreveport, where the group enjoyed the hospitality of the historic Shreveport Scottish Rite Temple, having lunch and dinner in a distinguished dining room. Upstairs in the 500-seat auditorium we heard **Charles Callahan** demonstrate the sounds of the 1917-1921 four-manual Pilcher, some voices of which weren't available. Like all such fraternal orders, it faces an aging and declining membership; the preservation of their remarkable buildings, which are usually among the notable structures in every city where they are found, should be yet another cause to which organists might rally.

The major attraction in Shreveport was St. Mark's Cathedral, Roy Perry's largest installation. It was designed by G. Donald Harrison in conjunction with Perry and William Teague, then fresh out of the Curtis Institute and embarking on a long career at the cathedral, but it was not built until the Whiteford years. The festival's visit to the cathedral was preceded by a session of further reminiscences of Perry at St. Mark's former building, now the Church of the Holy Cross, where a 1920 E. M. Skinner was rebuilt by Aeolian-Skinner in 1949. **William Teague**—"Uncle Billy" to Roy Perry, and I suppose now about 90 (see "William Teague awarded Doctor of Fine Arts degree by Centenary College," *THE DIAPASON*, October 2011, p. 10)—was the star of the show, with a flood of stories that illustrated both Perry's care for music, as when he sent pipes from the Kilgore strings back to Boston so that the scales could be duplicated for Teague's organ then in the shop, and his wild sense of humor.

The St. Mark's organ sounded particularly lovely in Charles Callahan's prelude to the Evensong service, an



1952 Aeolian-Skinner, Opus 1175, at St. Luke's United Methodist Church, Kilgore, Texas



Trompette-en-Chamade profile and exposed pipework, Aeolian-Skinner Opus 1173, First Presbyterian Church, Kilgore, Texas



Trompette-en-Chamade, 1949 Aeolian-Skinner, Opus 1173, First Presbyterian Church, Kilgore, Texas

atmospheric improvisation that hung in the air like wisps of incense. Following Evensong, **Robert McCormick** played a recital that started with a particularly colorful performance of the Elgar *Sonata*, and included three improvisations by Pierre Cochereau, reconstructed by Jeanne Joulain; McNeil Robinson's

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Charles Callahan preparing for Evensong at the console of Aeolian-Skinner Opus 1308, St. Mark's Cathedral (Episcopal), Shreveport, Louisiana



Aeolian-Skinner Opus 1308, St. Mark's Episcopal Cathedral, Shreveport, Louisiana



Console, Aeolian-Skinner Opus 1308, St. Mark's Episcopal Cathedral, Shreveport, Louisiana

Prelude on LLANFAIR, and Larry King's *Fanfares to the Tongues of Fire*; the program ended with an improvisation on submitted themes. The cathedral has a generous acoustic, and the organ sounds like a vintage Perry right up to the point that the big reeds come on. I may be in a minority, but the Solo Major Trumpet unit was the first less-than-beautiful reed I had heard, and the Trompette-en-chamade in the Gallery ranks with that thing at the back of Riverside Church as the ugliest specimen I've experienced, and although I wasn't carrying an SPL meter to be exact about it, I think it was brighter and nastier. I'll bet Roy Perry would have agreed with me. But the unpleasantness was washed away later back at the hotel by an excellent martini—"Mother's Milk" in Perry-speak.

Thursday, November 17

The third day started with a little jewel, the 22-rank opus 1153A in the First Baptist Church of Nacogdoches. Roy Perry priorities are made clear by the presence of two celestes in a small two-manual, and again the organ fits the church like a dream. The church itself was an odd amalgam: distinctive stained glass windows and this vintage American Classic organ on the one hand, a full drum kit opposite the console and a light bridge that would be adequate for a good regional theatre on the other. In any case, **Joseph Causby** did a great job with a varied program from Bach to Locklair—that last being a substitution that allowed us to hear some very nice Chimes, again a voice found in most Perry organs. No snob, he . . . The program: Bach, *Pièce d'Orgue*, BWV 572, *O Mensch bewein dein Sünde gross*; Hindemith, *Sonata I*; Thalben-Ball, *Tune in E*; Durufié, *Scherzo*, op. 2; Howells, *Psalm Prelude*, set 1, no. 3; and Guilmant, *Final (Symphony No. 1 in D Minor)*.

And the day continued in glory. I had gotten Catharine Crozier's recordings from Longview in my teen years, but I wasn't prepared for the size and magnificence of the building. It is like no other church I have seen, Gothic stripped down to the essential pointed arch and built in yellow brick on a grand scale. The window at the east end of the church is 66' high by 16' wide, and that reflects the sheer verticality of the design. The organ, Opus 1174, sits in chambers on either side of that lofty chancel, and **Charles Callahan** demonstrated its 85 ranks in a fascinating recital, mostly of unfamiliar pieces that I'm sure were chosen to show off every aspect of the organ: Wallace Sabin, *Bourée in the olden style*; Bach, *Fantasia con Imitazione*, *All glory be to God on high*, *Lord God, now open wide Thy heavens*, *We all believe in one God*; Cimarosa, *Sonata IX*; Handel, *Andante*; Paradies, *Sicilienne*; Goumou, *Marche Nuptiale*; Salomé, *Villanelle*; Jongen, *Pastorale*; Foote, *Night—A Meditation*, op. 61; Callahan, *Three Gospel Preludes*, *Three Spirituals from Spiritual Suite*, *Fanfares and Riffs*. It sounded wonderful in that huge room, a more sympathetic acoustic than Kilgore, and Opus 1174, wide open, filled it perfectly, the 8' and 4' Trompettes and Cornet of the Bombarde division being ideal climax reeds—but its quiet Romantic voices were just as effective. It is sad to think that the organ had fallen into disuse for some years and then was severely damaged by catastrophic leaks, but it is a cause for rejoicing that the church repaired and restored one of the real monuments of American Classic organbuilding.

The final event was a recital back at Kilgore by **Richard Elliott**, one of the masters of the Mormon Tabernacle Organ: Handel, *La Rejouissance (Music for the Royal Fireworks)*; Bach, *In dir ist Freude*, BWV 615, *Passacaglia in C Minor*, BWV 582; Daquin, *The Cuckoo*; Widor, *Andante sostenuto (Symphonie gothique)*, op. 70; Gawthrop, *Sketch-*



William Teague lectures at Church of the Holy Cross, Shreveport, Louisiana; with Charles Callahan and Lorenz Maycher

book I; Elliot, *Sing praise to God who reigns above*, *Be Thou my vision*, *Swing low, sweet chariot*; Wagner, arr. Lemare, *The Ride of the Valkyries*. I'm sure the church elders were gratified to hear someone who daily plays an organ almost three times the size speak of how thrilled he was to be playing the Kilgore organ for the first time! In turn he managed to thrill the large audience, first with a superb performance of the Bach *Passacaglia* in the grand manner (every line of counterpoint there to be heard, but also every ounce of drama and passion—not the sort of effect you can get from a start-to-finish *forte* plenum), and finally with an all-out *Ride of the Valkyries*, with that miraculous Trompette-en-chamade spurring the riders on. Very exciting stuff—an over-the-top ending to an exciting week.

I am boundlessly grateful to Lorenz Maycher for organizing this heartfelt tribute to Roy Perry and his instruments. I can't imagine how many hours' work must have gone into planning all of the necessary arrangements and making everything work so smoothly. The music

came first, but it was accompanied by good food and comfortable accommodations, and lots and lots of late-night stories. If the festival is repeated, I'll sign up the day it's announced, and you should, too.

Amidst the glorious music and the fun, there was an occasion for solemn reflection when the bus en route to Shreveport stopped to visit Roy Perry's grave. His last years were difficult, and his death was tragic. His final resting place is in the family cemetery of the Crims, the local eminences who had built the church, donated the organ, and supported Perry's musical education. His gravestone reads, "Music, once admitted to a soul, becomes a spirit and never dies." Amen!

Michael Alan Fox is a retired bookseller and publisher who reviewed organ records for The Absolute Sound for 15 years. Growing up in San Francisco, he fell in love with Aeolian-Skinners while listening to Richard Purvis at Grace Cathedral; and as a disciple of Maurice John Forshaw—Jean Langlais' first American pupil—he has an unshakable faith in seamless legato. He is organist of All Saints Episcopal Church in Hillsboro, Oregon.

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Cover feature

Glück Pipe Organs, New York, New York Faith Lutheran Church, New Providence, New Jersey

The new pipe organ for Faith Lutheran Church was created for use in traditional worship and for the performance of solo organ literature with a reasonable degree of historical accuracy. Although conservative in its core concept and tonal structure, some unusual pipe forms and design elements take it beyond the realm of the tonal cookie-cutter.

The instrument replaces a very heavily unified organ from the 1960s that subsequently had been altered by a local tuner. Inspection revealed that it contained several ranks of flue pipes that could be rescaled and incorporated into the new organ. While the mouths of these salvageable ranks were “cut to speech,” the pipes had never been truly voiced or tonally finished. They were essentially raw pipes of good alloy, straight from the pipemaker. Retaining these heritage pipes accomplished three goals: it enabled us to broaden the scope of the instrument from two manuals to three, it made the congregation understand that pipe organs could be investments, not merely expenses, and it gave church members a deeply satisfying feeling of historical continuity.

The façade design

When this project began years ago, the bidding organbuilders were asked to design an organ for the front of the church as part of a comprehensive renovation. Despite my strong indication that I preferred a rear gallery location, I conceived two chancel designs, one unilateral, the other divided. As the years passed, larger considerations arose for this thriving church. Should they once again enlarge their present church and school complex, or build a new church on new land? The church retained respected organ, architectural, and acoustical consultant Scott Riedel of Milwaukee, whose calm advice and clear education resulted in the organ in place today, as well as enlarged facilities for the music department and an improved acoustic.

In the end, I got my wish. The organ sings from an elevated, central position in the new rear gallery. The A-frame structure, characteristic of so many American Lutheran churches of the era, naturally calls for North European case morphology. The mahogany case, proportioned for a relaxed “fit” in the room, is accented with understated pipe shades and foliate carvings in maple.

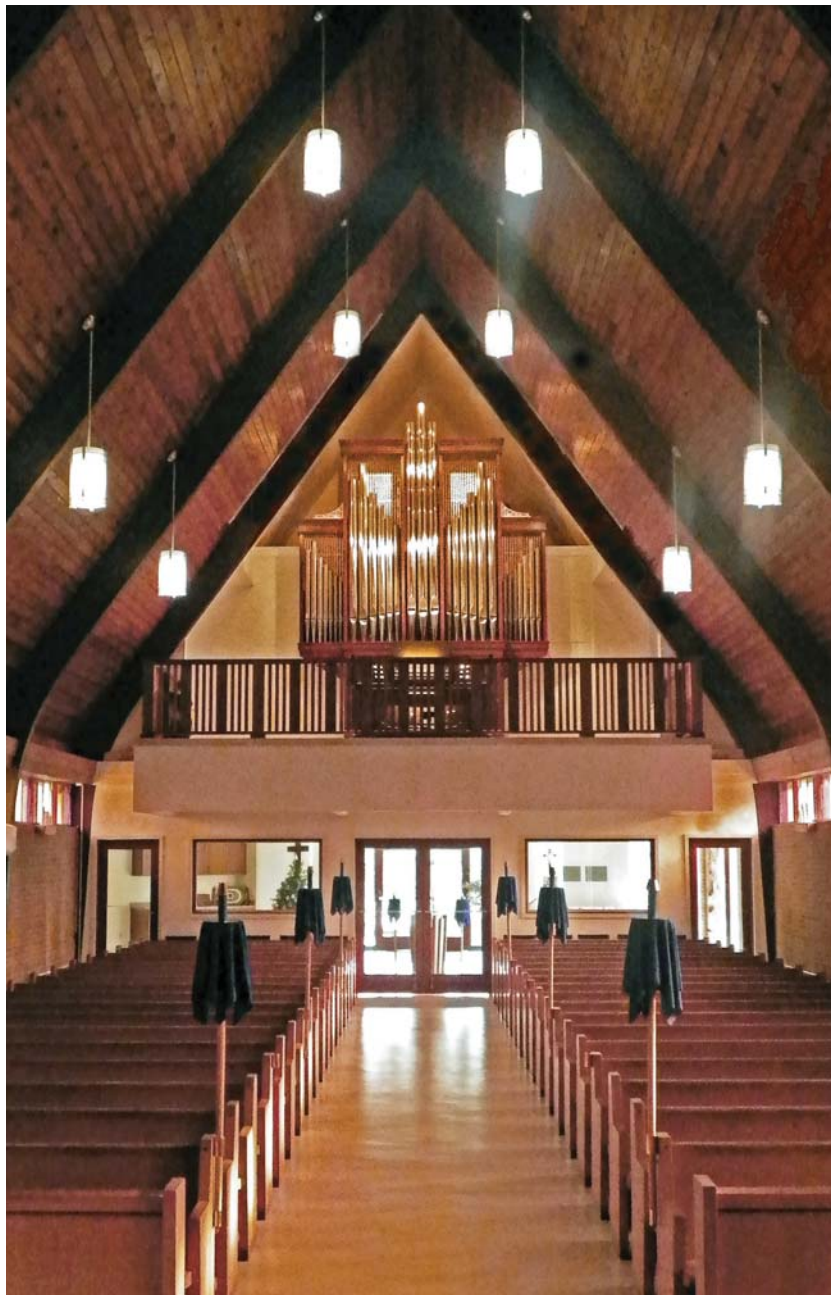
Within this visual context, I engaged in a bit of iconography and mannerism. The central “Trinity” of pipes is non-speaking, allowing me the opportunity to increase their length and have them break through the cornice and soar heavenward. The remainder of the façade is composed of pipes from the Great 8' Praestant. The twelve polished zinc pipes of the lowest octave, with their undulating mouth lines, represent the Apostles. They are, in turn, flanked by the spotted metal 4' range, playing upon the number seven, which recurs often in scripture. In each “flat” of pipes, the outer two pipes are reversed to acknowledge the visual strength of the roofline, and pipe lengths are balanced by building every other pipe one semitone over-length.

The console

When minister of music Dr. John Girvin asked that I address the needs of an easily navigable, mobile console with unobstructed sight lines, I took as a point of departure the Aeolian organ consoles designed for the homes of the aristocracy during the first quarter of the last century. In this restrained and modern version, the tablets operate vertically, rather than horizontally, so that there is no confusion as to whether a stop is on or off. Each divisional field is in the same location as it would be in a drawknob console. The console is equipped with a comprehen-



Console (photo: Robert Rast)



Nave (photo: Sebastian M. Glück)



The 16' Holzviolon, painted Portland blue, with metal “Haskell” re-entrant tubes in the lowest four pipes (photo: Albert Jensen-Moulton)



Carving detail (photo: Sebastian M. Glück)



A view into the Positiv behind the speaking façade pipes: 8' Bourdon, 4' Rohrflöte, 2' Recorder, and 8' Clarinet (photo: Sebastian M. Glück)



The first truck arrives at the church: Peter Jensen-Moulton, Gene Baker, Robert Rast, Sebastian Glück, Joseph DiSalle, and Albert Jensen-Moulton (photo: John Girvin)



The 8' Præstant gets its final polish (photo: Robert Rast)

sive combination action and record and playback system.

The organist can see and conduct over the console effortlessly, and musicians can even stand around it and read their music from atop its cabinetry. It glides anywhere in the new organ and choir loft on an undetectable, integrated dolly, since choral and instrumental ensembles of various configurations are a normal part of musical life at Faith Lutheran. I designed the new gallery rail to be somewhat visually opaque but tonally transparent, with rhythmic elements paying homage to the likes of Wright, Mackintosh, and Stickley.

Tonal structure

While assiduously avoiding the lure of the unthinking American Lutheran stoplist, the structure of the Great principal chorus nonetheless had to be the starting point. It is supplemented by an 8' Harmonic Flute, a requirement of the French Romantic repertoire. Carried down in open metal to A10, the bottom nine notes are borrowed from the open 8' Spitzflöte so as to have no break in the tone. Taking advantage of unit actions in the Swell, the unison flute and string are duplexed to the Great, making available the dense velour of the *fonds d'huit*. The 16' Dexter Geigen, which begins at middle C, is a broad and rosy string of both solo and ensemble capability, adding gravity to the right hand without weight. It was made from the 8' Viola that was in the church's original organ, a rank that had only extended to 4' C, with a borrowed capped metal bass.

The 8' Trumpet is broad, warm, and round, with English shallots and bells of higher lead content than the division's fluework. It nobly melds into the ensemble without making a brash entrance. It

is actually an upward extension of the Pedal reed unit, playing *on* the Great but being *of* the Pedal.

The notably potent Swell department is home to the second, slightly brighter plenum. I did not want to overdevelop the unenclosed Positiv and leave the church with a vestigial, anemic Swell. While the Great Chorus Mixture IV assumes a predictable American formula, the Swell Mixture II-IV was composed for sparkle and clarity without losing its integrative powers. This is accomplished by having the quints and unisons either in balance or favoring the unisons at all times (which has great benefits in hymn accompaniment and contrapuntal music), and keeping a unison pitch at the top of the harmonic stack except for a very brief, essentially unnoticeable two-note break near the top of the keyboard.

The Swell strings are firm and deliberately incisive. Two powerful wooden flutes of double-mouth construction come from the 1919 Hall organ formerly in the Swedenborgian church in New York City, a 38-rank instrument that I acquired when that building was remodeled. The 8' Doppelgedeckt seems exceptionally present at the console, yet is buoyant in the nave. The orchestral "spit" in the harmonic range of the 4' Holz-doppelquerpfeife is extraordinary, and the stop is worthy of copying in the future.

Faith Lutheran's original organ had a handful of "wired" mutations, taken from the unified ranks of the small Swell division. Such practice can never meet with true success, because these harmonics must be independently scaled, voiced, and finished, and the laws of physics make it impossible for them ever to be in tune. The new organ's independent Nazard and Tierce ranks are joined on one slider in deference to the budget. Al-



Tonal finishing in the Swell division (photo: Albert Jensen-Moulton)

though flute-scaled, the chameleon-like Cornetto II serves as a pointed Sesquialtera when drawn with the 8' flute, yet forms a round Cornet of French flavor when drawn with the entire flute choir. The tierce remains unbroken throughout the compass, and was actually made

from a fine 2' rank that was in our stock, appropriately rescaled and revoiced.

The Swell 8' Trompette, with Bertou-nèche shallots and harmonic resonators, is significantly more brilliant than its Great counterpart. The full-length reso-

► page 28

Glück Pipe Organs Opus 13 (2011) Faith Lutheran Church, New Providence, New Jersey

GREAT (Manual II)

16' Dexter Geigen	34 pipes	50% tin, slotted, from C25
8' Præstant	58 pipes	polished zinc and 50% tin
8' Harmonic Flute	49 pipes	50% tin, C1-G#9 from Spitzflöte
8' Doppelgedeckt		from Swell
8' Viöle de Gambe		from Swell
4' Octave	58 pipes	50% tin
2' Fifteenth	58 pipes	50% tin
Chorus Mixture IV	232 pipes	50% tin
8' Trumpet	28 pipes	30% tin, harmonic (Pedal extension)
Chimes	25 tubes	G20-G44
Great Silent		
16' Swell to Great		
8' Swell to Great		
4' Swell to Great		
8' Positiv to Great		

SWELL (Manual III)

8' Viöle de Gambe	58 pipes	50% tin, slotted
8' Voix Céleste	46 pipes	50% tin, slotted, from C13
8' Doppelgedeckt	58 pipes	wood, double mouths, stopped
4' Principal	58 pipes	50% tin
4' Holz-doppelquerpfeife	58 pipes	wood, double mouths, harmonic
2' Gemshorn	58 pipes	50% tin
Cornetto II	116 pipes	50% tin
Mixture II-IV	176 pipes	50% tin
16' Basson	12 pipes	50% tin
8' Trompette	58 pipes	50% tin, harmonic
8' Hautbois	58 pipes	50% tin
Tremulant		
16' Swell to Swell		
4' Swell to Swell		
Chimes		

POSITIV (Manual I)

8' Spitzflöte	16 pipes	50% tin (Pedal extension)
8' Viöle de Gambe		from Swell
8' Bourdon	58 pipes	50% tin
4' Rohrflöte	58 pipes	50% tin
2' Recorder	58 pipes	50% tin
8' Clarinet	58 pipes	30% tin
Tremulant		
8' Trumpet		from Great
8' Hautbois		from Swell
8' Swell to Positiv		
Great/Positiv Transfer		

PEDAL

16' Holzviolon	30 pipes	wood, C1-D#4 with re-entrant tubes
16' Infrabass	30 pipes	wood
8' Octave	30 pipes	zinc and 50% tin
8' Spitzflöte	30 pipes	zinc and 50% tin
8' Gedeckt		from Swell
4' Fifteenth	12 pipes	50% tin
4' Spitzflöte	12 pipes	50% tin
16' Posaune	12 pipes	zinc and 50% tin
16' Basson		from Swell
8' Trumpet	30 pipes	zinc and 30% tin
8' Basson		from Swell
4' Hautbois		from Swell
8' Great to Pedal		
8' Swell to Pedal		
8' Positiv to Pedal		

Great Chorus Mixture IV		Swell Cornetto II
C1 19.22.26.29		C1 12.17 unbroken
C13 15.19.22.26		
C25 12.15.19.22		Swell Mixture II-IV
C37 08.12.15.19		C1 19.22
C49 01.08.12.15		D15 15.19.22
		F#43 12.15.19.22
		C#50 08.12.15.19
		D#52 01.08.12.15
40 stops		
32 ranks		

nators of the 16' Basson assure grandeur and richness in anthem accompaniments. Half-length resonators always fall short of the mark, a imprudent expedient, especially in situations like this, where the worthier compromise is to extend the 16' stop down from the 8' Hautbois.

When Albert Jensen-Moulton, general manager of Glück Pipe Organs, devised the layout of the new organ, he placed the Positiv in "Brust" position, immediately behind the façade on the right side, in juxtaposition to the Great to its left and the Swell behind. It is in close proximity to the singers and instrumentalists, and enjoys the distinct physical separation sought in a Baroque tonal aesthetic. The metal flute choir (8' capped, 4' chimneyed, and 2' open) forms the perfect continuo organ, its varied pipe forms avoiding the risk of duplicating or triplicating other manual stops.

The instrument stands on slider soundboards, but the occasional extrapolation of ranks on electro-pneumatic unit actions expands the registrational possibilities, particularly in the Positiv. The center of gravity can be shifted by the warm and singing 8' Spitzflöte, the other rank that was extended upward from the Pedal division. Once again, it is scaled and voiced as a Pedal stop, but balances perfectly here, with freedom of tonal finishing in the treble range. The 8' Clarinet, poised for dialogue with the Swell tierce combination, has a more "antique" sound than its name implies, enhanced by the release characteristics of the pallets. Its color can be shifted quite effectively with other stops in the division, expanding its solo capabilities. The Positiv and Great manuals can be exchanged in order to accommodate music of the later French schools.

The Pedal is based upon the 16' Holzviolon, an open wood string stop also selected from the Swedenborgian organ. It was in rough shape, with its mitred basses broken and only two octaves of wood pipes, but it was needed to lend pitch definition to the Pedal line. While we could have completed the treble with metal pipes, the very capable pipemakers at OSI crafted matching wooden trebles as well as Haskell re-entrant tubes for the bottom four notes. This stop enables the Pedal to steer in contrasting directions: a gentle, clarified, open chorus, by adding the 8' and 4' Spitzflötes, or a bolder sound, using the 8' Octave and 4' Fifteenth. The stopped wood 16' Infra-bass, retained from the previous organ, provides a solid foundation, and other mezzo-forte borrows from the manual divisions make up the rest of this flexible arrangement. The full-length 16' Posaune has spotted metal bells in the bottom octave to inject brightness into the round, firm, rolling tone. It is extended to 8' pitch, and is available on both the Great and Positiv manuals.

The salient factors in place that contributed to the success of this project include a supportive pastorate, an enthusiastic and generous congregation, a Minister of Music who tirelessly edu-



Front to back: 8' Trompette, 8' Hautbois, 8' Doppelgedeckt, 8' Viole de Gambe, 16' Basson (photo: Sebastian M. Glück)



The main slider soundboard in the Swell department, arranged in a "saw tooth" whole-tone layout (photo: Sebastian M. Glück)

cated himself through research and inquiry, and a truly knowledgeable, interdisciplinary consultant who guided the project without ever interfering with the artistic process. These elements paved the way for Glück Pipe Organs, our suppliers, our subcontractors, and all those involved in the enlarging of the church complex to achieve this long-anticipated goal.

—Sebastian M. Glück
Artistic and Tonal Director

Cover photo by Albert Jensen-Moulton

For information:
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www.gluckpipeorgans.com

New Organs



P.J. Swartz Organ Company, Eatonton, Georgia Christ Church, United Church of Christ, Milwaukee, Wisconsin

The P.J. Swartz Organ Company of Eatonton, Georgia has recently completed the rebuilding of the 1969 Verlinden organ at Christ Church UCC, Milwaukee, Wisconsin. Technical, mechanical, and tonal revisions and updates were carried out. These include the replacement of the aging electro-pneumatic switches with a new Syndyne solid-state control system that offers an expanded combination action as well as MIDI capability. Trumpet pipes were replaced with a new rank for improved scaling and tonal blend, along with a 16' extension into the Pedal. The original Vox Humana was also replaced with an historic Wangerin Oboe to expand the organ's tonal palette and functional use. Finally, a 4' Swell Principal rank was added, particularly so that the unification of the Great Diapason stop could be reduced.

When originally installed, the main windchests of this instrument were mounted within the chamber, higher than the top level of the tone opening. From this position, no tone from pipes could project directly through the grille opening to the nave of the church. It is speculated that this "too high" mounting of windchests by the original builder above the tone opening was caused by the tall pneumatic switch stacks that were located beneath the windchests. With the introduction of the solid-state switching system, the tall pneumatic switch stacks were removed, and the windchests lowered to bring pipes even to the tone opening level. The result is a renewed tonal vitality, presence, and projection. The repositioning of the organ pipes for good tonal egress, along with the replacement of carpeted worship space flooring with polished granite, has resulted in an excellent musical and liturgical functional space. Scott R. Riedel & Associates Ltd., Milwaukee, Wisconsin, provided consultation service to the project. The dedication recital was performed by Donald VerKuilen on November 13, 2011 to a capacity crowd.



SWELL	
16'	Bourdon
8'	Stopped Flute (ext 16' Bourdon)
8'	Salicional
8'	Voix Celeste
4'	Principal
4'	Flute D'amour (ext 16' Bourdon)
4'	Salicet (ext 8' Salicional)
2 1/2'	Nazard (ext 16' Bourdon)
2'	Principal (ext 4' Principal)
2'	Piccolo (ext 16' Bourdon)
1 1/2'	Larigot (ext 16' Bourdon)
8'	Trumpet (Great)
8'	Oboe
	Tremulant
	MIDI
PEDAL	
32'	Resultant
16'	Subbass
16'	Bourdon (Swell)
8'	Octave (Great Diapason)
8'	Bass Flute (ext Subbass)
8'	Bourdon (Swell)
4'	Choral Bass (Great Diapason)
16'	Trumpet (ext)
8'	Trumpet (Great)
4'	Clarion (Great)
	MIDI

14 ranks

GREAT	
8'	Open Diapason
8'	Melodia
8'	Dulciana
4'	Octave
4'	Wald Flute (ext 8' Melodia)
2'	Fifteenth (ext 4' Octave)
	Mixture III
8'	Trumpet
4'	Clarion (ext 8' Trumpet)
	Chimes
	MIDI

The DC AGO Foundation

invites musicians and scholars to apply for a grant for the 2012 season.

The mission of the Foundation is to support the organ profession. Funding support for competitions, scholarships, educational initiatives, organ-related research and publication, new organ compositions, and the advancement of professional concerns will be considered.

For more information about the DC AGO Foundation and grant applications, visit www.dcagofoundation.org

Applications are due by March 1, 2012, electronically or by mail to: Samuel Baker, 540 N ST SW, Suite S-804, Washington, DC 20024

Questions or additional information: SamuelBakerDC@aol.com

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
James O'Donnell; Wabash College Chapel, Crawfordsville, IN 7:30 pm

16 FEBRUARY
Harold Stover; First Parish Church, Portland, ME 12:15 pm

17 FEBRUARY
Janette Fishell; Third Presbyterian, Rochester, NY 8 pm

Todd Wilson; St. Stephen's Episcopal, Durham, NC 8 pm

Clive Driskill-Smith; Rollins College, Winter Park, FL 8 pm

Peter Richard Conte; Community Church at Tellico Village, Loudon, TN 7 pm

Stephen Hamilton; Westminster Presbyterian, Knoxville, TN 8 pm

18 FEBRUARY
Janette Fishell, masterclass; Third Presbyterian, Rochester, NY 10 am

Paul Jacobs; Longwood Gardens, Kennett Square, PA 8 pm

The American Boychoir with Georgia Boy Choir; Peachtree Road United Methodist, Atlanta, GA 7 pm

19 FEBRUARY
Joseph Arndt; St. Patrick's Cathedral, New York, NY 4:45 pm

Gail Archer; St. Patrick's Cathedral, Harrisburg, PA 4 pm

Federico Andreoni; Washington National Cathedral, Washington, DC 5:15 pm

Richard Fitzgerald; Mount Calvary Church, Baltimore, MD 5:15 pm, following 4:30 pm Evensong

Isabelle Demers; Covenant Presbyterian, Charlotte, NC 3 pm

Mozart, *Missa brevis in C, K. 258*; Christ Church, Bradenton, FL 11 am

Choir of St. Peter in Chains Cathedral; Cathedral of St. Peter in Chains, Cincinnati, OH 3 pm

The American Boychoir; Vineville United Methodist, Macon, GA 4 pm

Jeremy David Tarrant; First Presbyterian, Birmingham, MI 3 pm

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

Douglas Cleveland; Christ Church Cathedral, Indianapolis, IN 4:30 pm

Clive Driskill-Smith; Wisconsin Lutheran College, Milwaukee, WI 1:30 pm

Karen Beaumont; St. John Cantius, Chicago, IL 2 pm

Anthony Williams; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

VocalEssence; Ordway Center for the Performing Arts, St. Paul, MN 4 pm

20 FEBRUARY
University of Florida & Stetson University organ students; Morrison United Methodist, Leesburg, FL 7:30 pm

21 FEBRUARY
The American Boychoir; St. Luke's Presbyterian, Dunwoody, GA 7 pm

Nicole Marane, with trumpets; Peachtree Road United Methodist, Atlanta, GA 7 pm

Shiloh Roby; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm

James O'Donnell; Schermerhorn Symphony Center, Nashville, TN 7 pm

Joel Gary; Park Congregational, Grand Rapids, MI 12:15 pm

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

23 FEBRUARY
Musica Sacra; Weill Recital Hall, Carnegie Hall, New York, NY 8 pm

William Holt; Christ Church, Bradenton, FL 12:15 pm

The American Boychoir, with Statesboro Youth Chorale; Performing Arts Center, Georgia Southern University, Statesboro, GA 7:30 pm

24 FEBRUARY
The American Boychoir; All Saints Episcopal, Jacksonville, FL 7:30 pm

Timothy Baker; First Presbyterian, Jeffersonville, IN 12 noon

25 FEBRUARY
Kent Tritle; Manhattan School of Music, New York, NY 7:30 pm

Ken Cowan, recitals for children; Longwood Gardens, Kennett Square, PA 12 noon, 2 pm

Gerre Hancock, masterclass; Court Street United Methodist, Lynchburg, VA 10:30 am

Sarasota-Manatee Bach Festival II; Christ Church, Bradenton, FL 7:30 pm

26 FEBRUARY
Victor Hill, harpsichord; Clark Art Institute, Williamstown, MA 3 pm

Kevin Jones; Christ Church, Westerly, RI 4 pm

Stephen Hamilton; St. John's Lutheran, Stamford, CT 4 pm

Legacy of Spirituals Choir; First Church of Christ, Wethersfield, CT 4 pm

Olivier Latry; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 4 pm

Brandon Dumas; Cathedral of the Incarnation, Garden City, NY 4 pm

Andrew Henderson, Mary Huff & John Weaver, with Saint Andrew Chorale & Orchestra; Madison Avenue Presbyterian, New York, NY 3 pm

Gerre Hancock; Court Street United Methodist, Lynchburg, VA 4 pm

Dongho Lee; Duke University Chapel, Durham, NC 5 pm

The American Boychoir; First Presbyterian, Lakeland, FL 4 pm

Sarasota-Manatee Bach Festival II; Church of the Redeemer, Bradenton, FL 7:30 pm

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

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

Janette Fishell; Second Presbyterian, Louisville, KY 2 pm

Jeremy Filsell; First Presbyterian, Bristol, TN 3 pm

Decani; Rockefeller Memorial Chapel, Chicago, IL 7:30 pm

Steve Gentile; Como Park Lutheran, St. Paul, MN 3 pm

27 FEBRUARY
•**Christophe Mantoux**; St. Luke Catholic Church, McLean, VA 7:30 pm

David Jonies; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

28 FEBRUARY
Christophe Mantoux, lecture/demonstration; All Hallows Episcopal Chapel, Davidsonville, MD 7:30 pm

The American Boychoir; St. Peter's Anglican Church, Tallahassee, FL 7 pm

29 FEBRUARY
Katie Timm; St. Paul's Lutheran, Columbus, IN 12 noon

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

Marijim Thoene; Rogers Memorial Chapel, Tulane University, New Orleans, LA 12 noon

1 MARCH
Gregory Chestnut; Christ Church, Bradenton, FL 12:15 pm

2 MARCH
Jeremy Filsell; Trinity Episcopal, Vero Beach, FL 7:30 pm

Richard Benedum, Bach, *Art of Fugue*; First Congregational UCC, Sarasota, FL 7:30 pm

Dennis Blake; Central Christian Church, New Albany, IN 12 noon

Nathan Laube; Trinity United Methodist, Huntsville, AL 7:30 pm

3 MARCH
Ken Cowan, masterclass; West Side Presbyterian, Ridgewood, NJ 10 am

Valparaiso University Chorale; St. Lorenz Lutheran, Frankenmuth, MI 8 pm

The American Boychoir; Asbury United Methodist, Lafayette, LA 7:30 pm

4 MARCH
Ken Cowan; West Side Presbyterian, Ridgewood, NJ 4 pm

Singing Boys/Keystone Girls Choir; Trinity Episcopal, Watertown, NY 3 pm

Choral Evensong for Lent; Cathedral of the Incarnation, Garden City, NY 4 pm

Paul Jacobs (with Chamber Music Society of Lincoln Center Education Department); Alice Tully Hall, New York, NY 2 pm

Mendelssohn, *Elijah*; St. James' Church, New York, NY 3 pm

Bert Adams, FAGO

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Nancianne Parrella, with violin, harp, cello; St. Ignatius Loyola, New York, NY 4 pm

Karen Beaumont; St. Patrick's Cathedral, New York, NY 4:45 pm

Andrew Henderson; Cathedral Church of St. John the Divine, New York, NY 5 pm

Caroline Robinson; Holy Trinity Lutheran, Lancaster, PA 4 pm

David Brock; Washington National Cathedral, Washington, DC 5:15 pm

Richard Benedum, Bach, *Art of Fugue*; Christ Church, Bradenton, FL 4 pm

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

Nathan Laube; Christ Church United Methodist, Louisville, KY 7 pm

Wilma Jensen; West End Methodist, Nashville, TN 4 pm

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

North Shore Choral Society, *Carmina Burana*; Unitarian Church of Evanston, Evanston, IL 3 pm

Aaron David Miller; Fourth Presbyterian, Chicago, IL 7 pm

University of Chicago Chorus; Rockefeller Memorial Chapel, Chicago, IL 3 pm

The American Boychoir; Covenant Presbyterian, Jackson, MS 4 pm

5 MARCH

Simon Jacobs; St. Thomas Episcopal, Coral Gables, FL 6 pm

Marilyn Keiser, workshop; Germantown United Methodist, Memphis, TN 7 pm

James Welch; Brentwood United Methodist, Nashville, TN 7:30 pm

The American Boychoir, with Montgomery Youth Chorale; Church of the Ascension, Montgomery, AL 7 pm

Christophe Mantoux; University of St. Thomas, St. Paul, MN 7:30 pm

6 MARCH

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

The American Boychoir, with Birmingham Boys Choir; Mountain Brook Baptist, Birmingham, AL 7 pm

7 MARCH

Beth Palmer; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm

Colin Andrews; First Presbyterian, Columbus, IN 12 noon

Christophe Mantoux; Lawrence University, Appleton, WI 7:30 pm

Leon Nelson, with violin; First Presbyterian, Arlington Heights, IL 12:10 pm

8 MARCH

Monteverdi, *Selva morale*; Church of St. Luke in the Fields, New York, NY 8 pm

Cynthia Roberts-Greene; Christ Church, Bradenton, FL 12:15 pm

The American Boychoir; Link Centre, Tupelo, MS 7:30 pm

9 MARCH

Jonathan Ryan; Emmanuel Episcopal, Chestertown, MD 7:30 pm

Preethi de Silva, harpsichord and fortepiano, with Con Gioia and soprano; Coolidge Auditorium, Washington, DC 8 pm

Bruce Neswick; Pease Auditorium, Eastern Michigan University, Ypsilanti, MI 7:30 pm

Gary Pope; St. Mark's United Church of Christ, New Albany, IN 12 noon

The American Boychoir, with the Memphis Boychoir; St. John's Episcopal, Memphis, TN 7:30 pm

10 MARCH

Todd Wilson, recital and silent film accompaniment; Englewood United Methodist, Englewood, FL 4 pm

Bruce Neswick, masterclass; Pease Auditorium, Eastern Michigan University, Ypsilanti, MI 10 am

Nathan Laube; St. Norbert Abbey, De Pere, WI 2 pm

Jory Vinikour, Baroque performance masterclass; Fulton Recital Hall, University of Chicago, Chicago, IL 2 pm

11 MARCH

Gail Archer; St. Anthony of Padua, New Bedford, MA 4 pm

Mark Bani; St. Vincent Ferrer Church, New York, NY 3 pm

Canterbury Choral Society, Verdi, *Requiem*; Church of the Heavenly Rest, New York, NY 4 pm

Hervé Duteil; Cathedral Church of St. John the Divine, New York, NY 5 pm

Weston Jennings; Grace Lutheran, Lancaster, PA 3 pm

Mark Anderson; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Isabelle Demers; Zion Evangelical Lutheran, Landisville, PA 4 pm

Roland Stangier; Washington National Cathedral, Washington, DC 5:15 pm

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

The Florida Voices; Christ Church, Bradenton, FL 4 pm

Craig Cramer, Buxtehude works; St. Joseph Cathedral, Columbus, OH 3 pm

Scott Dettra; St. John the Baptist Catholic Church, Canton, OH 4 pm

Hope College Choir; Cathedral Church of St. Paul, Detroit, MI 4 pm

The American Boychoir; Community Church at Tellico Village, Loudon, TN 6 pm

Carthage College Gospel Messengers; First Presbyterian, Arlington Heights, IL 4 pm

Stephen Hamilton; St. Aloysius Catholic Church, Baton Rouge, LA 2 pm

Ronald Wyatt; Temple Sinai, New Orleans, LA 3 pm

12 MARCH

The American Boychoir; Centre for Performing and Visual Arts, Newnan, GA 7 pm

13 MARCH

Christopher Houlihan; Assumption College, Worcester, MA 7:30 pm

Roman Krasnovsky; Central Synagogue, New York, NY 12:30 pm

The American Boychoir; First Presbyterian, Greenville, SC 7:30 pm

University of Florida organ students; Queen of Peace Catholic Church, Ocala, FL 3 pm

Dongho Lee; Dimnent Memorial Chapel, Hope College, Holland, MI 7:30 pm

Maria LeRose; Ransdell Chapel, Campbellsville University, Campbellsville, KY 12:20 pm

Nathan Laube; Overture Hall, Madison, WI 7:30 pm

14 MARCH

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

15 MARCH

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

Raúl Prieto Ramirez; Ball State University, Muncie, IN 7:30 pm

16 MARCH

Peter Sykes; Old West Church, Boston, MA 8 pm

Boyd Jones; University of Richmond, Richmond, VA 7:30 pm

The American Boychoir; Culpeper County High School, Culpeper, VA 8 pm

Isabelle Demers; Holy Trinity Lutheran, Akron, OH 8 pm

Janette Fishell & Colin Andrews; First Presbyterian, Saginaw, MI 8 pm

Raúl Prieto Ramirez, masterclass; Ball State University, Muncie, IN 9 am

Judith Miller; Wall Street United Methodist, Jeffersonville, IN 12 noon

17 MARCH

David Higgs; Bryn Mawr Presbyterian, Bryn Mawr, PA 7:30 pm

18 MARCH

Hervé Duteil; St. Patrick's Cathedral, New York, NY 4:45 pm

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

The Chenaults; First United Methodist, Hershey, PA 3 pm

Ken Cowan; St. Paul Cathedral, Pittsburgh, PA 4 pm

Weston Jennings; St. Paul's Rock Creek, Washington, DC 5 pm

Stewart Scharch; Washington National Cathedral, Washington, DC 5:15 pm

Ted Dix, with brass; McDaniel College, Westminster, MD 3 pm

Katherine Scott; Mount Calvary Church, Baltimore, MD 5:15 pm, following 4:30 pm Evensong

Christopher Houlihan; Messiah United Methodist, Springfield, VA 3 pm

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

Gail Archer; Stetson University, DeLand, FL 3 pm

Bradley Hunter Welch; Fifth Avenue Baptist, Huntington, WV 3 pm

Scott H. Atchison & Zachary Hemenway, *Passion of the Christ: The Musical Stations of the Cross*; Peachtree Road United Methodist, Atlanta, GA 7 pm

Yun Kyong Kim; Christ Church Cathedral (Episcopal), Cincinnati, OH 5 pm

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

Newberry Consort; Rockefeller Memorial Chapel, Chicago, IL 3 pm

John Schubring; Zion Lutheran, Wausau, WI 3 pm

Dennis Northway; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

19 MARCH

Ken Cowan, masterclass; Calvary Episcopal, Pittsburgh, PA 8 pm

20 MARCH

Joan Lippincott; Merrill Auditorium, Portland, ME 7:30 pm

Gail Archer; First Presbyterian, Marietta, GA 7 pm

David Schout; Park Congregational, Grand Rapids, MI 12:15 pm

Levi Henkel; Edman Chapel, Wheaton College, Wheaton, IL 7:30 pm

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21 MARCH

John Lowe; Morrison United Methodist, Leesburg, FL 12 noon
Ed Bruenjes; Asbury United Methodist, Columbus, IN 12 noon

22 MARCH

R. Alan Kimbrough; Christ Church, Bradenton, FL 12:15 pm
Georgia State University Singers & University of Georgia Hodgson Singers; Peachtree Road United Methodist, Atlanta, GA 7:30 pm

23 MARCH

Gail Archer; St. Francis Xavier Roman Catholic Church, New York, NY 7:30 pm
Istvan Ruppert; Christ Church, Bradenton, FL 7:30 pm
Nathan Laube; St. Paul's United Methodist, Rochester, MI 7:30 pm
David Lamb; St. John Presbyterian, New Albany, IN 12 noon

25 MARCH

David Spicer; First Church of Christ, Wethersfield, CT 4 pm
Wilma Jensen; St. John's Episcopal, West Hartford, CT 5 pm
Katherine Meloan; Cathedral of the Incarnation, Garden City, NY 4 pm
Gail Archer; St. Paul's Episcopal, Albany, NY 3 pm
Nicole Keller; St. Patrick's Cathedral, New York, NY 4:45 pm
Robert Costin; Cathedral Church of St. John the Divine, New York, NY 5 pm
David Herman; Newark United Methodist, Newark, DE 3 pm
Eric Plutz; Washington National Cathedral, Washington, DC 5:15 pm
Mozart, *Requiem*; Our Lady, Queen of the Most Holy Rosary Cathedral, Toledo, OH 7:30 pm
Choral Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm
Nathan Laube; St. Paul's Episcopal, Flint, MI 3:30 pm
Stephen Hamilton; First Presbyterian, Flint, MI 4 pm
Mozart, *Mass in C*, K. 259; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 7 pm
Stephen G. Schaeffer; Cathedral Church of the Advent, Birmingham, AL 4 pm
Christopher Houlihan; First Lutheran, Rockford, IL 3 pm

26 MARCH

Jill Hunt; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm
Christopher Houlihan, masterclass; First Lutheran, Rockford, IL 7 pm

27 MARCH

Jonathan Biggers; Shadyside Presbyterian, Pittsburgh, PA 4 pm

28 MARCH

Scarlatti, *Stabat Mater*; Cathedral of St. John the Divine, New York, NY 7:30 pm
Ture Larson; Morrison United Methodist, Leesburg, FL 12 noon
Tallis Scholars; Cathedral of St. Peter in Chains, Cincinnati, OH 3 pm
David Lamb; First United Methodist, Columbus, IN 12 noon

29 MARCH

Michael Wittenburg; Christ Church, Bradenton, FL 12:15 pm

30 MARCH

Janette Fishell; Vassar College Chapel, Poughkeepsie, NY 8 pm
Scott Elsholz; St. Mary's Episcopal Cathedral, Memphis, TN 7 pm
Theresa Bauer; Trinity United Methodist, New Albany, IN 12 noon

31 MARCH

Janette Fishell, masterclass; Vassar College Chapel, Poughkeepsie, NY 10 am
Northwest Choral Society; Trinity United Methodist, Mount Prospect, IL 7:30 pm
Jacob Taylor; Edman Chapel, Wheaton College, Wheaton, IL 2 pm

UNITED STATES

West of the Mississippi

15 FEBRUARY

Carole Terry; Memorial Church, Stanford University, Stanford, CA 8 pm

17 FEBRUARY

Benjamin Sheen; St. John's Cathedral, Denver, CO 7:30 pm
James O'Donnell; Pulaski United Methodist, Little Rock, AR 8 pm
Joseph Pettit, FW Markull organ chorales; Christ Episcopal, Tacoma, WA 12:10 pm
Joseph Adam, with Peregrine Chant Ensemble; St. James Cathedral, Seattle, WA 8 pm

18 FEBRUARY

Philip Wilby & Bill Chouinard, with the Lake Woebegone Brass Band; St. Andrew's Lutheran, Mahtomedi, MN 7 pm
Christopher Young, masterclass; St. Luke's Episcopal, Fort Collins, CO 10 am

19 FEBRUARY

Hans-Uwe Hielscher; Wayzata Community Church, Wayzata, MN 3 pm
Gerre Hancock, Choral Evensong; First-Plymouth Church, Lincoln, NE 4 pm
James O'Donnell; Augustana Lutheran, Denver, CO 3 pm
Choral Evensong; St. John's Cathedral, Denver, CO 7:30 pm
Christopher Young; St. Luke's Episcopal, Fort Collins, CO 4 pm
Christopher Houlihan; Our Lady of Lourdes Church, Sun City West, AZ 3 pm
Myron Heaton Chorale; St. Mary's Cathedral, San Francisco, CA 3:30 pm
California Baptist University Choir and Orchestra; St. John's Lutheran, Orange, CA 4 pm
Olivier Latry; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

21 FEBRUARY

Olivier Latry; Edythe Bates Old Recital Hall, Rice University, Houston, TX 7 pm

22 FEBRUARY

Olivier Latry, masterclass/lecture; Edythe Bates Old Recital Hall, Rice University, Houston, TX 12 noon

23 FEBRUARY

Stewart Foster, Guilman sonatas; First Congregational, Los Angeles, CA 12:10 pm

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24 FEBRUARY

Olivier Latory; Recital Hall, Texas A&M International University, Laredo, TX 7 pm

Michael Unger; St. John's Cathedral, Denver, CO 7:30 pm

Craig Cramer; Linfield College, McMinnville, OR 2:30 pm

25 FEBRUARY

Craig Cramer, workshop/lecture; St. Mark's Episcopal, Medford, OR 1:30 pm

26 FEBRUARY

Anne Wilson; Southwood Lutheran, Lincoln, NE 4 pm, children's event at 3 pm

Peter Richard Conte; First Presbyterian, Wichita Falls, TX 3 pm

Delbert Disselhorst, works of Bach; Trinity Lutheran, Lynnwood, WA 7 pm

Craig Cramer; St. Mark's Episcopal, Medford, OR 3 pm

1 MARCH

Chanticleer; Cathedral Basilica of St. Louis, St. Louis, MO 8 pm

2 MARCH

Carole Terry; Bales Organ Recital Hall, University of Kansas, Lawrence, KS 7:30 pm

Gerre and Judith Hancock; Bates Recital Hall, University of Texas, Austin, TX 7:30 pm

Christophe Mantoux; St. John's Cathedral, Denver, CO 7:30 pm

3 MARCH

Craig Cramer; Pacific Union College, Angwin, CA 4 pm

4 MARCH

Abendmusik; First-Plymouth Church, Lincoln, NE 4 pm

Jack Mitchener; Grace Lutheran, Tacoma, WA 3 pm

Isabelle Demers; Davies Symphony Hall, San Francisco, CA 3 pm

California Baroque Ensemble; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Yale Glee Club; First Congregational, Los Angeles, CA 2 pm

Christoph Bull; La Mesa First United Methodist, La Mesa, CA 4 pm

Gail Archer; St. Steven's Church, Belvedere, CA 4 pm

5 MARCH

Douglas Cleveland; Benaroya Hall, Seattle, WA 7:30 pm

7 MARCH

Christoph Bull, children's concert and demonstration; Shumei Hall, Pasadena, CA 12 noon

9 MARCH

VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm

Christophe Mantoux; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

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

10 MARCH

VocalEssence; Ted Mann Concert Hall, Minneapolis, MN 8 pm

Steven Ball, silent film accompaniment; Royce Hall, UCLA, Los Angeles, CA 8 pm

11 MARCH

Ann-Marie Rigler; Lagerquist Hall, Pacific Lutheran University, Tacoma, WA 3 pm

Matthew Walsh; St. Mary's Cathedral, San Francisco, CA 3:30 pm

J.S. Bach Birthday Bash; Trinity Episcopal, Santa Barbara, CA 3:30 pm

John Scott; St. James' Episcopal, Los Angeles, CA 6 pm

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

12 MARCH

•Young Organist Recital; St. James Cathedral, Seattle, WA 7:30 pm

13 MARCH

Tom Trenney; Park Cities Presbyterian, Dallas, TX 8 pm

14 MARCH

Choral Arts, Muehleisen, *Pietà*; St. Mark's Episcopal Cathedral, Seattle, WA 7:30 pm

16 MARCH

Marilyn Keiser; First Presbyterian, Little Rock, AR 8 pm

Alan Dominici; St. John's Cathedral, Denver, CO 7:30 pm

17 MARCH

Marilyn Keiser, workshop; St. Luke's Episcopal, Little Rock, AR 9 am

18 MARCH

Choral Evensong; St. John's Cathedral, Denver, CO 7:30 pm

Isabelle Demers; Gold Canyon United Methodist, Gold Canyon, AZ 3 pm

Raúl Prieto Ramírez; American Evangelical Lutheran, Prescott, AZ 2:30 pm

Stephen Hamilton, Dupré: *Le Chemin de la Croix*; Trinity Episcopal Cathedral, Portland, OR 4 pm

Marc Ceriser; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Nathan Laube; First Congregational, Los Angeles, CA 3 pm

Ann Marie Rigler; Resurrection Parish, Santa Rosa, CA 3:30 pm

19 MARCH

Isabelle Demers, workshop; Episcopal Parish of St. Barnabas on the Desert, Scottsdale, AZ 7 pm

Thomas Murray; St. Cyril of Jerusalem Church, Encino, CA 8 pm

20 MARCH

Nathan Laube; St. Margaret's Episcopal, Palm Desert, CA 7 pm

23 MARCH

James Welch; Salt Lake Wasatch LDS Stake Center, Salt Lake City, UT 7 pm

24 MARCH

Houston Chamber Choir; Church of St. John the Divine, Houston, TX 7:30 pm

The Tallis Scholars; St. John's Cathedral, Denver, CO 7:30 pm

25 MARCH

Ken Cowan; Mount Olive Lutheran, Minneapolis, MN 4 pm

Roger Sherman, with trumpet; Thomsen Chapel, St. Mark's Episcopal Cathedral, Seattle, WA 2 pm

Robert Gurney; St. Mary's Cathedral, San Francisco, CA 3:30 pm

Isabelle Demers; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

29 MARCH

Nathan Laube; Tarrytown United Methodist, Austin, TX 7:30 pm

30 MARCH

Jonathan Ryan; St. Thomas Aquinas Roman Catholic Church, Dallas, TX 8 pm

INTERNATIONAL

15 FEBRUARY

Elisa Freixo; Oaxaca Cathedral, Oaxaca, Mexico 8 pm

16 FEBRUARY

Santiago Alvarez, harpsichord, with flute; San Andrés Huayapam, Oaxaca, Mexico 1:30 pm

Cicely Winter, with percussion; Basílica de la Soledad, Oaxaca, Mexico 8 pm

17 FEBRUARY

Melos Gloríe; Centro Académico y Cultural San Pablo, Oaxaca City, Mexico 8 pm

18 FEBRUARY

Jane Parker-Smith; St. Albans Cathedral, St. Albans, UK 5:30 pm

Organ and instruments concert; Santa María Tamazulapan, Oaxaca, Mexico 11 am

Abraham Alvarado, with Melos Gloríe; Santo Domingo Yanhuitlán, Oaxaca, Mexico 2 pm

Organ and instruments concert; San Andrés Zautla, Oaxaca, Mexico 7 pm

19 FEBRUARY

Gerard Brooks; Methodist Central Hall, Westminster, London, UK 3 pm

James McVinnie; St. Paul's Cathedral, London, UK 4:45 pm

Mark Brafield; Westminster Abbey, London, UK 5:45 pm

Elisa Freixo; San Jerónimo, Tlacoahuaya, Mexico 5 pm

21 FEBRUARY

Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

25 FEBRUARY

Hannah Parry-Ridout; Bloomsbury Central Baptist, London, UK 4 pm

26 FEBRUARY

Tom Bell; St. Paul's Cathedral, London, UK 4:45 pm

Michael Bacon; Westminster Abbey, London, UK 5:45 pm

28 FEBRUARY

Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 12:30 pm

6 MARCH

Alain Wirth, Dupré, *Symphonie-Passion*; Eglise Saint-Martin, Dudelange, Luxembourg 8 pm

Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

12 MARCH

Thomas Trotter; Methodist Central Hall, Westminster, London, UK 7:30 pm

13 MARCH

Jean-Pierre Leguay & Pascale Rouet, with percussion; Eglise Saint-Martin, Dudelange, Luxembourg 8 pm

Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 12:30 pm

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

14 MARCH

Daniel Cook; Concert Hall, Reading, UK 1 pm

18 MARCH

Gillian Weir; Concert Hall, Bamberg, Germany 5 pm

20 MARCH

Philip Scriven, Bach works; Chapel, Cranleigh School, Cranleigh, Surrey, UK 1:10 pm

24 MARCH

Stephen Disley, with Amadeus Chamber Orchestra; St. Saviour's Church, St. Albans, UK 5:30 pm

27 MARCH

Pierre Pincemaille; Eglise Saint-Martin, Dudelange, Luxembourg 8 pm

28 MARCH

Gillian Weir; Philharmonie, Luxembourg City, Luxembourg 8 pm



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LUC BEAUSÉJOUR, Old West Church, Boston, MA, September 23: *Prelude and Fugue in C*, BWV 545, *Liebster Jesu, wir sind hier*, BWV 731, Bach; *Vom Himmel hoch, da komm' ich her* (2 versions), Pachelbel; *Mein junges Leben hat ein End*, Sweelinck; *Wachet auf, ruft uns die Stimme*, BWV 645, *Toccata in d*, BWV 565, Bach; *Biblical Sonata No. 1*, Kuhnau; *Vater unser im Himmelreich*, Böhm; *Passacaglia in c*, BWV 582, Bach.

JOHN BROCK, with Keith McClelland, bassoon, University of Tennessee, Knoxville, TN, September 18: *Four Humoresques for bassoon and organ*, Pinkham; *Nun komm, der Heiden Heiland*, BWV 659, 660, 661, Bach; *Veil Dances*, Prater; *Weinen, Klagen, Sorgen, Zagen*, Liszt; No. 5 in b, No. 6 in B (Six Studies in Canon Form, op. 56), Schumann; *Pastorale and Dance*, Phillips.

PHILIP CROZIER, Magdeburg Dom, Magdeburg, Germany, July 24: *Triptyque*, Bédard; *Trio Sonata No. 5 in C-Dur*, BWV 529, Bach; *Trois danses*, JA 120, Alain.

Leonhardskirche, Basel, Switzerland, July 29: *Bergamasca (Fiori Musicali)*, Frescobaldi; *Trio in d-moll*, BWV 583, Bach; *Toccata in F*, BuxWV 156, Buxtehude; *Complainte à la mode ancienne*, JA 38, *Fugue en mode de Fa*, JA 28, *Chant donné*, JA 37, Alain; *Vater unser im Himmelreich*, Böhm; *Toccatina (Triptyque)*, Bédard.

Le Musée Suisse de l'Orgue, Roche, Switzerland, July 30: *Voluntary in A*, Selby; *Bergamasca (Fiori Musicali)*, Frescobaldi; *A Jigge—Doctor Bull's my selfe*, Bull; *Epigram No. 7*, Kodály; *Psalms Prelude*, op. 32, no. 2, Howells; *Fugue in G*, BuxWV 175, Buxtehude; *Méditation, Adoration, Lied, Intermezzo (Heures Intimes)*, Peeters; *Première Prélude Wieder An*, JA 64, *Deuxième Prélude Und Jetzt*, JA 65, *Variations sur un thème de*

Clément Janequin, JA 118, *Prélude et Fugue*, JA 75, 57, Alain; *Scherzo*, A. Alain; *Prélude et Fugue sur le nom d'Alain*, op. 7, Duruflé.

LYNNE DAVIS, Hoeje Kolstrup Kirche, Aabenraa, Denmark, August 14: *Prelude in G*, Bruhns; *Variations on the theme of 'Alamanda'*, Scheidt; *An Wasserflüssen Babylon*, BWV 653, *Prelude and Fugue in b*, BWV 544, Bach; *Flûtes, Basse de Cromorne, Récit de Nazard (Suite du Deuxième Ton)*, Clérambault; *Variations sur un thème de Clément Janequin*, Alain; *Chant des 'Marseillais' et l'Air 'Ca-Ira'*, Balbastre.

DAVID A. GELL, Grace Lutheran Church, Santa Barbara, CA, September 11: *Praeludium II in F*, Tunder; *Prelude and Fugue in g*, BuxWV 149, *Herr Christ, der ein'ge Gottes Sohn*, BuxWV 192, Buxtehude; *Werde munter, meine Gemüte*, Pachelbel; *Nun freut euch, lieben Christen g'mein*, BWV 734, *Fantasy in G*, BWV 571; Bach; *Aria in Re menor*, Angles; *Choral Prelude on St. Anne*, Parry; *Trumpet Processional*, Fedak; *Prelude on 'Balm in Gilead'*, *Partita on 'Old Hundredth'*, Gell; *Sweet By and By*, *Toccata Giocosa*, Martin.

DAVID HERMAN, Centenary United Methodist Church, Richmond, VA, September 18: *Litanies*, Alain; *Fugue in E-flat*, BWV 552, Bach; *Voluntary in B-flat*, S. Wesley; *Sonata No. 3 in A*, Mendelssohn; *Saraband (In Modo Elegiaco)*, Howells; *Wachet auf, Vom Himmel hoch*, Wie schön leuchtet der Morgenstern, Lobe den Herren, Valet will ich dir geben (90 *Kleine Choralvorspiele*, op. 2), Bender; 1. Schnell, 2. Schnell, 8. Zurückhaltend, 10. Mäßig rasch (Dreißig *Spielstücke*, op. 18/1), Distler; *Postlude for the Office of Compline*, Alain; *Toccata in G*, Dubois.

RENÉE ANNE LOUPRETTE, Church of St. Ignatius Loyola, New York, NY, September 28: *Obra de 8° tono alto: Ensalada*, De Heredia; *Tiento de Falsas de Segundo Tono*, Bruna; *Gaitilla de Mano Izquierda*,

Durón; *Tiento de Medio Registro de Tiple de Cuarto Tono*, De Arauxo; *Elevación*, Orlos, *Dulzainas, y Chirimias de ambas manos*, Lidón; *Trois Préludes Hambourgeois*, Bovet; *Litanies*, Aria, Alain; *Diptyque—Mannahatta 1611–2011*, Briggs.

HAIG MARDIROSIAN, University of Tampa, Tampa, FL, September 11: *Comes Autumn Time*, Sowerby; *Pièce Héroïque*, Franck; *The Aeolian Sonata*, Locklair; *Prelude and Fugue in b*, Bach; *Adagio for Strings*, Barber; *Sonata Eroica*, Jongen.

PETER K. MILLER, Memorial Presbyterian Church, Assumption, IL, September 25: *Agincourt Hymn*, Dunstable; *Ricercar No. 3 in F*, *Ricercar No. 4 in F*, Fogliano; *Chorale on "In Dulce Jubilo" (Orgel Tabulaturbuch, 1543)*, Sicher; *Puer Nobis Nascitur*, Sweelinck; *Bergamasca (Missa della Madonna)*, Frescobaldi; *Praeambulum in F*, WV 39, *Canzona in F*, WV 44, Scheidemann; *Fantasia II (Klavierwerke, Libro Seconda Parte Seconda)*, Froberger; *Herr Jesu Christ, ich weiss gar wohl*, Buxtehude; *Allegro (Trio Sonata V in C*, BWV 529), Bach; *Allegro di molto (Sonata in D*, Wq 70/5, H86), C.P.E. Bach; *Minuet (Song of the Quail)*, March (The Musical Clocks), Haydn; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Petit Prelude*, Jongen; *Sarabande (Land of Rest)*, Final (Suite for Organ), Near.

FLORENCE MISTRIC, Trinity Lutheran Church, Cleveland, OH, September 7: *Prelude and Fugue in D*, *Fugue in g*, BWV 578, *Prelude and Fugue in e*, Bach.

CAROLYN SHUSTER FOURNIER, St. Petrus & Jakobus Major, Nendingen, Germany, July 24: *Fantasia und Fuge in g*, BWV 542, *Liebster Jesu, wir sind hier*, BWV 731, Bach; *Prélude, Fugue et Variation*, op. 18, Franck; *Toccata (Dix Pièces*, op. 18), Gigout; *Eclogue and Fugue in B-flat*, Sanders; *Prelude and Fugue on the Name Alain*, op. 7,

Duruflé; *Postlude pour l'Office de Complies, Litanies*, Alain.

STEPHEN A. STEELY, Sinsinawa Mound, Sinsinawa, WI, August 31: *Allegro (Concerto del Signor Torelli)*, Walther; *Cantilene (Sonata No. 11*, op. 148), Rheinberger; *Pastorale No. 6*, Rathgeber; *Fantasia and Fugue in g*, BWV 542, Bach; *Festival Partita: 'A Mighty Fortress'*, Bender; *Communion*, op. 8, Vierne; *Carillon-Sortie*, Mulet.

MARK STOTLER, Emmanuel Episcopal Church, Cumberland, MD, August 28: *A Trumpet Minuet*, Hollins; *Choral Dorian, Choral Phrygien, Litanies*, Alain; *Allegretto (Sonata IV*, op. 65), Mendelssohn; *Fast and Sinister (Symphony for Organ)*, Sowerby; *Schmücke dich, o liebe Seele*, BWV 654, *Fantasia and Fugue*, BWV 542, Bach.

STEPHEN THARP, Sankt Michael, Saarbrücken, Germany, September 18: *Orgel-sonate Nr. 8*, op. 91, Guilman; *Intermezzo A-Dur*, op. 118, no. 2, Brahms, transcr. Tharp; *Funérailles (Harmonies Poétiques et Religieuses)*, Liszt, transcr. Demessieux; *Variations on the hymn tune 'Rouen'*, Baker.

WILLIAM TINKER, Sinsinawa Mound, Sinsinawa, WI, September 7: *Preludium in f-sharp*, Buxtehude; *Allein Gott in der Höh sei Ehr*, BWV 662, *Aus tiefer Not schrei' ich zu dir*, BWV 686, Bach; *Partita*, op. 8, no. 1, Distler; *Meditation on 14*, Richardson; *Choral in E*, Franck.

THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, September 6: *Passacaglia and Fugue in c*, BWV 582, Bach; *Adagio (Symphony No. 5)*, Widor; *Choral No. 3 in a*, Franck.

BETH ZUCCHINO, Church of the Incarnation, Santa Rosa, CA, September 9: *Préambule, Cortège, Complainte, Prélude, Scherzetto, Idylle mélancolique, Madrigal et Divertissement (24 Pièces en style libre*, op. 31), Vierne.

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Maxine Thévenot Plays the Wolff magnum opus—The largest organ built by the distinguished firm of Hellmuth Wolff & Associates of Laval, Quebec, Canada, was completed in 2005 at Christ Church Cathedral, Victoria, British Columbia, Canada, where the superb acoustics add even more enjoyment to this new CD. Maxine Thévenot plays: Buxtehude, *Praeludium in C* (BuxWV 137); *Ciacona in e* (BuxWV 160); *Praeludium in D* (BuxWV 139); Kerll: *Capriccio sopra il cucu*; Ruth Watson Henderson: *Chromatic Partita for organ* (chorale and 8 variations); Sweelinck: *Balletto del Granduca*; Bach: *Pastorale in F*; Bruhns: *Praeludium in e*; Andrew Ager: *Première Suite* (Procession, Duo, Basse de trompette, Flûtes, Musette, Sortie Joyeuse). Raven OAR-929, \$14.98 postpaid worldwide, Box 25111, Richmond VA 23261, www.RavenCD.com.

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

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

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The Tracker—The Organ Historical Society publishes its journal four times a year. *The Tracker* includes news and articles about the organ and its history, organbuilders, exemplary organs, regional surveys of instruments, and the music played on the organ. The emphasis is on American organ topics of the 18th, 19th, and 20th centuries, and there are occasional subjects on European topics. Most issues run 32 pages with many illustrations and photographs, and at least one annual issue is published in full color. Membership in OHS includes a subscription to *The Tracker*. Please visit our website for more information or subscription: www.organsociety.org.

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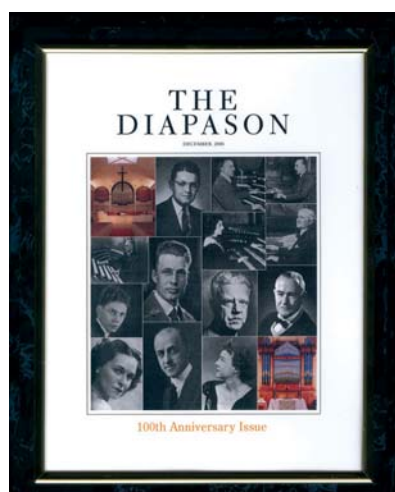
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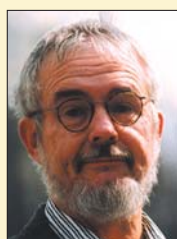
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