

THE DIAPASON

JANUARY 2015



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San Diego, California
Cover feature on pages 24–26

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The Triumph of the Saint		Stephen Paulus	
1	The Flight and Failure of St. Anthony		4:37
2	St. Anthony in Meditation		11:20
3	Temptation of St. Anthony		5:28
4-12	Variations on <i>Veni Creator Spiritus</i>	David Briggs	11:19
13	Conditor Alme Siderum	Pamela Decker	6:05
14	Patriotic Medley	Charles Callahan	13:14
15	Shenandoah	Nicholas White	5:05
16-21	Phantom of the Opera Medley	Andrew Lloyd Webber	9:11
	<i>arr. by Raymond & Elizabeth Chenault</i>		
			TOTAL TIME: 65:25

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the Harpsichord, Carillon, and Church Music

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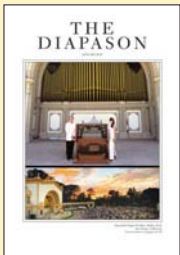
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Austin Opus 453, Spreckels Organ Pavilion,
Balboa Park, San Diego, California 24

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In the wind . . .

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On Teaching

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John Collins
Sharon Hettinger
Leon Nelson

Editor's Notebook

MMXV

It is now 2015, and despite the pressures and challenges that our field faces, I am optimistic for the organ's future. The past year has seen Bach organ music marathons produced by radio stations (WFMT in Chicago, and WQXR in New York City), which leads to newspaper coverage, which leads to more awareness of the organ. During an airplane flight, browsing through the "in-flight entertainment" classical selections, I expected to find only the usual suspects (Vivaldi's *Four Seasons*, Bach's *Brandenburg Concertos*)—but then found Paul Jacobs's recording of Messiaen's *Livre du Saint-Sacrement* (!). In the December 15 *New Yorker*, Alex Ross writes of organ music in the concert hall. Can it be that our instrument is gaining more visibility?

We remind you of our Midwinter Pipe Organ Conclave, to be held in La Grange, Illinois on January 18 and 19. (See the full description by Stephen Schnurr in our November issue.) To register online, visit midwinterconclave.org.

In this issue

This month we feature David Spicer's review of the 17th Albert Schweitzer Organ Festival, held last September. Stephen Hamilton and Kenneth Huber report on Gillian Weir's final recital in London, and James Kibbie interviews Daniel Roth. John Bishop discusses teaching methods and devotion to one's art, noting again the importance of safety, and Gavin Black begins a discussion of sight-reading. Our cover sponsor is the Spreckels Organ Society (1915 Austin Opus 453) at Balboa Park in San Diego, which is celebrating the instrument's centennial.

20 under 30

Nominations are now open for our 20 under 30 Class of 2015. Nominations can be submitted via TheDiapason.com (click on "20 under 30") or by e-mail (jrobinson@sgcmail.com),

Here & There

Events

Second Presbyterian Church, St. Louis, Missouri, continues the Coutts Music Series: January 1, pianist Peter Henderson; February 15, Le Jazz Hot!; March 15, Greenville College Choir. For information: www.secondchurch.net.

The Lutheran School of Theology at Chicago continues its Paul Manz Organ Series on first Tuesdays of the month at 12:15 p.m.: January 6, Andrew Schaeffer; February 3, Keith Hampton; March 3, Elizabeth Walden; April 7, Daniel Segner; May 5, Don Mead. For information: www.lstc.edu/events/music/.

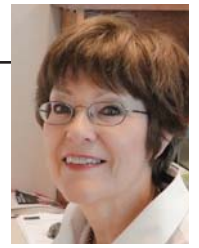
The vocal ensemble **TENET** continues its concerts, to be held at various New York City venues: January 9, Charpentier, *Vespers*; 1/10, Monteverdi, *Vespers of 1610*; March 12, Gesualdo, *Tenebrae Responsories for Holy Saturday*; April 18, Concerto Delle Donne. For information: www.TENETnyc.com.

Christ Church, Bradenton, Florida, presents its 2015 music events: January 10, Sarasota-Manatee Bach Festival II: "Toccatissimo!"; 1/18, Richard Benedum, lecture: Mozart's *The Marriage of Figaro*; 1/25, Atlanta Guitar Trio; February 15, Mozart's *Mass in F*, K. 192; 2/15, Bradley Welch; March 15, Ahreum Han; Thursday Recitals in Lent, 12:15 p.m.: February

Corrections and clarifications

In the recent review of the AGO convention ("American Guild of Organist National Convention 2014: Boston, June 23-27," *THE DIAPASON*, November 2014, 25-29) the names of some participants were inadvertently omitted. They were the musicians at the Unitarian service: music director Paul Cienniwa, organist Heinrich Christensen, and marimbist Matt Sharrock. Kudos, again, for their sensitive and engaging worship leadership and music making.

Jonathan B. Hall



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or also through the post (THE DIAPASON, 3030 W. Salt Creek Lane, Suite 201, Arlington Heights, IL 60005).

Nominations should include the nominee's name, e-mail, birthdate, employer or school, and a brief (300-600 words) statement detailing the nominee's accomplishments, and why he or she should be considered. Please include your own name, title, company, school, or church, and your e-mail address (or phone number, if e-mail is not available). ■

Letters to the Editor

Fred Swann interview

I thoroughly enjoyed the interview "Crown Prince of the King of Instruments" by Steven Egler with Fred Swann in the November issue. What an outstanding leader and role model he is for all of us. I knew Fred first when he was in New York City at Riverside and once took an organ lesson with him there. When I served with him on the AGO National Council, I passed the FAGO exam. I received one letter of congratulations and it was from him. He is a man who takes time to do little things which mean so much.

Ann Labounsky
Pittsburgh, Pennsylvania

19, Carol and James Hawkinson; 2/26, Nancy Siebecker; March 5, Julane Rodgers, harpsichord; 3/12, Cynthia Roberts-Greene; 3/19, Michael Edward Stuart; 3/26, Haig Mardirosian. For information: www.christchurchswfla.org.

St. John's Cathedral, Denver, Colorado, continues its concerts: January 13, Barbara Hamilton, viola; 1/18, Denise Lanning; 1/30, Raymond Nagem; February 6, Colorado Chamber Orchestra; 2/10, Stephanie Ball, soprano; 2/15, Lyn Loewi, harpsichord, with violin; 2/27, Estonian Philharmonic Chamber Choir; March 10, Boulder Bassoon Quartet; 3/13, Voices of Light; 3/15, Duo Chagall; 3/20, Richard Robertson; April 14, Opera Colorado Young Artists; 4/19, Rocky Mountain Children's Choir; 4/24, Karen Black; May 8, Chanticleer; 5/12, Mary Creswell, mezzo soprano; 5/17, Brian du Fresne. For information: sjcathedral.org/music.

The St. Albans International Organ Festival continues, Saturdays at 5:30 p.m.: January 17, Willibald Guggemos; February 21, Jennifer Bate; March 21, Pieter Van Dijk; April 18, Martin Neary, with Alice Neary, cello; May 16, Simon Thomas Jacobs. For information: www.organfestival.com.

Madonna della Strada Chapel at Loyola University Chicago continues

its organ concerts, Sundays at 3 p.m.: January 18, Kevin McKelvie; February 15, Phillip Kloeckner; March 15, David Jonies; April 19, Anthony Jurich; May 17, Chicago Bronze Handbell Choir with Steven Betancourt, organ. For information: www.luc.edu/organ or call 773/508-2195

The 150th anniversary season of the **Father Willis Organ at the Town Hall in Reading**, U.K., continues. Events have included organ lessons for beginners and for pianists by teachers from the Royal College of Organists; making your own plastic organ pipe and playing it with the Father Willis Organ; illustrated talks; and recitals. Lunchtime organ recitals at 1 p.m. continue: January 21, Ben Bloor; March 18, Jeremy Lloyd; May 20, David Pether; July 1, Eton College student. For information: www.readingarts.com.

The Tallahassee Sacred Music Conference, hosted by the Church Music Institute, will take place from Thursday, January 22, to Saturday, January 24, at St. John's Episcopal Church, Tallahassee, Florida. Featured performers and presenters include Pamela Ruiter-Feenstra, Iain Quinn, Don Saliers, Charlotte Kroeker, Robert Mann, and others. For information: www.churchmusicinstitute.org.

Duke University Chapel, Durham, North Carolina, continues organ recitals, Sundays at 5 p.m.: January 25, Christopher Jacobson; March 1, Marie Rubis Bauer; 3/22, Robert Parkins. For information: <http://chapel.duke.edu>.

First Presbyterian Church, Pompano Beach, Florida, "The Pink Church," continues concerts, Sundays at 4 p.m.: January 25, Pink Church Choir, Singing

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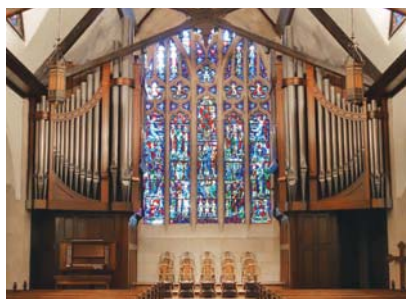
Here & There

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Sons Boychoir, Second Generation Singers, and Lynn Philharmonia, works by Bach and Handel; February 28, Concordia College Choir; March 8, Neil Nelson and Brian Ricci, accompanied by Mark Jones; March 29, Everglades Legacy Choir; April 19, Pedals, Pipes, and Strings, with harpists Kay Kemper, Charlene Conner, and William van Patten, accompanied by organist Mark Jones.

Lenten lunch organ concerts are offered Wednesdays at noon: February 28, harpist William van Patten and organist Mark Jones; March 4, Timothy Brumfield; 3/11, flutist Emma Mellinger with organist Mark Jones; 3/18, Chuck Stanley; 3/25, pianist Jon Robertson with organist Mark Jones. For information: thepinkchurch.org.

Peachtree Road United Methodist Church, Atlanta, Georgia, continues its music series: January 23, Nicole Marane, with narrator and percussion, Prokofiev: *Peter and the Wolf*; February 21, Georgia Boy Choir; March 15, South City Winds; 3/22, Musical Stations of the Cross; 3/24, GSU Singers, UGA Hodgson Singers, Emory University Concert Choir; 3/29, Coro Vocati; April 20, Piedmont College Singers; May 3, Atlanta Singers; June 10, Marilyn Keiser. For information: prumc.org.



Fisk organ, St. Chrysostom's Church

St. Chrysostom's Church, Chicago continues its concerts, Sundays at 2:30 p.m.: January 25, Roger Stanley; February 8, Choir of St. Chrysostom's Church; March 1, Richard Clemmitt and Jay Peterson; April 12, Stephen Alltop, with Josefien Stoppelenburg, soprano; May 3, David Jonies, with Thomas Aláan, countertenor. For information: <https://sites.google.com/site/musicatstchrysostoms/>.

The Houston Chamber Choir continues its 19th season: January 25, 16th Annual Invitational School Choral Festival; February 21, music of Estonia, Latvia, and Lithuania; March 28, Mozart's *Messiah Magic*; May 2, Sacred Visions. The choir will also appear with the Houston Ballet on May 28, 30, 31, and June 5 and 6. For information: www.houstonchamberchoir.org.

Resurrection Parish, Santa Rosa, California, continues its Creative Arts Series, Sundays at 3:30 p.m.: January 25, JungHae Kim, harpsichord; February 22, Daniela Mineva, piano; March 22, Cristina Garcia Banegas; April 19, American Canyon Singers. For information: www.creativeartsseries.com; BethZucchino@aol.com.



Dobson organ, Elliott Chapel, Presbyterian Homes (photo credit: Stephen Schnurr)

The Presbyterian Homes, Evanston, Illinois, continues organ recitals in Elliott Chapel: January 26, Stephen Alltop; February 23, Harry van Wijk; March 23, David Fienen; April 27, David Jonies; May 18, Hyea Young Cho; June 22, David Troiano. For information: www.presbyterianhomes.org.

The 2015 Midwinter Organ Conference takes place February 1–3 at Baylor University, Waco, Texas. This year's theme is "The American Organist." Presenters include Jason Roberts, Isabelle Demers, Scott Dettra, Daryl Robinson, Lynne Gackle, and Stephen Morris. Sessions include workshops on improvisation, service playing, choral conducting, young voices, and more. For information: organ@baylor.edu.

The Vienna University of Music announces the 2015 Laudate Dominum conference for organists, choral conductors, singers, and church musicians to be held February 1–7 in St. Pölten, Austria, just west of Vienna. Faculty includes: Wolfgang Reisinger (professor of organ, Vienna Church Music Conservatory), Erwin Ortner (conductor, Arnold Schoenberg Choir, Vienna), Paul Crabb (professor of choral conducting, University of Missouri), Josef Habringer (Kapellmeister, Linz Cathedral), and voice faculty members Ursula Langmayr (soprano), Gerda Hondros (alto), Thomas Künne (tenor), and Gerd Kenda (bass).



Ann Labounsky at East Carolina University

East Carolina University hosted Ann Labounsky for a short teaching residency October 20–21, 2014, in Greenville, North Carolina. Dr. Labounsky performed an organ recital at St. Paul's Episcopal Church in Wilmington, North Carolina, the evening of October 19, and spent the two subsequent days teaching lessons and a masterclass for ECU organ majors. Pictured in front of the Fisk organ at ECU are Dr. Labounsky, Prof. Scanlon of ECU, and ECU organ students. Left to right: Sharon Veitch, Jacob Montgomery, Jordan Prescott, Katherine Johnson, Ashlyn Batten, Krista Melcher, Ann Labounsky, Andrew Scanlon.

Laudate Dominum enables organists to study literature and improvisation in private lessons and classes. Choral conductors study in masterclass settings, while singers participate in ensembles and have the opportunity to study privately with some of the leading singers in Austria. There are additional classes on Gregorian chant. English language study is available.

For further information, contact Wolfgang Reisinger at w.reisinger@gmx.net. See the conference web site at www.hiphaus.at. In addition to conference activities, American musicians attending the conference are eligible for a musical sightseeing tour in Vienna, including tickets to major Viennese operatic and concert venues.

The Camp Hill Presbyterian Church, Camp Hill, Pennsylvania, continues its concerts: February 4, Daniel Darty; March 4, Brian Rotz; April 1, Helen Anthony. For information: www.thechpc.org.

The Greater Columbia AGO Chapter is sponsoring a **Young Organist Competition**, which will take place Saturday, March 7, in Columbia, South Carolina. Open to students in grades 8–12, the competition offers a \$1,000 first prize, \$500 second prize, \$300 third prize, and \$250 hymn playing award. Application deadline is February 7. For rules and application see Young Organist Competition 2015 at www.columbiaago.org.

St. Peter in Chains Cathedral, Cincinnati, Ohio, continues its 20th season of concerts: February 11, St. Olaf Choir; 2/15, Medieval and Renaissance choral works; April 1, Ancient Office of Tenebrae; 4/17, Chanticleer. For information: stpeterinchainscathedral.org.

East Carolina University invites applications for the Ninth Annual Young Artists Competition in Organ Performance, to be held in Greenville, North Carolina, on March 20–21. The competition is open to pre-college students. Applicants must submit a recording for the first round to Prof. Andrew Scanlon at the ECU School of Music, postmarked by February 20, 2015. For information: www.ecu.edu/music.

Historic Organ Study Tours (HOST) announces its summer tour of the northern provinces of the Netherlands, August

3–12, 2015. The 22nd annual tour will visit Groningen and Friesland, featuring organs of the 16th to the 19th centuries. Sietze de Vries, winner of 15 prizes in organ improvisation and interpretation competitions, will serve as tour leader, demonstrating each instrument and allowing participants to examine and play the organs. Bruce Stevens and William T. Van Pelt are tour directors. Some thirty historic organs are featured. For further information and important details including costs, telephone 804/355-5876 or e-mail bbstevens@rcn.com.

The Estey Organ Museum of Brattleboro, Vermont, celebrated the 200th anniversary of the birth of Jacob Estey with a concert, "Vermont History in Song" presented by mezzo-soprano Linda Radtke and her accompanist Arthur Zorn on September 21. The duo presented a variety of songs found in the Vermont Historical Society's collection of songs, ranging from the Civil War era through Prohibition, and concluding with the Vermont State Song. Featured at the event was a display, "Women of Estey," detailing the lives and contributions of a number of women connected with the company. A second display featured photographs of the firm's pipe organs.

The Hartford Chorale, led by its music director Richard Coffey, gave concerts in June to capacity audiences at L'Église Saint-Étienne-du-Mont in Paris and Basilique Cathédrale Notre-Dame de Chartres, and with its accompanist, James Barry, also provided choral and organ music at the morning service at the American Church in Paris, including selections by Handel and Gerre Hancock. The program at Saint-Étienne-du-Mont featured choral music of Olivier Messiaen, Colin Britt, and Maurice Duruflé, *titulaire* at that church from 1929 until his death in 1986. Vincent Warnier, currently co-titulaire at Saint-Étienne-du-Mont, was the featured organist in the Hartford Chorale's performance of the Duruflé *Requiem*. At Chartres, they offered an unaccompanied program of motets, folk songs, and spirituals, including music by Francis Poulenc, Ned Rorem, Randall Thompson, Edward Tyler, and Brazeal Dennard. The 80-voice ensemble included past and present members of the Chorale, as well as friends from other choral ensembles in the Hartford, Connecticut region.

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Appointments

Douglas O'Neill has been appointed director of sacred music at Holy Trinity and Holy Rosary Catholic Churches in Springfield, Kentucky, where he will develop a choral program and oversee liturgical music in the parishes. O'Neill, winner of First Prize at the 1999 Dublin International Organ Competition, previously served as organist and assistant director of music at the Cathedral of the Madeleine and Madeleine Choir School in Salt Lake City. He holds degrees from the University of Evansville, University of Iowa, and the University of Kansas, where he completed the DMA in church music.



Douglas O'Neill

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People



Donald Dumler

Donald Dumler was honored at a Mass and reception on May 27, 2014, on the occasion of his retirement as principal organist from St. Patrick Cathedral in New York City. Dumler joined the staff of the cathedral in 1970 as associate organist. In 1990, he was appointed principal organist, and in 2009, he played his fortieth Christmas Eve Mass, a service that is broadcast throughout the world on both television and radio. He played for over 600 services a year in the cathedral. Many of these were weddings and funerals, and many of the services were for or were attended by celebrities and notable personages in government and business. Of special importance were the Masses celebrated during Pope John Paul II's two visits to the cathedral in 1979 and 1995.

Born in Oklahoma, Donald Dumler had early training with Curtis Chambers in Oklahoma City. Later he studied with Mildred Andrews at the University of Oklahoma and was a scholarship student at the Juilliard School in New York City, studying with Vernon de Tar. He gave his first performance in Okeene, Oklahoma, at the age of twelve, when he performed

for the closing banquet of the annual rattlesnake hunt. In addition to numerous recitals throughout the United States, Dumler made recordings and performed with the Juilliard Orchestra and the American Symphony Orchestra in both Carnegie Hall and Philharmonic Hall (now Avery Fisher Hall) at Lincoln Center for the Performing Arts.

On May 1, 2014, Donald Dumler was named Principal Organist Emeritus of St. Patrick Cathedral in recognition for 43 years of faithful and dedicated service. His tenure was the longest of any musician in the history of the cathedral.



Wilma Jensen

Wilma Jensen is offering workshops, "Applying Organ and Choral Techniques to Achieve Higher Levels of Musicality." The workshops present the keys to successful organ mastery and choral direction that Jensen has developed over decades as a concert organist, choirmaster, and teacher. Two-hour workshops may cover any of these topics: masterclass with student performers; developing natural keyboard technique and maintaining it for life; service organ repertoire with demonstration of voluntaries; service playing including various styles in hymn playing and effective choral accompanying; choral reading session of accessible and interesting anthem repertoire; conducting a choral rehearsal: rehearsal techniques and good habits for singers. For information: 615/202-9579, wilmajensen@comcast.net, wilmajensen.com.

Dexter Kennedy won the 2014 Grand Prix de Chartres de Interprétation at the 24th Concours International D'Orgue de Chartres, France, one of the oldest, most prestigious international organ competitions in the world. Ordinarily held at Chartres Cathedral, this year's competition was held October 28–November 8 at the two Paris Conservatories (Conservatoire à Rayonnement Régional and Conservatoire National Supérieur de Musique et de Danse) and the finals in Notre Dame de Paris, due to renovations to the Chartres Cathedral nave. Sixty-three organists from twenty various nationalities sent pre-selection recordings, with twenty-two being invited to compete in the live rounds.



Dexter Kennedy

The Grand Prix carries a cash award of €5,000 as well as at least thirty recital engagements in Europe, including Notre Dame de Paris, the Berliner Dom, the St. Petersburg Philharmonic Hall, St. Alban's Cathedral, along with engagements in Spain, Italy, Luxembourg, Iceland, and Slovakia. Kennedy is the first American to win the Grand Prix de Chartres since 1996.

Dexter Kennedy is instructor of organ at the College of Wooster, Wooster, Ohio, and assistant organist of Christ Church (Episcopal), Grosse Pointe, Michigan. An alumnus of the Yale School of Music/Institute of Sacred Music and the Oberlin Conservatory, Kennedy is currently pursuing the Artist Diploma at Oberlin studying with James David Christie. Other teachers include Jeffrey Brillhart, Martin Jean, and Olivier Latry. More information about Kennedy can be found at www.dexterkenedy.com.



David Jonies at the console of the Mayer organ at Basilica St. Johann, Saarbrücken, Germany

This past summer, **David Jonies** played recitals at Queen of the Rosary Chapel in Sinsinawa, Wisconsin; at the Cathedral of St. John the Evangelist in Milwaukee, Wisconsin; for the Pine Mountain Music Festival in Michigan; at Holy Rosary Catholic Church in Bozeman, Montana; and in Munich, Saarbrücken, and Neunkirchen as part of a concert tour to Germany. Jonies is the associate director of music at Holy Name Cathedral in Chicago.

Dan Locklair's In Memory—H.H.L. for organ is now published and available through music dealers and the Subito Music Store (store.subitomusic.com/). The composer writes, "In Memory—H.H.L. for string orchestra was composed in late summer 2005. In February 2014, this organ solo version of the piece was created. In Memory—H.H.L. bears the following dedication: 'In loving memory of my mother, Hester Helms Locklair (1918–2005)'. Dan Locklair played the world premiere of the work on June 29 at Ardmore Baptist Church in Winston-Salem, North Carolina. He also performed his *Celebration (Variations for Organ)* and *Dance the Joy! (Toccata for Organ)* on the church's 2003 Reuter organ, Opus 2219. For further information: www.locklair.com.

Dorothy Young Riess, M.D., opened the Forbes Organ Recital Series at Christopher Cohan Performing Arts Center, San Luis Obispo, California, on November 16, 2014. Her program on



Dorothy Young Riess

Fisk Opus 129 featured an eclectic mix of original compositions, transcriptions, and classical organ repertoire, including Bach's *Prelude and Fugue in B Minor*, Liszt's arrangement of Wagner's *Pilgrim's Chorus*, her original composition, *Fantasy and Passacaglia on Ein feste Burg*, and her transcriptions of Kreisler's *Liebesfreud* and three scenes from Stravinsky's *Petrouchka*. For further information, go to www.dyriessmd.com.



Rudolf Janke organ, Southern Methodist University, Dallas, Texas

Wolfgang Rübsam has donated an organ by Rudolf Janke of Germany to Southern Methodist University's Meadows School of the Arts in Dallas, Texas. Rübsam, who studied under Helmut Walcha and Marie-Claire Alain, and at

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SMU with the late Dr. Robert T. Anderson, served as professor of church music and organ at Northwestern University in Evanston, Illinois, as university organist at the University of Chicago at Rockefeller Memorial Chapel, and from 1996 until his retirement in 2010, as professor of organ at the University of Music in Saarbrücken, Germany. He has made more than 100 highly acclaimed recordings of organ repertoire from the Baroque and Romantic periods, as well as his Naxos Bach recordings on the modern piano.

The two-manual, six-stop instrument was created in 1974 for Rübsam and resided at his home in Indiana. Rübsam recently moved and donated the organ to SMU in Anderson's memory. The organ was delivered and installed in a practice room in the Meadows School in August 2014. The dismantling, cleaning, moving, and installing of the instrument was done by the Buzard Organ Company from Champaign, Illinois, under the direction of SMU piano technician David Brown. A dedication ceremony is planned for spring 2015.

Andrew Schaeffer played the inaugural recital of the Marilyn Mason Organ Recital Series at the First Presbyterian Church of Alva, Oklahoma, on October 11. Dr. Mason's mother was the organist at First Presbyterian for many years, and the church played a significant role in encouraging and fostering Mason's talent. When plans were drawn up for a new church building in 1964, Mason served as the consultant and designed Reuter Opus 1497, a two-manual, 13-rank instrument that continues to serve the church to this day. Schaeffer, a University of Oklahoma DMA student, played works by Bach, Vaughan Williams, Mulet, Rowley, Vieme, and two pieces Mason commissioned: *Two Pieces for Organ* by Alice Jordan and *Sweet Hour of Prayer* from *Gospel Preludes Book IV* by William Bolcom. The church plans to continue the series with recitals twice a year and is particularly interested in reaching out to former students of Dr. Mason who may be interested in playing. For information, contact Dr. Rod Murrow, series coordinator at 580/732-0463 or rodmurrow@gmail.com.

Damin Spritzer is featured on a new recording (Raven OAR-949, \$15.98 postpaid worldwide), a second CD of organ works composed by René Louis Becker (1882-1956). Spritzer recorded the music on the restored Cavaillé-Coll organ built in 1880 at Sainte-Croix Cathedral in Orléans, France.



Damin Spritzer CD

Born and educated in Strasbourg, France, René Louis Becker was the son of a prominent organist and moved to the USA at age 21 in 1904, joining his two older brothers in St. Louis to operate a music conservatory there. He later worked as a church musician and composer. According to Spritzer, who adopted Becker as a topic for her doctoral dissertation, Becker's musical estate appears to have survived nearly intact, with 529 scores in the collection. More than 175 of the scores are for solo organ, and at least 70 organ works were published within the two decades 1908-1928 during Becker's life.

Compositions include the five-movement *First Sonata in G*, toccatas on *Benedicamus Domino* and *Ite, missa est*, a *March in D Minor*, *Postlude in D Minor*, *Cantilène*, and *Interlude and Prelude from 12 Compositions for Organ*. The first CD of Becker's works recorded by Spritzer was released by Raven (OAR-925) in 2011.



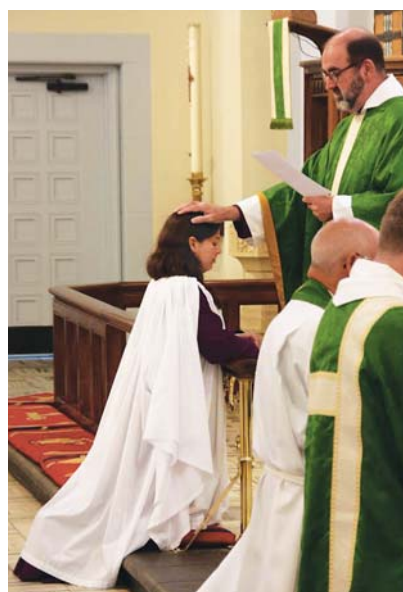
Ben Taylor

The Young Organist Collaborative (Portsmouth, New Hampshire) recently awarded **Ben Taylor** the third annual C. Pennington Brown Memorial Scholarship for Advanced Organ Study. The scholarship was established in 2012 to support the ongoing education of advanced Young Organist Collaborative students.



Participants in July 2014 Versailles seminar

Jean-Baptiste Robin presented a seminar last July in Versailles and Royaumont, France. Robin served as Distinguished Artist in Residence at Yale University's Institute of Sacred Music November 16-22, and presented a recital at Woolsey Hall on November 23.



Maxine Thevenot installed as Canon Precentor (photo credit: Matt Webster)

The Very Rev. J. Mark Goodman, Dean of the Cathedral of St. John, Albuquerque, New Mexico, installed **Maxine Thevenot** as Canon Precentor of the cathedral on Sunday, October 19, 2014. Since January 2010, Dr. Thevenot has served at the cathedral as Director of Cathedral Music & Organist, after serving as Acting Director of Cathedral Music (September-December 2009) and Associate Organist-Choir Director (2005-2009). Thevenot's two colleagues, Canon Rev. Shawn Wamsley and Canon Rev. Steven Caldwell, were also made Residentiary Canons of the Cathedral.

On September 19, **James Welch** performed a recital to mark the 25th anniversary of the Schoenstein organ at the Church of Jesus Christ of Latter-day Saints in Oxnard, California. Welch had performed the original dedication



Nicholas and James Welch at the Oxnard Schoenstein organ

concert of the organ in 1989. On the program were works by Bach, Pardini, Parry, Rutter, Holst, Goemanne, Wood, and Widor. Joining Welch on the program was his 16-year-old son Nicholas. Together they performed organ-piano duos by C.P.E. Bach, Demarest, Raney, and Sousa.

On September 20, James Welch and his son Nicholas Welch played at Bethania Lutheran Church in Solvang, California, as part of the town's annual Danish Days festival. The organ in the church is a 1978 Casavant. The program included *Toccata and Fugue in F Major* by Buxtehude; a Hollywood medley ("Don't Fence Me In," "Let's Call the Whole Thing Off," and "Singin' in the Rain"); and Leroy Anderson's "Plink, Plank, Plunk." Organ-piano duos were

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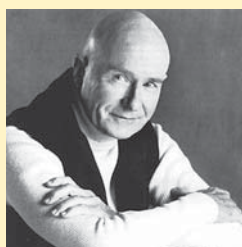
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Nunc Dimittis

Harold Chaney, New York City organist, died on November 20, 2014. He was 84. The cause was complications related to Alzheimer's disease. A native of California, he pursued dual careers as organist and harpsichordist. He earned a DMA from the University of Southern California, and was subsequently awarded a Fulbright Scholarship for two years at the Staatliche Hochschule für Musik in Hamburg, where he studied under Heinz Wunderlich. After returning home, he was appointed to the University of Oregon music faculty, a position he held until moving to New York City, where he resided for over 50 years.



Harold Chaney

In New York City he was organist-choirmaster at St. Ignatius of Antioch Church and also taught at Staten Island College, City University of New York. At St. Ignatius Church, he established a liturgical music tradition known internationally for its excellence. He performed numerous times with the New York Philharmonic under, among others, Leonard Bernstein, Pierre Boulez, Michael Tilson Thomas, Christoph Eschenbach, and Mstislav Rostropovich. He appeared in recitals at both regional and national conventions of the American Guild of Organists, and as recitalist in Europe, the Far East, and throughout the United States.

Chaney recorded for Koch International, New World Records, Music and Art, CRI, and Fleur de Lis. His most notable CDs are *Choral Music of Morton Feldman and Stefan Wolpe*, recorded with the St. Ignatius choir in 2000; and *French Connection: Organ Music of Widor, Messiaen, Vierne, and Duruflé*, recorded on the organ at Trinity Cathedral, Trenton, New Jersey, in 2002.

—Bynum Petty

Thomas P. Frost, organist and choirmaster in the Berkshires for over fifty years, died in Pittsfield, Massachusetts on April 5; he was 86. Born into a Congregational family in Brooklyn, New York, he joined one of New York City's finest Episcopal boy choirs, St. Paul's in-the-Village-of-Flatbush, and there learned to play the pipe organ. He continued his organ studies at Princeton University under Carl Weinrich, while earning a cum laude degree in electrical engineering. He worked as an engineer, project manager, and computer scientist with General Electric for forty-four years to support a career as organist and choirmaster. Frost served as organist at the First United Methodist Church in Pittsfield, St. Paul's Episcopal Church in Stockbridge, First Congregational Church in North Adams, St. Mark's Catholic Church in Pittsfield, the National Shrine of the Catholic Church in Stockbridge, and jointly at St. Theresa's and St. Mary's churches in Pittsfield.



Thomas P. Frost

A member of the AGO for nearly sixty years, he served as dean of the Berkshire chapter and chaired the AGO's Region 1 (New England) convention in 1997. He founded and directed the Berkshire Organ Academy, the Berkshire Schola Cantorum, and the North County Christmas Festival of Lessons and Carols, and also composed and arranged music and published articles in the *Organ Institute Quarterly*.

Thomas P. Frost is survived by his wife, Eleanor; his brother, Richard H. Frost and his wife, Barbara; his sister Elizabeth F. Buck and her husband, Alfred S. Buck, M.D.; and five nieces and nephews and their children.

Harald E. Rohlig, 88, died October 25. Born in Aurich, Germany, Rohlig's father was a Methodist clergyman whose opposition to Nazi leader Adolf Hitler resulted in him being incarcerated at the Bergen-Belsen concentration camp. Rohlig was drafted into the German Air Force in 1943 at age 17; at 19, he was in the German army, and was captured by U.S. forces, who turned him over to the French. They placed him in a work camp as a prisoner of war. Those in the camp were also horribly malnourished, which made one of Rohlig's tasks doubly rewarding.



Harald E. Rohlig (photo courtesy Huntingdon College)

A local church needed someone to play its organ. Although a guard stood over him as he played and the priest was not allowed to speak with him, Rohlig has said that the priest, seeing how malnourished he was, would hide a sandwich under the organ bench—an indescribable delight for someone being starved in the camp.

When Rohlig was released from the camp in 1948, three years after the end of the war, he weighed only 98 pounds, and a bone in his right hand was shattered while clearing the German mines.

Rohlig completed a music degree at Osnabruck Conservatory and studies at the Royal Conservatory of Music in London. In 1953, he immigrated to Linden, Alabama, with his wife Inge (who died in 1999) to serve as a music minister for the First United Methodist Church. They moved to Montgomery, Alabama, in 1955, and he joined the faculty at Huntingdon College, where he worked until retiring in 2006. Rohlig taught organ and other music at Huntingdon, winning numerous teaching awards; he also taught a class about how to live your life, where he often spoke about what he had gone through. He designed the Bellingrath Memorial Organ in Ligon Chapel, Flowers Hall, installed in 1965 and refurbished and expanded significantly in 2000.

Rohlig served as organist and choirmaster at St. John's Episcopal Church from 1962 to 2012. He also designed organs, including several neo-Baroque pipe organs in the Southeast, and composed more than 1,000 organ and choral works.

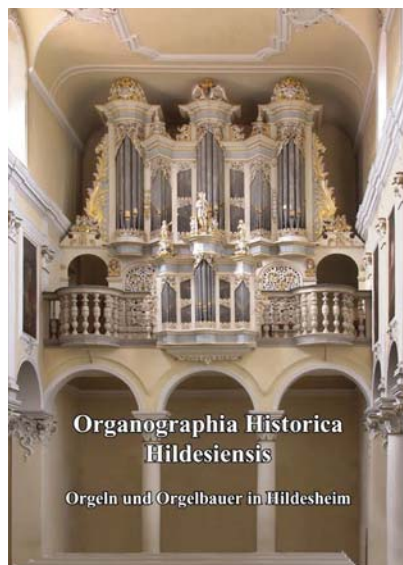
Harald E. Rohlig is survived by his wife of nine years, Jeanette Lynn, step-daughter Betsy Cannon, sister-in-law Dina Rohlig, two nieces and his beloved feline companions, Bootsy and Paxy.

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Solfeggietto by C.P.E. Bach, *Lord of the Dance* by Joel Raney, and *The Stars and Stripes Forever* by John Philip Sousa. As a solo, Nicholas performed the *Toccata* of Charles-Marie Widor.

Publishers

Pape Verlag, Berlin, has published a monograph on Hildesheim organs and organ builders, *Organographia Historica Hildesiensis: Orgeln und Orgelbauer in Hildesheim*. Hildesheim has an organ history since 1200 and is known for important instruments of Rudolf von Beckerath, Gerald Woehl, Henk Klop, and Rudolf Janke, as well as restorations of historic organs by Martin Hillebrand. (ISBN 978-3-921140-93-2, 2014; in German, 608 pages, 146 illustrations, €58; www.pape-verlag.de/buecher.htm.)



Organographia Historica Hildesiensis

Michael's Music Service announces new sheet music restorations: *Toccata*, Pietro Yon's first published piece (1912); *The Morning Light*, by U. C. Burnap, is an organ paraphrase from 1867 of the tune WEBB (for the text "Stand Up, Stand Up for Jesus"); *Love Dream*, by Franz Liszt, arranged by Harvey Gaul, is known as *Liebestraum* or *Liszt's Nocturne No. 3*; *Caprice (The Brook)* by Gaston Dethier, is a perpetual motion piece that depicts a brook with lightheartedness and fast bubbling notes. For information: www.michaelsmusicservice.com.

by King, Widor, Eben, Bach, Messiaen, and Reubke on the E. M. Skinner organ at the Church of the Transfiguration in Orleans, Massachusetts. For information: www.paracletepress.com.

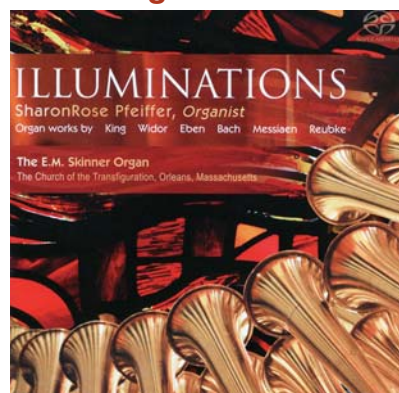
Organ Builders



George Rice at the Omaha Scottish Rite Masonic Center's Kilgen organ

Bedient Pipe Organ Company has finished a project to refurbish the Geo. Kilgen & Son organ of three manuals in the Scottish Rite Masonic Center in Omaha, Nebraska. The organ was first installed in the Masonic Center at a cost of \$25,000, a gift of the class of 1919. Clarence Eddy played the dedicatory recital on September 25 and 26, 1926. For many years of recent memory, the organ was played by George Rice, who also maintained the organ. The Bedient project removed the pipework for cleaning and repairs before reinstallation. The mechanism was re-leathered and the console rewired. The

Recordings



Illuminations CD

Paraclete Press has issued *Illuminations* (GDCD 059), featuring SharonRose Pfeiffer playing organ works

A. E. Schlueter Pipe Organ Co.

Tallowood Baptist Church in Houston, Texas, commissioned A.E. Schlueter Pipe Organ Co. for major renovation, tonal redesign and completion of their new IV-manual instrument, built by another firm who began installation in 2008. The project scope included complete tonal redesign of the instrument, chancel expression shade replacement, winding system replacement/rebuilding, tremolo replacement, pipework and windchest relocation for better tonal egress, rank replacement and major new additions, organ reed rebuilding/replacement, design and installation of a new String division, facade structural reinforcement, console renovations, and thorough tonal finishing. The completed organ boasts 93 pipe ranks.

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organ was dedicated in memory of George Rice, who passed away in 2013, during a recital on Sunday, December 7, 2014, by John Friesen of the Bedient Company.



First Presbyterian Church, Tuscaloosa, Alabama

Orgues Létourneau of St-Hyacinthe, Québec, has announced the signing of an agreement with First Presbyterian Church of Tuscaloosa, Alabama, for the purchase of a new pipe organ. The organ will be Létourneau's Opus 129 and will have a total of 75 ranks, including select ranks by builders Casavant Frères and E. M. Skinner. Among other features, the instrument will feature three expressive divisions, a 16' Cornet on the Great, and several orchestral reed stops; it will be played from a movable three-manual console. The specification was developed in consultation with the church's organist, Jeff Binford, and director of music, Todd Prickett. Completion is expected before Christmas of 2015. Established in 1820, the congregation of First Presbyterian Church of Tuscaloosa is made up of over 1,100 members; the present sanctuary was built in 1920. For information: www.letourneauorgans.com.

Ortloff Organ Company, LLC, has been commissioned to build its first new pipe organ for St. Joseph Catholic Church, Penfield, New York, the firm's Opus 2. Scheduled for 2016 completion, the 19-stop, 24-rank, electric-slider action organ will be built in collaboration with Russell & Company Organbuilders of Chester, Vermont. Tonal design is by Jonathan Ortloff and Stephen Russell; visual design will be developed by architect Chris Ortloff, Jr. The recently renovated church seats approximately 400. Parish musician is Dr. Nathan Davy. For information: www.ortlofforgan.com.

Carillon News
by Brian Swager

Grand summer sonneries

Summer and fall are traditionally the times of year that are the most full of carillon activity. Carillonneurs often do not have many colleagues in their own community, so summer becomes a time of travel for meeting and sharing. Most national carillon organizations hold a summer convention in their country, and every few years, the World Carillon Federation brings together all of its member organizations. The 72nd congress of the Guild of Carillonneurs in North America was held in Denver in June 2014. Seven members

completed successful advancement examinations: **Carolyn Bolden, Hunter Chase, Andrew Lampinen, Katie Leiby, Kerri Lu, Tatiana Lukyanova, and Lynnli Wang**. The 18th world congress was hosted this past summer in Antwerp, Belgium, by the Flemish Carillon Guild. Additional activities following the official congress were held in Bruges. Preceding the congress was the Queen Fabiola International Carillon Competition in Mechelen, Belgium. Americans **Joey Brink** and **Brian Tang** won first and second prizes, respectively.

Additionally, many institutions with carillons host guest recital series during the summer months, providing carillonneurs with the opportunity to share their music with colleagues. Some events are held regionally. The sixth annual Percival Price Carillon Symposium was hosted by Dominion Carillonneur **Andrea McCrady** and the House of Commons on Parliament Hill in October. The theme was "the role of the carillon as a civic voice," and the guest artist was **Robin Austin** of Springfield, Illinois. Activities included a lecture, masterclass, and recital by Austin.

Positions open

Several carillon-related jobs are open. Concord University in Athens, West Virginia, is searching for an assistant professor for a full-time, non-tenure track position in carillon and organ. Information is available at <http://jobs.concord.edu>.

The University of Michigan in Ann Arbor has announced its search for a faculty position in carillon and University Carillonneur. For further information, contact smt-d-searchcommittee@umich.edu.

Bok Tower Gardens in Lake Wales, Florida, is searching for a librarian for the Anton Brees Carillon Library and Chao Research Center Archives. For more information, contact ryoung@boktower.org.

Nunc Dimittis

John Todd Fair enjoyed a long and varied career as a carillonneur. His carillon studies commenced with Frank Law at the Washington Memorial National Carillon at Valley Forge, Pennsylvania, in 1967. He went to the Netherlands to study with Leen 't Hart and Peter Bakker at the Dutch Carillon School from which

he graduated, and where he became a faculty member in 1984. In 1979 he was appointed carillonneur of the Oude Kerk in Amsterdam. Returning to the United States in 1998, he served for one year as Visiting University Carillonneur at the University of Michigan. He was appointed to the new carillon position at the University of Denver in 1999. In 2013 he became organist and choir director at Zion Lutheran Church in Wilmington, Delaware. Todd died peacefully in his sleep at home on March 18, 2014, from a subdural hemorrhage after injuring his head during a fall on ice. A memorial service was held at the University of Denver during the congress of the Guild of Carillonneurs in North America. Another memorial was held at Washington Memorial Chapel in Valley Forge. ■

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.gna.org.

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Reviews

Music for Voices and Organ

by James McCray

Toward Spring: Ash Wednesday, Lent, and Holy Week

The race is not to the swift, nor the battle to the strong.

Ecclesiastes 9:11

He that can't endure the bad will not live to see the good.

Yiddish proverb

Throughout the western societies, an alarm has been sounded. The extremist group ISIS has issued warnings that they hope to kill as many from the western world as possible, and here in America that certainly includes Christians. This, coupled with the church/state issue, is continuing to fester. Yet it is good to be reminded of the words of that wag, Oscar Wilde, who offered this sage advice to us when he said: "The public mind, like wax, is easiest to shape when heated." Furthermore, this writer adds to it this axiom, *vox populi, vox Dei* (the voice of the people is the voice of God). So, gentle readers, as we are about to start the season of Lent, let us not forget where it ends on the morning of April 5, which is Easter in 2015.

Ash Wednesday, February 18 (the day following "Shrove Tuesday," also known as "Mardi Gras"), is the beginning of Lent. It derives its name from the practice that survived from the 4th to the 10th century—that of the bishop sprinkling ashes over the heads of the penitents who appeared before him in a garment of sackcloth. Later, as penance became a voluntary and private act, the custom developed of a priest making the sign of the cross on each congregation member with ashes made from the palms used on Palm Sunday of the previous year. Today that custom is retained in many Christian churches.

Lent, the forty days (excluding Sundays) of fasting and abstinence, recalls the forty days that Jesus spent in the desert. The modern custom of giving up something for Lent is, perhaps, less common than in the past, especially the act of only one meal a day as experienced by Christians in earlier centuries.

Holy Week, the last week in Lent, begins on Palm Sunday, which in 2015 is March 29; it ends on Easter Saturday (Holy Saturday) during which most churches recall the events surrounding the last days of Christ. And, happily, spring arrives on March 20.

So, for Americans who are seeking lanterns in a foggy world, early spring is a good time to pause and reflect on our continued good fortune. Yes, evil still exists in the 21st century. We seem to hear about it far more today than in the recent past, especially through terrorism. Let us consider F. Scott Fitzgerald's masterpiece, *The Great Gatsby*, which concludes with these words from Nick Carraway: "So we beat on, boats against the current, borne back ceaselessly into the past." And, it was that other great 20th-century author, Flannery O'Connor, who challenges us with these words: "You have to push as hard as the age that pushes against you." Both writers seem to give us the courage we may need in the days ahead.

Next month's column will feature music for Palm Sunday and Easter.

Ash Wednesday

O Lord, I Call To You, Jayne Southwick Cool. SAB, piano, optional assembly, Augsburg Fortress, 978-1-4514-7942-3, \$1.80 (M-).

Based on Psalm 130 plus some text by the composer, there are three verses, each followed by a refrain. The congregation's music is on the back cover, and they sing the Psalm with the choir. Verse 1 is sung by the men, and verse 2 by the women. Both verses use the same unison music; however, the third verse is for mixed two-part choir, and the final refrain is in three parts (SAB). The accompaniment is easy with a quietly flowing left hand.

Lent

Jesus Walked This Lonesome Valley, arr. Jerome Lenk. SATB and tenor or bass solo, GIA Publications, G-7250, \$1.90 (M).

A keyboard part that doubles the voices is provided for the first half, which has the parts in an easy counterpoint.

The melody, an American folk hymn, is usually present throughout. The attractive setting is not difficult and will be well received by the choir.

My Savior Leads Me, arr. David Lantz III. SATB and keyboard, Beckenhorst Press, Inc., BP 2015, \$2.00 (M).

Using a Fanny Crosby text and the tune BEACH SPRING, this anthem has a joyful, gentle rhythmic arrangement in which the keyboard pedal is to be used throughout to emphasize the harmony. The folk-like spirit is enhanced by the keyboard accompaniment, which offers a good contrast to the melody. Very attractive setting.

Jesu, the Very Thought of Thee, arr. June Nixon. SATB and organ, Paraclete Press, PPM 01419, \$1.70 (E).

There are five verses in a variety of arrangements. The first and third verses are unaccompanied; the second, fourth, and fifth are in two parts, singing above the organ on two staves. The music is based on the tune, ST. BOTOLPH by Gordon Slater, and the basic melody dominates all the verses.

Two Canticles for Lent, Thomas Keesecker. Unison and piano, MorningStar Music Publishers, MSM-50-3089, \$1.70 (E).

Each canticle is three pages in length. *Create in Me a Clean Heart* has a chant-like unaccompanied opening for a soloist or choir. The material is then repeated with piano accompaniment. *Out of the Depths*, a setting of Psalm 130, has five short verses of eight measures each; the same vocal music is repeated for each verse, but with a different accompaniment each time. These are easy enough for any choir.

Gospel Acclamations for Lent, David M. Cherwien. SATB and organ, MorningStar Music Publications, MSM-80-350, \$2.35 (E).

These fourteen one-page settings of works for the three-year lectionary cycle (A, B, C) include one for Ash Wednesday and one for the Sunday of the Passion. They are easy, with limited four-part writing and the organ part on two staves. Each setting seems appropriate to the text for the day. Two are a cappella. These acclamations are very useful and easy enough to learn in a quick rehearsal. Highly recommended, and a real bargain for the future years as well.

Holy Week

Father, If This Cup Cannot Pass (A Holy Week Meditation), James Biery. SATB, congregation, and organ with optional oboe and cello, MorningStar Music Publishers, MSM-80-315, \$1.70 (E).

There are only ten measures scored for SATB; most of the setting is in unison. There are five verses, which alternate between women and men singing the same material; each verse is followed by the SATB refrain. A part for the congregation is on the back cover; however, that may be eliminated. This is practical music that will be easy for various uses during Holy Week.

For God So Loved the World, Donald Busarow. SATB and organ, GIA Publications, G-7509, \$1.90 (M-).

Most of this setting is in two or three parts, with a very limited SATB texture. There is a large unaccompanied section for SAB. The music is very quiet for this John 3:16–17 text, which opens in unison and then evolves into the unaccompanied

section. The organ part, on two staves, provides a gentle background.

Were You There, arr. J. S. Bakken. SATB and piano, Northwestern Publishing House, OL-2806123E, PDF file, \$1.80 (E).

The price makes it a cost-saver for the church. Buying the anthem on the NPH website (<http://online.nph.net>) permits users to make copies for everyone in the choir. Most of the music is for two parts with only a short seven measures on the "tremble" section in four parts. This sensitive African-American spiritual will be an appealing setting for Good Friday.

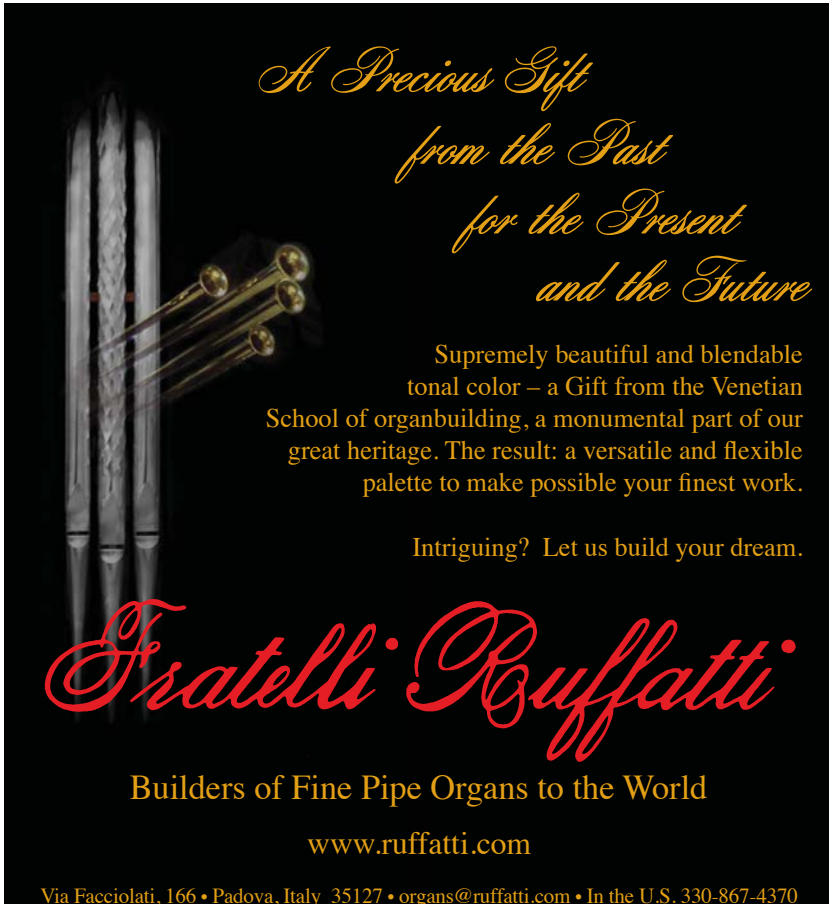
Book Reviews

Interpreting Historical Keyboard Music: Sources, Contexts and Performance. Edited by Andrew Woolley and John Kitchen. Burlington, VT: Ashgate Publishing Co., 2013, 299 + xxvii pages. Figures, tables, music examples, notes on contributors, two prefaces, abbreviations, extensive bibliography, index; \$125. ISBN 978-1-4094-6426-6; www.ashgate.com.

Readers who enjoy playing organ, harpsichord, and piano will find this seemingly esoteric collection of essays fascinating in the extreme. In 2011 the University of Edinburgh hosted a conference on historical keyboard music to which performers, organologists, and historians of music were invited. From papers presented, nineteen were revised and updated for inclusion in this volume. Because the keyboard instrument has served as the "workbench" of countless musicians over the centuries, it helped shape the ways many of them achieved their aspirations and met creative challenges. In recent decades, interest has turned to a contextualized understanding of the creative processes in music, and keyboard studies offer surprising insights. Participants in the Edinburgh conference made it international: Australia, Belgium, Canada, England, Italy, the Netherlands, Portugal, Scotland, Spain, Sweden, Switzerland, and the United States are represented. The scope of its subject matter embraces issues of creative practice in various historical contexts and interpretative issues faced today, ranging chronologically from mid-16th century to the early 20th century.

The essays are organized into five divisions. "Renaissance Keyboard Music" deals with Carreira and Buus, William Byrd and *My Ladye Nevells Booke* (1591); "Seventeenth-Century Keyboard Music" examines Trabaci's musical mockery, Frescobaldi's compositional process, a 17th-century Italian keyboard collection of Gioseffo da Ravenna, and stylistically contrasting gigue types in Purcell's partial autograph of the A-minor Jig; "Performance Practice" covers keyboard temperament in the 16th century, use of the 4-foot stop in 17th-century harpsichords, 17th–18th century carillon performance practice, late 18th-century Portuguese organ music and the organs of Antonio Machado e Cerveira, and Carl Czerny and the organ; "Perspectives on Eighteenth-Century Repertoire" deals with François Couperin, C.P.E. Bach, and João Cordeiro da Silva; "The Nineteenth Century Piano and Repertoire" examines early 19th-century Viennese piano design and salesmanship, Czerny's pedagogical works and left-hand piano techniques, Schumann's sonorous pedaling in *Papillons*, and the emergence of female piano composers in 19th-century Portugal.

At the outset, editor Andrew Woolley provides a most welcome four-page



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introduction, which lays out the substantive conclusion of each chapter—a boon to readers and reviewers. Readers of *THE DIAPASON* will most likely be attracted initially to Part III, which deals with performance practice issues. John Koster examines the “orthodox” assumption that the tuning scheme most appropriate for keyboard music of the 16th century was quarter-comma meantone temperament. He allows that many musicians may have been content with “compromised” temperaments such as fifth- and sixth-comma, representing a more natural progression from earlier Pythagorean tuning. But he warns, “the tendency to see temperaments moving gradually towards equal temperament . . . betrays the perspective of the 18th and 19th centuries.” Harpsichordists will certainly enjoy Peter Mole’s essay on the functions of the 4-foot stop in the 17th century. He believes it would have been used independently of 8-foot pitch to some extent, since even Ruckers sometimes placed it alone on a second manual or, on one-manual instruments, brought its jacks and plectra forward to make its nasal color more prominent.

Utterly fascinating and quite unexpected is Carl Van Eyndhoven’s essay on the performance practice of carillonneurs in the European Low Countries. In 1500 a keyboard was added to the carillons of Antwerp and environs, making it possible to play the tower bells manually as well as mechanically. Prior to 1500 and beyond, the bells were played mechanically by a revolving cylinder or large wooden barrel into which iron pegs were inserted to trip levers connected by wires to the striking hammers (cf. tracker action in organs). The cylinder was rotated by weight and pulley. By an

ingenious method of research utilizing source books containing instructions to carillonneurs for pinning the drums of automatic carillons, Eyndhoven determined that at least in the 17th and 18th centuries carillon music was elaborated with improvised preludes and ornamentation to a greater extent than is revealed in collections actually used in practice by the performers. He provides many concrete examples, one of which shows an original harpsichord piece by Fiocco side-by-side with its clever transcription for carillon. The key is transposed from e to d, the three-voiced accompanimental chords are reduced to two voices repositioned an octave higher for ease in playing on the pedal clavier, and the richly ornamented melody placed at the top. He adds that the extempore use of scale passages as embellishment was common practice and sounds quite idiomatic on the bells. Charles Burney marveled at the “amazing dexterity” of such players.

Known for his theoretical and practical contribution to piano technique throughout the 19th century, Viennese Carl Czerny (1791–1857), friend and student of Beethoven, teacher of Liszt and Leschetizky, was not well known for his nearly 900 compositions in almost every genre. Encyclopedia entries minimize his piano music as mostly ephemeral salon pieces, ignoring completely the fact that, in addition to his 11 Masses for the church, he composed preludes, fugues, and voluntaries for organ. Iain Quinn describes the *Prelude and Fugue in A Minor*, op. 607, as “possibly the most ambitious work in the fugal genre to emerge in this era from any source.” Czerny’s pieces help “form a bridge between the Classical and Romantic

periods,” and demonstrate the place of the organ miniature. They suggest Mendelssohn’s popular song-without-words style, which explains why Czerny’s organ music found great acceptance in England, where Mendelssohn was adored. Subdued in nature, they possess “a melodic and harmonic charm.”

Katherine Wong, in a later chapter on piano technique, contrasts Czerny’s pedagogical concern to develop manual proficiency in both hands equally with C.P.E. Bach’s focus on developing primarily the right hand (*Essay on the True Art of Playing Keyboard Instruments*). She sees Czerny’s impact on 19th-century pianism as important and too easily overlooked.

Turning to Schumann, Danish native Balder Neergaard analyzes the composer’s interesting score markings for piano pedaling in *Papillons*, op. 2, revealing their relationship to effective emotional sonority rather than mere execution. Schumann was inspired by the novels of the great and popular Bavarian poet Jean Paul Richter (1768–1825), especially *Flegeljahre* (“The Awkward Years”), which served as a literary model for each of the 12 movements in *Papillons*. Neergaard discovered the composer’s own annotated copy of the novel containing in the penultimate chapter distinct marginalia indicating the 12 sections.

The final essay focuses on 19th-century Portugal and the rise to prominence of her female composers for the piano. Nancy Lee Harper brings these figures to our attention, describing them as sometimes quite prolific though often restricted to light and popular genres of solo music. She appends a catalogue of their works (“a forgotten repertoire”) in the Lisbon Library. Throughout the book Portuguese composers receive attention

from several contributors, from Carreira in the Renaissance to João da Silva in the 18th century.

Musicians who are privileged to play organ, harpsichord, and/or piano will find this collection of essays a genuine stimulus to fresh thinking about technique and repertoire. Highly recommended.

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

New Recordings

Jack Mitchener Plays Christmas Organ Music. *The Fisk Organ, Finney Chapel, Oberlin College.* Raven OAR 936, \$15.98; 804/355-6386, www.ravencd.com.

The splendid 75-rank Fisk at Oberlin gives an excellent account of itself here under the expert fingers of Jack Mitchener (a performer of whom I really wish we would hear a little more).

The chapel bells begin the recording, adding to the festive, seasonal ambience. The organ music begins with a crisp, tight performance of one of Louis-Claude Daquin’s under-performed Noëls, number 10, and showcases the mutations and powerful reeds very well. This is equally true of the *Noël Étranger* (also Daquin) and the simple, but charming, piece by Claude Balbastre, *Où s’en vont ces gais bergers?*, which sounds particularly effective.

Johannes Brahms’ chorale prelude, *Es ist ein Ros’ entsprungen*, will require no introduction to readers and is given loving treatment here with the flutes of the instrument (although Mitchener could have indulged the tempo a little more here). A transcription of Ralph Vaughan Williams’ *Fantasia on Greensleeves*

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The Rodgers Infinity 484 Platinum Edition was the perfect choice to interface with Faith Lutheran’s original Schantz organ, dating from the 1960s. The installation was accomplished under the careful leadership of T. S. Good Church Organs of Cleveland, OH, with the help of John Green and Gerald Oehring. The dedication was performed by Felix Hell, who showcased the installation’s impressive flexibility with extraordinary skill and virtuosity.

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► page 13

shows clearly the flexibility of instrument and performer with well-handled crescendi, and although this is no Father Willis organ, it certainly puts forth a convincing impression for this most English of music!

Several American works are included, including two rather effective Advent chorale preludes: Gerald Near's lilting and very effective setting of *Comfort, Comfort Ye My People*, and *The Angel Gabriel* (from *Six Advent Improvisations*) by Paul Manz, which (despite being a rather dull and unimaginative piece) would probably find a useful and practical place in many a parish organist's liturgical repertoire. T. Tertius Noble's transcription of Adolphe Adam's much-loved *Cantique de Noël* is well executed with suitable and interesting registration, as is the infinitely more interesting and stirring setting of *Adeste fideles* by Eric Thiman, which gives a wonderful trot through the tonal spectrum of the instrument.

No Christmas disc would be complete without BWV 729, the chorale prelude *In dulci júbilo*, made famous to the world by the annual King's College Nine Lessons and Carols broadcast. Mitchener's performance is clear, articulate, and accurate, with a light, delicate registration—an alternative stylistic approach to the grand, stately, and almost romanticized performance heard each year from Cambridge.

The real joy of this CD is, however, the romantic French music, which sits so well on this instrument. Marcel Dupré's lovely work based on *In dulci júbilo*, with gentle string and flue registrations, is a charming, meditative little piece, and probably the best known of his 79 *Chorales*, op. 28. The Alexandre Guilmant variations on the Polish carol, *Infant Holy, Infant Lowly* (with predictable, but pleasing treatment of the theme), showcase both the strings of the instrument, as well as the impressive crescendo. *Prélude sur l'Introït de l'Épiphanie* by Maurice Duruflé is a worthy addition to the organ repertoire, demonstrating the Récit chorus and the Positif Trompette, and is nicely played by Mitchener—as is Henri Mulet's haunting and melancholic *Noël*, number 8 from his *Byzantine Sketches*, which highlights the softer registrations and mutations of the Positif. *Rhapsodie sur des noëls* by Eugène Gigout is a splendidly bombastic Christmas postlude medley of seasonal carols and is a fitting close to this disc; this great piece, coupled with the Thiman and Near, justifies purchase of the disc all by itself.

Both the recording quality and the eight-page booklet are of customarily

high Raven quality, and whether searching for new Christmas repertoire inspiration, or simply a recording of seasonal organ music superbly performed, this is a super disc for both organists and enthusiasts alike.

Alan Hovhaness—From the Ends of the Earth. Gloriae Dei Cantores, Elizabeth Patterson, director. Paraclete Press GDCD052, \$12.32; www.gdcchoir.org.

Cantate Domino, op. 385; *Immortality*, op. 134; *Unto Thee, O God*, op. 87, no. 2; *Triptych: Ave Maria*, op. 100, no. 1a; *Simple Mass*, op. 282 (Prelude; Lord, have mercy; Glory to God; We believe in one God; Holy; Lamb of God); *From the End of the Earth*, op. 187; *Three Motets*, op. 259 (Peace Be Multiplied; God Be Merciful Unto Us; Wisdom); *Psalms 143: Hear My Prayer, O Lord*, op. 149; *I Will Rejoice in the Lord*, op. 42; *Why Hast Thou Cast Us Off*, op. 87, no. 1; *The God of Glory Thundereth*, op. 140; *O Lord God of Hosts*, op. 27.

Alan (Vaness Chakmakjian) Hovhaness surely must rank as one of the most fascinating composers of the twentieth century. An Armenian-American church organist, his considerable compositional output (ca. 500 works) is by no means limited to church music and includes much secular music (notably around 70 symphonies). That having been said, his deep spirituality had a profound impact on his music, and much of the music recorded on this disc combines chant and modal tonality demonstrating a unique compositional voice. The influences drawn from his interest in multicultural music flavor his works throughout (Hovhaness was fascinated by the music of India and Japan, as well Georgia, Russia, and his Armenian homeland).

Every piece included on this recording is an interesting, worthwhile work, and the *Three Motets* (op. 259) and anthem *From the End of the Earth* would make an excellent addition to the repertoire of any competent church choir; the *Simple Mass* (op. 282) should find a natural home in some of the venerable liturgical establishments of the U.S., as this music is not only uniquely flavored and interesting, but distinctly American, embodying all that is good of the multi-cultural influences in the American melting-pot.

The performance is competent throughout, although some may find the choir's tone a little rich, particularly the soprano upper-voice vibrato. However, it is a worthwhile project, as Hovhaness wrote some beautiful, moving, and much under-performed choral music. The organ accompaniments are solid and appropriate throughout, and the harp playing in the *Ave Maria* is particularly

sensitive. At a generous 75'33" this disc serves as an excellent introduction to the often melismatic and chant-like sacred music of this fascinating and deeply spiritual composer.

—James M. Reed
Workshop, England

New Organ Music

Gonzalo de Baena, *Arte novamente inventada pera aprender a tanger*. Edited by Bruno Forst. Dairea Ediciones, Madrid, €20; www.daireaediciones.es.

This is the first modern edition of the book published in Lisbon in 1540 in which Gonzalo de Baena, at the age of around 60, sets out the principles for learning to play keyboard instruments without the assistance of a teacher. It uses a system not of numbers, which became so popular in Spain, but of letters with various diacritical marks identifying the pitch; rhythmic determinants are rather more difficult to notate, which may well explain the lack of fantasias, although such pieces would be, technically, beyond the reach of beginners for whom the book was intended. There is even the expectation that the beginner will cut out a table of these letters and glue them to the keys of his or her instrument.

Bruno Forst's introduction covers the history of this long-forgotten volume (the object of an indispensable article by Tess Knighton, "A newly discovered keyboard source [Gonzalo de Baena's 'Arte novamente inventada pera aprender a tanger,' Lisbon, 1540]: a preliminary report" published in 1996 in *Plainsong and Medieval Music*, vol. 5, 81–112), brought to light in 1992 and wrongly catalogued by the Biblioteca del Palacio Real de Madrid under arithmetic books. There follows an extensive introduction to the letter notation, the criteria for the commentaries, reasons for choosing Bermudo for advice on interpretation, comments on modality, semitonal inflections, tactus and tempo, glosas and ornamentation, the latter being covered only scantily in the original (paraphrased as "it remains for every one to add whichever grace or glosa that seems best").

Baena describes only the one figure in the *Prólogo*, which, when the following notes are included, equates to Santa Maria's *redoble* (i.e., c-b-c-d-c). This is a far cry from the highly complex system described in minute detail by Santa María, but leaving today's player in no doubt that his or her 16th-century predecessor was most certainly expected to add ornaments. Finally, there is a brief discussion about instruments on which these pieces could have been, and, of course, still can be, performed. Bruno

Forst gives the complete *Prólogo* to the original (albeit with a few orthographical changes) and with copious footnotes to explain further some of the problematic passages and difficulties.

The music comprises 66 pieces, of which numbers 1–22 are in two voices, numbers 23–41 in three voices, and numbers 42–65 are in four, hence in a graduated order suited for the beginner to make progress. Named French and Franco-Flemish composers include Josquin (represented by fourteen pieces), Compère (six), Ockeghem and Obrecht (three each), Brumel, Agricola, Caron, Fevin, and Gascon with one each. Of the Iberian composers Antonio de Baena (Gonzalo's son) is represented by twelve, others including Peñalosa with five, Escobar with three, Gonzalo himself and Urreda with two, and Anchieta, Badajoz, Basurto, and Morales with one each. The final piece, number 66, by Antonio de Baena, is set out in one voice only but with the instruction that it is to be completed as a four-voice work, a solution of which is given in the critical notes.

The great majority are settings of sections from the Mass or of motets, with only four two-voice pieces having no title; such a repertoire looks old-fashioned even for the time of compilation. The smallest note value used is a quarter, giving the pieces a somewhat austere look, but with the appropriate ornamentation these pieces will come to life. The original score has been transcribed into a two-stave format, with original note-values being retained. Barlines are placed between the staves based on a whole note as unit, the notes being held until the succeeding note regardless of collocation of other moving parts—this layout may take a while to get used to.

The critical commentary is extensive and for each piece gives details of composers where known, the title of the piece, the tone in which it is written, suggestion for tactus, sources of the vocal originals that have been consulted together with the vocal line, and suggestions for editorial amendments. There follow tables: publications of instrumental music in the Iberian peninsula during the 16th century; a list of instrumental works published in Europe from 1500–1540; and a table of comparative data about Baena, the composers whose works are included in the *Arte*, and developments in Iberian and European keyboard music from 1440–1541. An alphabetical index of the works will be most useful in looking up a specific piece. There is also an index of the pieces by their number in the *Arte*, brief biographies of the composers, an index by the different specific sections of the Mass that have been set and of the motets set, and finally an index by tones enabling the player to find a piece in a specifically required tone quickly.

Bruno Forst has provided us with a remarkable work here in the detail of his research and analysis, which is intended primarily for practical performance. A good working knowledge of Spanish is required to get the most from the highly detailed notes, but the brief summary available as a download from the publisher's website will serve as a starting point. Although intended primarily for clavichord, there is much here to interest organists. (It is a great pity that the frontispiece to the original, which shows the letters placed on the keyboard with organ pipes above it, is not included in this edition, but it can be seen on page 98 of Tess Knighton's article.) A line can be traced from these pieces to the pieces written for beginners by de Cabezón. The printing with six systems to the page is clear if a little on the small side, and at

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almost 250 pages for the modest outlay of 20 Euros this volume is a real bargain. Bruno Forst and Dairea Ediciones deserve our fullest thanks for making it available at such a reasonable price.

—John Collins
Sussex, England

David Halls, *Sound the Trumpet: March for Organ*. Paraclete Press, PPMO 1214, \$7.50; www.paracletepress.com.

David Halls (b. 1963) is director of music at Salisbury Cathedral in the United Kingdom, where he has served since 2005. A composer of many choral works (also published by Paraclete Press), including anthems and carols, hymns, canticles, and other service music, he has written for organ solo and other combinations of instruments.

Sound the Trumpet is an engaging work for organ solo. Fresh harmonies and unexpected rhythmic patterns make this accessible A-B-A piece interesting for both the organist and the listener. The piece begins in B-flat major and modulates to D major for the B section, where the registration changes to a quieter one and legato passages ensue. A return to the opening material is then combined with the B material and the piece concludes with some “crunchy” cross-harmony chords.

David Maxwell, *Loving Spirit: Hymn Settings for Organ*. Augsburg Fortress, ED018449, \$18.50; www.augsburgfortress.org.

David Maxwell received degrees in organ, piano, and music education from the University of Illinois, where his principal organ instructor was Jerald Hamilton. He taught at Western Illinois University and the University of Southern Maine, and now serves as minister of music at State Street Church, UCC, Portland, Maine.

This collection of hymn settings includes the following tunes: BEACH SPRING, CONSOLATION, DEO GRACIAS, JULION, NAGEL, OLD 124TH, RATHBUN, RESTORATION, ROCKINGHAM OLD, SÅKORN SOM DØR I JORDEN, SOJOURNER, and THIRD MODE MELODY. Maxwell presents the tunes in a straightforward manner—be it in the soprano or in the pedal; he often uses added-note chords, and freely incorporates the intervals of fourths and fifths.

Within this collection is a partita based on OLD 124TH (from the *Genevan Psalter*, 1551). First the chorale is presented; then it appears as a trumpet tune; the trio is very similar to Bach's *Jesu, joy of man's desiring*; in the fourth movement, the tune is in minor mode, presented in a canon at the octave. The final movement is a toccata with the chorale placed in the pedal.

I was pleased to find in this collection several hymn tunes that are not often reset with new harmonizations. This will be a good addition for your library.

Ronald A. Nelson, *Easy Hymn Settings, Vol. 2*. Augsburg Fortress, ED018447, \$18.50; www.augsburgfortress.org.

The late Ronald A. Nelson (1927–2014) was no stranger to church musicians. A prolific composer of choral, organ, and instrumental pieces, Nelson received his degrees from St. Olaf College and the University of Wisconsin at Madison. He served nearly four decades as director of music in his Minneapolis parish, Westwood Lutheran Church, and in retirement, he devoted much of his time to composing.

This collection is the second volume by Nelson in his “Easy Hymn Settings”

series, and contains 17 arrangements for organ. Many are simple but effective treatments of the hymn tunes; the pedal parts are minimal, or repetitive, and very accessible for ‘young’ organists. Some of the settings sound challenging, and will be fulfilling to perform, especially for new organists. The hymn tunes included are: BREAK BREAD TOGETHER; CONSOLATION; EIN FESTE BURG; ES IST EIN ROS; FESTAL SONG; GAUDEAMUS PARITER; HERMAS; KIRKEN DEN ER ET GAMMELT HUS; KOMM, GOTT SCHÖPFER; MARCHING TO ZION; NUN KOMM, DER HEIDEN HEILAND; PANGE LINGUA; VENI CREATOR SPIRITUS; VRUECHTEN; WEARY LAND; WIE LIEBLICH IST DER MAIEN; and YISRAEL V'ORAITA.

Daniel Pinkham, *Scenes for Trumpet and Organ*. ECS Publishing, 6749, \$21.00; ecspublishing.com.

Daniel Pinkham (1923–2006) wrote nearly 40 works for organ and instruments. A prolific composer, he studied with Samuel Barber and Arthur Honegger, and ultimately with Nadia Boulanger, as did many American composers. He served as music director for King's Chapel in Boston for more than four decades and was named music director emeritus after his retirement in 2000.

Scenes was commissioned by the Boston chapter of the American Guild of Organists, and may be the final piece Pinkham composed (June 2006 is the date listed on the score). It received its world premiere in September 2006, with Richard Kelley playing trumpet and Andrew Paul Holman at the organ. *Scenes* is divided into four movements: I. Jericho: “When you hear the sound of the trumpet the wall of the city shall fall down.” II. Jonah: “The depth closed me round about.” III. Absalom: “The king wept, ‘O Absalom, my son.’” IV. A Time to Dance: “A time to mourn and a time to dance.” To this author, this is likely Pinkham's own view of his impending death.

The opening movement begins with the solo trumpet nervously anticipating what will occur in Jericho. The organ enters with full sonic chords, replete with chromatic tones; eventually the volume diminishes, and the trumpet re-plays its nervous opening statement. The second movement is primarily a pedal and trumpet duet, and the final eleven bars are nearly identical to the first eleven. In movement three, *Absalom*, the rubric is “Grieving.” The interval of a descending minor 2nd (the grief motive) is prevalent throughout this movement and is sometimes inverted. The final movement, *A Time to Dance*, begins with some ‘grief’ melodic material from earlier, and he transforms it into the dance. Mixed meters of 5/8, 2/4, 7/8 and others abound. This 10-minute work will require a very fine trumpeter and an experienced organist.

Joe Utterback, *Prelude on Beach Spring*, Jazzmuze, 2011; *Rejoice in the Lord Always*, Jazzmuze, 2011; *Simple Gifts*, Jazzmuze, 2010; www.jazzmuze.com.

Joe Utterback (b. 1944) received his musical training in his home state of Kansas, graduating with degrees from Wichita State University and a DMA from the University of Kansas in Lawrence. He is strongly influenced by both blues and jazz idioms, in addition to the gospel style.

For the organist who may shy away from trying to improvise on their own in a jazz or blues style, these works by Utterback provide grounding in the known while stretching a bit into these

different idioms. The pieces are at once recognizable, enchanting, colored with added-note chords, triplets, walking bass-lines, and little “dips of the shoulder” runs. It makes me think, “Why didn't I try that?” These are audience/church-friendly pieces and will win over even some of your naysayers.

—Sharon Hettinger
Lawrence, Kansas

New Handbell Music

Short and Sweet Hymns of Joy, a collection of eight reproducible settings for 3–5 octaves of handbells, arranged by Susan Geschke. Agape (a division of Hope Publishing Company), Code No. 2567, \$30.95, Level 1–2 (E–M–).

Eight well-known hymn tunes comprise this collection of easy-to-use settings for beginning handbell or handchime choirs. Each piece is “short and sweet” featuring an introduction and ending, making these perfect stand-alone selections. Eighth notes and chromatic bell changes are used sparingly and there is only one page turn per setting. More advanced choirs will find these pieces a great choice when rehearsal time is short. All the music is reproducible, making this a good budget stretcher for your bell program. Titles include *O Come, Little Children, O Come, O Come, Emmanuel, The Sleep of the Child Jesus, Promised Land, When I Survey the Wondrous Cross, The God of Abraham Praise, Savior, Like a Shepherd Lead Us*, and *'Twas in the Moon of Wintertime*.

Music of the Masters 2, arranged for 2 or 3 octaves of handbells or handchimes by Sharon Elery Rogers. Choristers Guild, CGB805, \$39.95, Level 1+– 2+ (E–M).

This collection continues where the first volume left off, bringing ringers more famous classics in progressing levels of difficulty. Titles include *Theme from Finlandia*, Sibelius; *To a Wild Rose*, MacDowell; *Andante*, Mendelssohn; *Canon in D*, Pachelbel; *Andante Cantabile*, Tchaikovsky, and *Theme from the Unfinished Symphony*, Schubert.

Over the Rainbow, E. Y. Harburg and Harold Arlen, arranged by Israel Kamakawewe'ole; arranged for 3–5 octaves of handbells or handchimes by Chris Peck. Agape (a division of Hope Publishing Company), Code No. 2686, \$5.25; ukulele part, Code No. 2686, \$2.50, Level 3 (M+).

This Hawaiian-flavored arrangement by Israel Kamakawewe'ole gives the ringers opportunities to ring the melody throughout with both malleted bells and handchimes. The optional ukulele part will certainly enhance the island feel. Light, uplifting, and fun!

Expedition, arranged for 5–7 octaves of handbells with optional 5–7 octaves of handchimes, by Joel Raney. Agape (a division of Hope Publishing Company), Code No. 2679, \$4.95, Level 5 (D+).

This piece was commissioned by the Agape Ringers in celebration of their 20th anniversary and was premiered in April 2013 under the direction of David L. Weck. Joel Raney has written a masterful original composition that depicts a journey through a variety of cleverly crafted melodies and sounds. For any concert choir, here is a monumental piece worthy of the challenge.

Easy to Ring Praise and Worship, Vol. VII, for 3–5 octaves of handbells or handchimes, arranged by Peggy Bettcher. Agape (a division of Hope Publishing Company), Code No. 2670, Level 1–2 (E–M–).

This is the seventh volume in Agape's “Easy to Ring” series, bringing easier settings to beginning handbell and handchime choirs. More advanced choirs can easily use the pieces as creative shorter arrangements that can be quickly learned. The pieces are complete compositions in themselves, suitable for performance, with eighth notes used sparingly. Selections are contemporary praise and worship songs including *Our God, Hosanna, I Will Rise, Wonderful, Merciful Savior, Revelation Song*, with ten titles in all.

—Leon Nelson
Vernon Hills, Illinois

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In the wind...

To be the very best

I often remind myself (and you) of my start in church music. Dad, the Episcopal priest, the organist/choirmaster who was a harpsichord maker in real life, singing in the choir, and taking organ lessons . . . The culture of the music department of that wonderful church, charged with the excitement of the burgeoning movement of historically informed performance, and the revival of classic organbuilding, so active in the Boston area in the 1960s. I was hooked. I spent most of my after-school hours in local churches, practicing. I had paying jobs playing the organ in church from the age of thirteen, and I set my sights on attending the Conservatory of Music at Oberlin.

In my early teenage years I spent one summer washing dishes (saving up my earnings to buy a Zuckermann harpsichord kit), then two summers working for a landscape company on Cape Cod, pushing lawnmowers around the estates of the rich and famous. I played the organ for a summer parish in our town on the Cape and spent most evenings there, practicing and messing around with the organ.

Since those three summers, everything I've done has been with the pipe organ. My sons were troubled by this when they got old enough to be wondering what they might do with their lives—"if Dad knew when he was fourteen, what am I supposed to do?"

I know many other musicians who came through high school knowing exactly what they wanted to do with their lives. Those players who spend their adolescent years developing the techniques, embouchures, musculature (AKA chops) necessary for playing their instruments, hopefully nurtured by enlightened and caring teachers, have an incredible leg up. Just as it's easiest to learn a second language as a toddler (my grandson Ben, at nearly two, has the advantage of parents speaking with him equally in English and Portuguese), the musician who reads music fluently and sets the foundation for a comfortable technique at a young age will have a big advantage later on.

Our system of higher education is set up that way. You're not going to be accepted as an incoming student in a serious music school when you're just out of high school unless you have some credible ability with your chosen instrument. I was pretty sure of my organ-playing prowess as an eighteen-year-old freshman entering Oberlin, and I learned a lot about that "big fish in a small pond" syndrome in my first days on campus. Everyone there had been a star in high school, and I was startled to learn that during those first days there was to be a "Freshman Orientation Concert" showcasing new students

who had been singled out as exceptional. Funny, they didn't ask me! The gauntlet was laid down that night.

In the first few days of classes, I learned a thing or two about teachers who expected a lot from their students. One stands out in my memory. Robert Melcher taught Music Theory, notably the cornerstone, two-semester course intended to ground freshmen in musical analysis and four-part harmony. And I mean ground freshmen. He ground up freshmen.

Melcher was a diminutive elderly man whose gait made his head arrive before the rest of him. My classmates reading this will snicker as they recall his tremulous little tenor voice singing symphonic melodies "on loo." The opening cello melody of Beethoven's *Eroica* Symphony sticks out in my mind. *Looooooooo-Loo Looooooooo-Loo Loo Loo Looooooooo-Loo Looooooooo.*

Robert Melcher sure did know music theory, and he was a relentless teacher. And he was as mean as a rooster with his tail on fire. Early on he set organists at ease, saying that we were "theory prone" because of the way we understood bass lines. Part of the curriculum included the notation of figured bass, right up our alley. Made us feel great, but must have been hard on the others. When he called on someone in class who couldn't answer his question, he made them squirm. And he deliberately called on people when he knew they wouldn't know the answer—and he gave them hell for not knowing.

In particular, he had it out for singers. He generalized, he profiled, and he terrorized them. It was horrible to watch. Today, fully forty years later, I'm grateful that he was my teacher. He gave me a firm foundation in that critical subject that I still value. But I'll never forget him finishing one of those *Loo-loo* melodies and then whipping around to pounce on some unsuspecting daydreamer, humiliating them to the point of tears in front of their peers.

How do you get to Carnegie Hall?

That's the lead to an old joke—the punch line is "Practice." I had it in mind that it came from the old comedian Henny Youngman.* When I googled, I found that there is controversy, even a few squabbles about who first came up with it. Candidates include Jack Benny, Jascha Heifetz, and Arthur Rubenstein. The Carnegie Hall website states that it was violinist Mischa Elman, grumbling to a pedestrian as he left a frustrating rehearsal, the story as told by Elman's wife.

How is it that the promising young talent finds his way to the right instrument and, knowingly or not, devotes his life to it while still a teenager? What does it mean to forsake at least part of



Freedom Tower, New York

whatever constitutes a normal childhood to strive to excel in a chosen field? And what is the responsibility of the teacher to acknowledge the student's sacrifice, to encourage his ambition, and to challenge him in a way that honors his talent without affecting his emotional wellbeing?

The new movie *Whiplash* tackles this conundrum in the brutal story of Terence Fletcher (played by J. K. Simmons), a brilliant but abusive teacher in an exclusive jazz school. He notices the exceptional talent of a first-year student, a drummer named Andrew Neyman (as played by Miles Teller). Fletcher sees greatness in Neyman and uses intense verbal, physical, and emotional abuse to encourage it. He even abuses Neyman's fellow students, especially other drummers, in his effort to bring out Neyman's innate greatness.

In the course of the film we learn that one of Fletcher's former "great" students had died young—Fletcher told the students in the band that it was a car accident, but we learned that it was, in fact, suicide, encouraged by Fletcher's brutal methods. We see Andrew make a shy and embarrassed attempt to have a first girlfriend, whom he later enrages when

he breaks off the relationship, predicting that he will ultimately be bitter because she's holding him back from greatness. In Andrew's eyes, it's Nicole's bad luck to simply be a liberal arts student without having declared a major—incomprehensible to him who has been driven to be the world's greatest drummer since he was a little boy, as we see in his home-movie clips.

Andrew puts tremendous pressure on himself, practicing until blood pours from his blistered hands and defending his drive to greatness in the eyes of his doubting family. Having been awarded "the part" as the school's premier ensemble participant in an important competition, Andrew wriggles badly injured out of an overturned wrecked car and sprints to the concert hall where he plays his heart out until he collapses. Fletcher rewards his effort by expelling him from the school.

Wendy and I saw *Whiplash* a few days after it was released. While I never experienced anything like the brutality of Fletcher's philosophy of teaching, I left the theater with memories of conductors who pummeled me, of friends who gave up their musical passion in despair, and

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Rickety sticks!

of students being humiliated in front of each other. A week later, I invited a friend who is a great performer to see the movie with me. The second viewing was harder for me to watch because knowing what was coming next in each scene, I was cringing in advance.

Late in the film, Fletcher is brazen as he talks about his methods. He refuses to apologize, even though we know that his style had led directly to the suicide of a student. For much of the film, it's hard to tell who is the main character. Fletcher is an "equal opportunity" abuser who thinks nothing of shredding the hopes of a promising student in front of his peers. And Andrew is a vulnerable young man with exceptional talent. Part way through the film, Andrew throws in the towel. But his burning, bleeding desire to be the best hurtles him back into the fray.

The lowest common denominator

After seeing *Whiplash* twice, I'm fascinated by the dilemma of how one finds the balance between Fletcher's manic desire to spot and encourage greatness and the physical and emotional limits that must be imposed on how teachers relate to their students. Fletcher does things that would have him in jail in a heartbeat if he had been teaching in a public high school. But he's the leader of the award-winning premier ensemble in the rarified world of the highest levels of education in a splinter-thin pursuit. It's a cutthroat atmosphere, and Fletcher teaches us the origin of that phrase.

I had the inverse experience when working as director of music at a suburban Congregational church. In staff meetings, the associate pastor was outspoken about being sure that the church treated people equally. Fair enough, as we're taught that we're all equal in the eyes of God. But I think she took that too far when she suggested that I should not single out children in the Youth Choir by giving them solos. I should think about how that would make others feel less significant. I was dumbfounded, but I was not found dumb, at least in sense of a loss for words.

I told her that when I was a kid singing in the Youth Choir, I was given solos to sing. When I was a middle school and high school student, I got all the gigs playing the piano to accompany choruses. That's why today I'm the director of music. Other kids who sang in that 1960s Youth Choir are now doctors, attorneys, scientists, professors, even priests. I know this because I was reunited with many of them at my father's memorial service last spring. Wouldn't I have failed as a mentor if I hadn't encouraged the children with special talents? And doesn't it work out that someone who is passed over for the solo on Sunday gets handed the ball in a Little League game?

There are ordinary lawyers and star lawyers, ordinary doctors and star

doctors. They might be equal in the eyes of God, but I've been treated a couple times by ordinary, even mediocre doctors, and I'll choose the star any time.

Walking the line

There's a balance in this conundrum, a line that separates teaching methods that are too harsh and abusive from those that treat all levels of talent equally. Star students should rise to the top. Their teachers should expect the best from them. And the best teachers have both methods and instincts to encourage the students to do their best.

I know that many readers of *THE DIAPASON* were exceptional students as they forged their way through adolescence, and that many were lonely and outcast because of their devotion to an art form that requires intense discipline. I recommend strongly that you see *Whiplash*. The film is intense, fast moving, startling, and sometimes scary. It tells the story of the value and the trials of working hard on a specialized education. And it ultimately shows the reward of real devotion to a challenging art.

§

In March of 2012, I had a bad fall at work. I was tuning in a lovely old Hutchings organ in Cambridge, Massachusetts, and the support for a ladder gave way. I came down from about six feet up and landed flat on my back. Made some kind of noise. My colleague Joshua, sitting at the keyboards, whispered, "What was that?" The wind was knocked out of my lungs, and I had to lie still for a few moments before I could draw breath. I had a cracked vertebra and later had a wicked bout with sciatic pain as that critical nerve has received quite a tweak.

I cringe when I think about what might have happened. I was lucky. I can walk. I know that my right leg and foot are not the same—that sciatic nerve is something like the strings of a marionette—it holds you, and you don't know anything about it until it goes funky, but I got off easy.

Ironically, a couple years earlier I had participated in a panel discussion at a convention of the American Institute of Organbuilders about organ maintenance, and one of the panelists had spoken at length about workplace safety.

It's the middle of November as I write, and across the country and around the world, organ technicians are stocking their tool-bags and sharpening their tools, putting fresh batteries in flashlights, and making a round of phone calls and e-mails to clients as they schedule seasonal cold-weather tunings (please be sure the heat is up). As we fan out to do battle against ciphers, remove moths from shallots, adjust contacts, and set temperaments, we remember the hazards of the trade. All of the ladders and walkways in a hundred-year-old organ are a hundred years old. The organ in which I fell was built in the 1880s, around 130 years old.

We climb off the ladder onto the walkboard and feel it sag under our weight. The walkboard is covered with dust and feels slick underfoot. We reach out to the sky-rack of the façade pipes to stabilize ourselves, and it moves sickeningly, the pipes rattling in their loose hooks.

After I fell, I singled out a half-dozen churches whose organs presented special hazards to technicians. I wrote to each of them, telling of my accident, and proposing the installation of new ladders, handrails, supports, and stabilizers. They all responded positively, and that work is now complete. It's a pleasure to walk out on that precipice, holding on to a sturdy new steel railing. Somehow, it makes me hear better.

By John Bishop

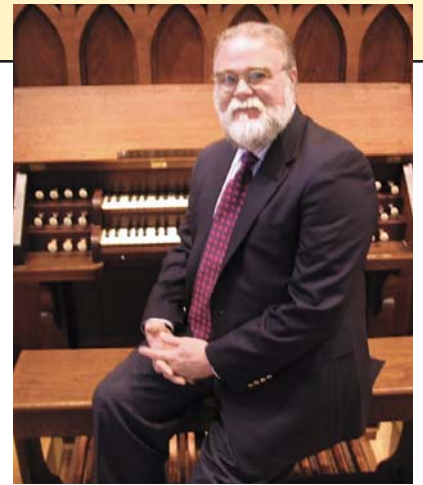
I encourage my colleague organ techs to identify those situations that are unsafe and propose remedies to your clients. We can have a new professional organization, the Society for Prevention of Injuries to Tuners (SPIT).

This is on my mind as my Facebook page is alive with posts from fellow tuners hitting the road, offering prayers and salutations. And it's on my mind because of a dramatic event in New York City. Last week, the Freedom Tower at One World Trade Center was formally opened. Among the first tenants is Condé Nast, publisher of the popular magazines, *Vanity Fair* and *The New Yorker*. Built on the iconic site, it has 104 stories, and is 1776 feet tall. Freedom Tower, get it? 1776?

Around 8:00 am on Wednesday, November 12, two window washers climbed into their scaffold—a mechanized walkway hung from davits on the roof of the building that lowers the workers down the side of the building. Something went wrong with the system of pulleys and lines, and the rig wound up hanging vertically at the 69th floor, rather than the more comforting horizontal. The workers were securely tethered to the machine, as was all their equipment. News reports mentioned liquids falling from the platform, which would be bad enough for someone on the sidewalk, but no buckets, squeegees, brushes, or whatever other gear they might have had on board fell.

Within about an hour, a special team from New York Fire Department was inside the building at that floor, cutting through three layers of special tough glass to make an opening that would allow the stranded window guys to climb to safety inside.

That site is sacred to us all, especially to those New Yorkers who witnessed the



original calamity there. And the NYPD gained a special spot in the national consciousness through their heroic response to the disaster.

As I watched the drama unfold on television, I was struck by the remarkable preparation involved. Thinking back on it, of course the NYPD would have teams specially trained and equipped to deal with high-rise emergencies. There are a lot of tall buildings in this city. But it was very moving to watch the firefighters handling those sheets of glass a thousand feet above the sidewalks, leaning through the opening and helping those guys inside.

NYPD Battalion Chief Joseph Jordin was quoted saying, "It was a fairly straightforward operation." Some teacher saw the good in him and encouraged him to be the best. ■

° I was right remembering a story connecting Henny Youngman to Carnegie, but it was the Carnegie Deli on 7th Avenue between 54th and 55th Streets in New York, around the corner from Carnegie Hall. It was a favorite "hangout" of Henny Youngman, and when owner/founder Leo Steiner died, Youngman eulogized him as the "deli lama."

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Sight-reading I

Several of my columns in the latter half of 2014 had their subject matter determined by things that had happened recently involving my own students and their lessons. This set of (two) columns also falls into that category. Over the last few months, three different new students have told me in our initial discussions that they needed to learn sight-reading or that they wanted to become better at it. The progress of those conversations and then the work that each of those students and I have done together—some of it focused on sight-reading—have caused me to think about that subject and to marshal some of my ideas about it in a column. This is another one of those areas that I have not addressed systematically before, though it is a central enough part of what people think about while working on playing that it has come up indirectly from time to time.

Some of the questions that I want to think about are: 1) What is sight-reading and what do people—students in particular—think that it is? 2) What are its uses and to what apparent uses should it (usually) *not* be put? 3) What is the role of sight-reading in learning pieces? and, finally, 4) What are some of the ways that sight-reading can be practiced systematically? I should first mention—or really *confess*—that I think I have always undervalued sight-reading. Or, at least, I have always focused too much on the ways in which the practice has been abused or overused and not enough on the ways in which it can be useful or can form a part of artistic development. And I will further confess that the reason for this is probably that I was, in the early to middle stages of my life as a musician, a really bad sight-reader. In my very early

years of organ study—my mid-teens—I was such a bad sight-reader that I went through life feeling chronically mortified by that fact, and would (to avoid discovery) never venture upon sight-reading anything, however simple, if anyone could hear what I was doing. I needed the solitude of the empty church late at night. I was so nervous about sight-reading that I couldn't approach it in anything like a fruitful state of mind. Since that time, I have become a fairly good sight-reader. It's not one of my particular strengths, but I am at least average for a professional keyboard player: significantly better than average with music that belongs to a style or genre with which I am very familiar, a bit less than average, probably, with types of repertoire with which I am generally less engaged as a performer. This contrast is quite normal, and I will discuss it more later on. My own improvement as a sight-reader has come on my own watch, since it happened when I was already an adult and a professional performer. (It is also ongoing: I am a better sight-reader now than I was a year or two ago.) That means that I have a pretty good idea of what I was able to do to make that improvement happen, and that informs the way I organize my efforts to help students with sight-reading.

It was of great interest to me that each of the students who recently asked me about sight-reading actually meant something different by it. At one end of the spectrum was the use of the term to mean just being able to learn pieces from notation at all. That is, "reading" and feeling comfortable with the process of moving from a slow and perhaps halting first reading to secure performance. At the other end was what I would call real



Example 1



Example 2

or hard-core sight-reading: putting on the music desk the score of a piece that you have actually never seen, played, or heard before and playing it without needing to stop. (There is one nuance to this that is worth commenting on: that the purest form of sight-reading is indeed of something that you haven't even heard. If you have heard a piece then, to some extent, small or large, playing by ear will come to the assistance of the actual reading at sight. Though a departure from what might be called "theoretically pure" sight-reading, this is something that helps with a lot of real-life sight-reading when the player is in fact familiar with the piece by ear, as often happens.)

In a sense these distinctions are just semantic. We can use the word "sight-reading" to mean only what I am calling the "hard-core" thing and then use other words to refer to other aspects of playing music from notes. This more or less doesn't matter, as long as it is clear what is meant in any context. However, with one of the students referred to above, I did waste a bit of time talking about approaches to what I meant by sight-reading, when what he wanted was various hints about how to read more efficiently as part of the process of learning a piece. It is important to know what you are aiming to practice—or asking a student to practice. If the goal is to practice real sight-reading, then, strictly speaking, a passage can only be used *once* for that practice. After that it is no longer sight-reading in the strict sense. It is important to get this straight with students. I have seen students (and myself, long ago) think that they were practicing sight-reading when they were really just practicing a piece—or perhaps not really practicing effectively at all.

Sight-reading of some sort is a usual part of the learning process. That is, when you first undertake a new piece, you have to get your awareness of what the notes are supposed to be from something, and that something is usually the printed page. There will be a time when you read

through some components of what you are trying to learn for the first time. This is a sort of sight-reading. (This is not the case for people who play by ear—which is rare in "classical" music—or who memorize pieces at the desk before sitting down to play: also rare.) One difference between this kind of reading (initially at sight) to begin learning a piece and sight-reading as such is that it is not cheating—and is in fact better, with the possible exceptions that I discuss below—for the former to be *prepared* reading. Ideally before starting to play a piece to learn it, a student should look it over, perhaps subject it to some sort of analysis, perhaps think about fingering and pedaling issues even before coming to the instrument—although that has to be rather abstract and held onto lightly. Then the first actual reading of the piece at the instrument should often be in component parts: separate hands, pedals alone—maybe even separate feet—short passages. Those component parts should be repeated a lot, right off the bat, taking the student farther and farther from sight-reading the passage.

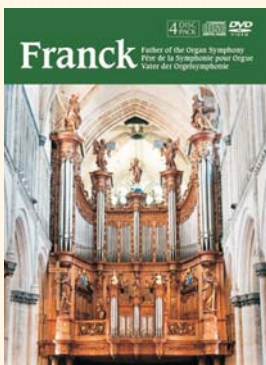
The role of hard-core sight-reading is real but quite circumscribed when the project is to work carefully on learning a piece. It could be described as *fleetingly sight-reading some components of the piece*, not as *sight-reading the piece*. I think that it is a bit of confusion about this that leads some students to feel some or all of the following: 1) I am not a good sight-reader, so I can't learn pieces well; or even 2) I can't become a good player at all; or 3) I didn't succeed in sight-reading this piece well first thing, so I can't learn it, or at least it will be disproportionately hard. None of these actually follow from anything about a student's sight-reading of a particular piece or that student's sight-reading in general.

What about the role of sight-reading in the learning process for someone who is a good, advanced sight-reader? This is where opportunities and dangers come in. It also requires some clarification about what a good sight-reader is, or at

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Example 3

least how that concept ties in with learning pieces. It seems to me that there is a continuum for each person as to how “sight-readable” something is and as to how the sight-readability relates to the learning process. Every person who can read music has some keyboard pieces that he or she can sight-read. For example, just to start at one extreme, see Example 1.

This “piece” could be sight-read by anyone. Of course this is, in a sense, absurd, but it is a jumping-off point. As pieces get more complicated—more real—the universe of people who could sight-read them accurately and comfortably gets smaller. If a student or any player can *honestly* sight-read a given piece accurately, securely, and comfortably, then that person can consider starting the process of learning that piece by sight-reading it and then continuing to read through it. This can involve skipping some of the process of taking the piece apart, and that can be all right. The important thing is the honesty—honesty with one’s self.

This example may be officially twice as complicated as the above, but almost no one who has ever played a keyboard instrument would need to practice it with separate hands (see Example 2).

Some people would need to separate the hands, at least briefly, for this “piece” (see Example 3)—and so on.

As I said, if you are working on a piece that is *well within* the range in which you can sight-read it easily, then you can consider skipping some of the process of taking the piece apart. Someone who is an advanced sight-reader will have that option with a greater proportion of the repertoire—maybe most of it. This is a great time-saver, and for that reason it is useful and enviable. It also creates a temptation to perform pieces that the player simply doesn’t know very well—that is, doesn’t know very well interpretively, analytically, rhetorically. Is this a problem? Sometimes so, sometimes not, most likely. This is another area where there is no substitute for self-honesty, though for a performer who is tempted to play pieces for listeners on an essentially sight-read basis, it might be important to get feedback from trusted listeners about the artistic results, so that the self-honesty can be well-informed.

I have two anecdotes about this aspect of the subject. 1) I once decided to play a piece in recital without having practiced it at all. It was one of the Frescobaldi hymn settings from the *Second Book of Toccatas and Partitas*. I did this as an experiment, after looking the piece over—away from the keyboard—just enough to feel certain that I could manage the notes that way. The goal of the experiment was to see whether the result could feel and sound more like an improvisation, and the experiment was inconclusive. The notes were no problem: I had guessed right about that. I noticed neither more nor less freshness

and spontaneity—which is what I had been looking for—than I would normally expect out of my playing. This is music that is squarely in the middle of what I know best and perform most effectively, and it came out fine, but nothing special. However, I did sort of betray some at least subconscious concern on my own part because I had the thought afterward that if I ever had occasion to record that piece, I’d better get to know it better! 2) Someone I know who was present for a certain major recording project reported to me that the virtuoso harpsichordist making the recordings had played approximately one-third of the pieces by sight-reading them during the recording sessions. This was, of course, an all-time all-star sight-reader: the repertoire was not simple. My informant maintained that he could tell listening to the finished product which pieces were sight-read and which had been prepared. The latter, he felt, were categorically more convincing, the former accurate but kind of stiff. Of course this is not a blind or controlled study: there’s no way to confirm it or refute it.

Probably a really advanced sight-reader, or anyone dealing with a piece that is very well below his or her threshold for comfortable sight-reading, should feel free to start the learning process by sight-reading the whole texture of a piece, but slowly—distinctly slower than the fastest tempo that won’t fall apart, with the kind of focus that characterizes good sight-reading (which I will talk about next month) and with a willingness to go back to taking things apart if it starts to seem like a good idea. Anyone who is a very advanced, comfortable, reliable sight-reader has to be especially conscientious about studying a piece thoroughly alongside the process of simply reading the notes (with an ease that is enviable to the rest of us). This can include paper analysis, careful listening while playing—perhaps sometimes focusing on specific things, say the inner part of the texture, or the left hand, or the slower notes—and an optional taking apart of the texture, for example playing separate voices in contrapuntal music or playing hands separately not to learn notes, but to listen. ■

To be continued next month.



Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. During the 2014–2015 concert season he will be presenting a series of five recitals at the Center offering a survey of great keyboard repertoire from the sixteenth through eighteenth centuries. Details about this and other activities can be found at www.gavinblack-baroque.com. Gavin can be reached by e-mail at gavinblack@mail.com.

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Albert Schweitzer Organ Festival 17th Anniversary

September 5–7, 2014

By David Spicer

To encourage young organists—this has been our *raison d'être* for the past seventeen years of the Albert Schweitzer Organ Festival, something with which all of us in the profession agree.

It was indeed a treat to hear such wonderfully prepared young organists at the Albert Schweitzer Organ Festival in September! One can marvel at these students developing their talents and be grateful for their excellent teachers. That, combined with wonderful organ music, set the stage for the seventeenth annual festival. We are grateful to be able to encourage young organists with this competition. We had some wonderful applicants who sent in outstanding CDs. Judges for this year's festival were Diane Meredith Belcher, Charles Callahan, and Ken Cowan.

On Friday evening, September 5, our traditional opening concert was held. The service/choral portions were played by the author: *Andante (Grand Pièce Symphonique, op. 17)*, Franck; *Christ Is Made the Sure Foundation (CHRIST CHURCH)*, Dirksen; *Kyrie (from Messe Solennelle, op. 16)*, Vierne; *He Comes to Us (text by Albert Schweitzer)*, Marshall; *Go Ye Into All the World, Wetzler*; *Let Heaven Rejoice (text by Hal M. Helms; tune, ROCK HARBOR, by Alan MacMillan)*.

Each of the judges played selections of their own choosing on the Austin organ at the opening event. A video camera, via closed-circuit television, projected a view of the organists in the balcony onto a screen downstairs. The selections were: *Allein Gott in der Höh sei Ehr, BWV 662*, Bach, and *Passacaglia on a Theme by Dunstable*, Weaver, played by Diane Meredith Belcher; *Lyric Prelude and Fugue*, Callahan, and *Risoluto, op. 68*, Parker, played by Charles Callahan; *Fantasia in F Minor, K. 608*, Mozart, played by Ken Cowan.

Saturday morning, from 9 a.m. to 12 noon, the high school division finalists played the required repertoire; at 2 p.m. the young professional division finalists were heard. All finalists were required to play the hymn tune ST. THOMAS (WILLIAMS).

The high school division finalists and the works they played were:

Clara Gerdes—Bach, *Prelude and Fugue in A Minor, BWV 543*; Widor, *Adagio (from Symphony No. 5)*; Messiaen, *Transports de Joie (from L'Ascension)*; hymn, CORONATION.

Alexander Pattavina—Bach, *Fantasia and Fugue in C Minor, BWV 537*; Widor, *Meditation (from Symphony No. 1)*; Langlais, *Fête*; hymn, EIN' FESTE BURG.

Richard Gress—Bach, *Prelude and Fugue in G Major, BWV 541*; Widor, *Andante Cantabile (from Symphony No. 5 in F Minor)*; Messiaen, *Transports de Joie (from L'Ascension)*; hymn, VENI CREATOR (1940 Hymnal #217).

The young professional division finalists and the works they played were:

Evan Cogswell—Franck, *Choral No. 2 in B Minor*; Messiaen, *Communion (from Messe de la Pentecôte)*; Bach, *Fantasia and Fugue in G Minor, BWV 542*; hymn, SLANE.

Brian Glikes—Bach, *Trio Sonata No. 5, BWV 529*; Franck, *Choral No. 2 in B Minor*; Messiaen, *Offrande et Alléluia final*; hymn, DIADEMATA.

Nicholas Quardokus—Bach, *Prelude and Fugue in D Major, BWV 532*; Franck, *Choral No. 1 in E Major*; Vierne, *Finale (from Symphonie VI)*; hymn, EIN' FESTE BURG.

Later that evening, all finalists and judges had a chance for interaction and discussion over a delicious meal provided by Dana Spicer at the Solomon Welles House in Wethersfield.

On Sunday, September 7, the young professional finalists played portions of



Back row: (left to right) Alexander Pattavina, Richard Gress, David Spicer (co-founder of the Albert Schweitzer Organ Festival), Nicholas Quardokus, Evan Cogswell, Brian Glikes, Ken Cowan, and Charles Callahan. Front row: Clara Gerdes, Diane Meredith Belcher, and Linda Henderson (ASOF coordinator) (photo credit: Dave Gilbert)

the 8:45 a.m. worship service. In addition, we thank Ezequiel Menéndez, who invited the finalists to play portions of the 11 a.m. Mass at the Cathedral of St. Joseph in Hartford. In Wethersfield at 1:30 p.m., a masterclass with the three judges was held. Many important topics were covered and awards were presented.

The judges' decisions

High school division: first place, Clara Gerdes from Davidson, North Carolina, a student of Alan Morrison at the Curtis Institute of Music; second place, Alexander Pattavina from Stoughton, Massachusetts, a student of Paul Jacobs at the Juilliard School of Music; third place, Richard Gress from Newmarket, New Hampshire, student of Bruce Adami.

Young professional division: first place, Nicholas Quardokus from Bridgeman, Michigan, student of Janette Fishell at the Jacobs School of Music at Indiana University; second place, Brian Glikes from Rochester, New York, student of David Higgs at the Eastman School of Music; third place, Evan Cogswell from Glastonbury, Connecticut, student of Patricia Snyder, and a recent graduate of the Hartt School of Music.

We are grateful to Robert Bausmith and Jill Peters-Gee, M.D. for giving the young professional division first prize of \$3,500; the young professional division second prize of \$1,500 came from several individuals in the First Church of Christ community and others. Our thanks to the Helen L. Reinfank Music Fund for the \$2,000 award for first prize in the high school division and to Marilyn Austin and family for the high school division second place prize of \$1,000. Thanks go to John Gorton and Richard Pilch for providing \$1,000 for the David Spicer Hymn Playing Award, which was given to young professional division finalist Nicholas Quardokus.

Special thanks go to Bon Smith of Austin Organ Service Company of Avon, Connecticut, who was on hand throughout the Saturday competition to offer volunteer assistance, should the organ have needed it. Thanks to Linda Henderson, festival coordinator and associate, for so ably performing the



Albert Schweitzer Organ Festival winners Clara Gerdes, high school division, and Nicholas Quardokus, young professional division (photo credit: Dave Gilbert)

organizational work that made the festival run smoothly and efficiently.

Churches that allowed their instruments to be used for additional practice included the Cathedral of St. Joseph, Hartford, Ezequiel Menéndez, director of music; First Church of Christ, Glastonbury, Angela Salcedo, director of music ministries; and Trinity Episcopal Church, Wethersfield, the Reverend Lois Keen, interim rector.

We are taking steps to move this festival to a more community-based organization. Robert Bausmith is the chairperson, and a board of directors has been formed; I will remain as the artistic director. We are looking forward to having this wonderful event at alternate sites in the future. In our efforts to make this happen, the two first-place winners, Clara Gerdes (high school division) and Nicholas Quardokus (young professional division) will return to play their recitals at Trinity College Chapel, Hartford, Connecticut, on June 14, 2015, at 7 p.m.

Plans are underway for the 2015 Albert Schweitzer Organ Festival September 11–13, 2015. Information about the festival and current competition requirements are available by telephone at 860/529-1575, ext. 209, by e-mail at music@firstchurch.org, or at the ASOF website: www.firstchurch.org/ASOF. ■

David Spicer began as Minister of Music and the Arts at First Church of Christ in Wethersfield, Connecticut, in 1986. In 1996, he and Dr. Harold Robles founded the Albert Schweitzer Organ Festival. Spicer is a graduate of the Curtis Institute of Music, where he studied with Dr. Alexander McCurdy, and is a graduate of the Eastern Baptist Theological Seminary.

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Gillian Weir holding the 40th anniversary celebratory cake

Dame Gillian Weir

Playing a “coda” at Hexham Abbey

By Stephen Hamilton
and Kenneth Huber

What a thrill it was to hear famed organist Dame Gillian Weir play her final public recital at Westminster Cathedral in London on December 5, 2011. It was a magical and historical moment for the standing-room-only audience of organ aficionados, fans, and professionals. To be a part of history is always exhilarating; to be a part of musical performance history adds a layer of gravitas that tunes our listening in unique ways. One tries to become a human-digital-recording device in order to preserve forever that great moment in our aural memory.

However, when Dame Gillian was making plans for that “farewell” performance, the upcoming 40th anniversary of the installation of the beautiful Lawrence Phelps pipe organ at Hexham Abbey was probably not on her radar screen. Under normal circumstances, any acclaimed concert organist might have played that date. But for Hexham Abbey, it was essential that Dame Gillian mark that occasion—after all, it was her late husband’s instrument! What other living organist would do?!

So with a bit of reluctance and chagrin, Dame Gillian consented to “come out of retirement” for a “coda” performance on September 13, 2014. Although Hexham is a bit off the beaten path, the announcement that Dame Gillian indeed would play insured that the abbey was full to capacity, including several long-time friends and fans from the United States. What a lovely setting and how exciting to hear this remarkable instrument installed in 1974 to mark the abbey’s 1300th anniversary! Ironically Queen Elizabeth II, upon attending Dame Gillian’s dedicatory recital, made mention of the historic dichotomy presented by the Phelps instrument—“it looks rather new.” But there was no dichotomy on this occasion—just a seamless marriage of venue, instrument, and performer.

This stunning two-manual and pedal, 34-stop, mechanical-action instrument was a significant installation for many reasons, but chiefly that of contracting an American as its designer and builder—never mind he was married to a young British organist-legend. It turned out to be a win/win situation since Dame Gillian

spent many hours helping her husband tweak it both tonally and mechanically into one of the most beautiful instruments of its kind.

Since the 1974 installation, Dame Gillian has played recitals celebrating each decade, so it seemed fitting that she play the 40th as well. Her eclectic program showed off the organ in all of its resplendent glory with works from Buxtehude and Bach to Marchand, Messiaen, and Daquin, to Bridge, Widor, and Mushel. What a delight to hear such diverse repertoire played brilliantly in this acoustically vibrant space. It was a bit like indulging one’s self as a kid in an aural candy store! Dame Gillian’s aesthetically satisfying and creatively constructed program allowed us to experience all of the instrument’s sonorities while embracing music of vastly varied styles, colors, dynamics, and articulations.

Coincidentally with this anniversary, Burton Tidwell’s definitive book, *Lawrence Phelps, Organbuilder*, is to be published by the Organ Historical Society in May 2015. This study chronicles Phelps’s work from the mid-1952 completion of the Aeolian-Skinner at Boston’s First Church of Christ, Scientist—The Mother Church, to his work as tonal director of Casavant Frères, and moving on to his own instruments. Anyone who may not be intimately familiar with the exceptional history of this prolific builder will be fascinated with Tidwell’s in-depth account. In a day and age when historical pipe organ building is often under siege from the digital technology of the 21st century, this treatise will serve as a sobering reminder of the beauty and artistry of dedicated builders such as Phelps. What

a privilege and inspiring afternoon to hear this exquisite instrument played by the one performer who knows it better than anyone. *Bravi* to Lawrence and Dame Gillian!

Stephen Hamilton, concert organist, is Minister of Music Emeritus at the Church of the Holy Trinity (Episcopal) in New York City. He concertizes internationally

and is especially well known for his interpretation of Dupré’s Le Chemin de la Croix.

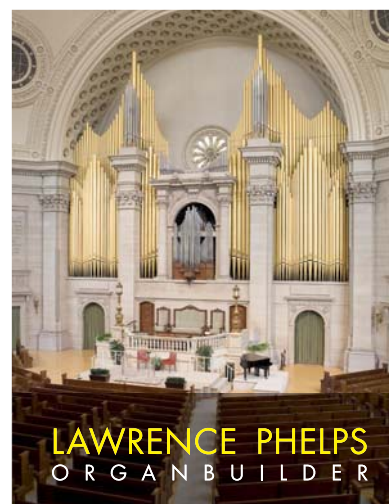
Kenneth Huber, concert pianist, is retired Senior Lecturer in Piano at Carleton College, Northfield, Minnesota. He frequently performs as soloist and collaborator. Both authors reside in Minneapolis, Minnesota.

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LAWRENCE PHELPS ORGANBUILDER

LAWRENCE PHELPS greatly influenced mid-20th-century American organbuilding through his design and use of compound stops, his advocacy for a return to slider windchests, more empirical scaling of pipes, full encasement, and mechanical action. Burton Tidwell’s study chronicles Phelps’s prolific work from his tonal design of the monumental Aeolian-Skinner in Boston’s Mother Church and his pioneering work as tonal director of Casavant Frères, to the organs built by his own company, Lawrence Phelps & Associates. Profusely illustrated, the book pays homage to the quest of one musician to realize his vision of an ideal vehicle for communicating the great body of idiomatic organ literature while inspiring other musicians and composers.



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A Conversation with Daniel Roth

By James Kibbie

Daniel Roth is widely acclaimed as a leading French organ recitalist, recording artist, improviser, teacher, and composer. He is titular organist of the Church of Saint-Sulpice in Paris, where his predecessors included Widor and Dupré, and he has held teaching positions at major institutions in France, Germany, and the United States. He has won prestigious competitions, including the Grand Prix de Chartres, and is a Chevalier de la Légion d'Honneur, an Officier de l'Ordre des Arts et des Lettres, and an Honorary Fellow of the Royal College of Organists. I spoke with him in Ann Arbor, Michigan, during his appointment as visiting artist in organ at the University of Michigan.

James Kibbie: Daniel, it's been an honor to have you work with our students at the University of Michigan as visiting artist. What are your impressions of organ study in the United States?

Daniel Roth: I think there has always been a very high level in the States. Many teachers at different universities have a wonderful background by having had lessons in Europe with several great masters, then coming back to the States. Also, in the States you have organists who have studied musicology besides their training on the instrument. In Europe, we sometimes have teachers who are only wonderful players; there is not always a basis of research.

Wasn't it Widor's idea that musicians must also study history and other subjects? Organ students in American colleges and universities have other course requirements such as music theory, history, and general studies. Is it the same in France?

Today, and for a number of years, things are changing. We had in France the *conservatoire* system, and really in this system there are many interpreters who did not have much experience with musicological research. The conservatoire system is a system of music interpretation. It's difficult to generalize because musicians are very different, but you found in the conservatoire system many organists who did not have this base of musicology.

Are the organ students in France today different than when you were a student?

Oh, yes. The two great conservatoires, Paris and Lyon, now have the university system. In my days you could do only an instrument in the conservatoire, no harmony, no music history. Music students arranged their studies as they wanted. When I was in the Paris Conservatoire in the 1960s, I did the classes of harmony with Maurice Duruflé, counterpoint and fugue with Marcel Bitsch, accompaniment with Henriette Puig-Roget, and

organ and improvisation with Rolande Falcinelli. In 1960 there was a strict director of the conservatoire, and every student had to take a class in music history with Norbert Dufourcq. This was very new!

Does it hurt the students' organ performance to require other studies?

It depends—some students are able to study many things together, others not. Achieving a high level in music performance needs a lot of time. It's a matter of organization . . .

Your improvisation at your recital this week was truly moving. This is so interesting to us in the United States. How do you teach your students to improvise?

I don't anymore—I'm retired! [laughs]

Well then, how did you?

Of course, teaching improvisation is not an easy task. You must begin with much hope, and the student must be encouraged. Training in improvisation involves so many things together. You need much training in writing music. In the Paris Conservatoire harmony class, every week we had to realize a given bass and a given chant, counterpoint exercises, and a fugue. The best thing when you want to become a good improviser is to study the different major styles of music history, starting with Monteverdi and going up to our time, study the evolution of harmony, and improvise in the different styles. Counterpoint is very important in our field of organ, of course.

Did you use Marcel Dupré's *Traité d'improvisation*?

Yes, I used that even before coming to Paris. In Mulhouse, I started the little preparatory exercises for improvisation by Marcel Dupré with my organ teacher. Dupré's exercises are very good to train beginning improvisation. He starts with harmonizing melodies and then quickly moves to improvising commentary to a melody. He eventually gets to a sonata movement. The theme (four measures) ends on the dominant, you improvise several commentaries modulating to the neighboring keys, a bridge on an element of the theme, the whole theme comes back, this builds the exposition, then comes the development on another element and the recapitulation.

When we had dinner at Jim and Mary Ann Wilkes' home, you told a wonderful story of how you became an organist because of a film about Albert Schweitzer.

When I was a little boy, we went to church in a little village near Mulhouse in Alsace. There was a big organ, so I heard the organ, but until the age of 10, I was only interested in painting and drawing. It was my great passion. Then



Daniel Roth with students Andrew Earhart and Joshua Boyd at the Baird Carillon in Burton Tower

my father bought a piano. He wanted me to play the piano, but I had no great interest, I must say. I didn't have a very kind teacher, you know, so piano was a little burden. But Albert Schweitzer was becoming well known, and I was born in Alsace, and Albert Schweitzer was also from Alsace. I was absolutely fascinated by his personality. Besides being a theologian and a medical doctor in Africa, he was also an organist, a specialist in Bach, and in organbuilding—it's amazing. The movie "Il est minuit, docteur Schweitzer" ("It's Midnight, Dr. Schweitzer") came out when I was 11. The actor was a wonderful actor from Alsace, Pierre Fresney. In the middle of the movie you see Albert Schweitzer playing his piano in Lambaréné, which was a piano with a pedalboard attached, and in his mind he was in a great cathedral with a nice organ. As a little child, I was very much impressed by this. When I left this movie with my mother, I told her, "Maman, I absolutely want to become an organist." I then got another piano teacher, a wonderful lady, and was practicing the organ for six hours a day.

How did you come to study with Rolande Falcinelli?

In my hometown of Mulhouse I had a teacher who was a great admirer of Dupré, and during these years I only heard great compliments for the Dupré school. When I came to Paris, I had lessons with Rolande Falcinelli, a student of Dupré, and she was wonderful with me. She organized all my studies and presented me to the teachers of counterpoint and harmony. She prepared me for the entrance exam for the conservatoire.

What was the entrance examination?

In those days in the organ class (it's different now), we had to improvise a sonata andante on one theme as explained in the first volume of Dupré's *Traité d'improvisation*. We had also to improvise the exposition, first *divertissement*, and relative key of a fugue, but with a countersubject, which you had to retain. This needs great training, which I didn't have in Mulhouse. Also, all the organ pieces had to be played by memory, which had not been asked in the organ class in Mulhouse.

So you were accepted into Rolande Falcinelli's class at the conservatory?

Yes, I entered the organ class in 1961. In 1960, I had entered the class of Duruflé for harmony, and then in 1962 I started the counterpoint and fugue class. I stayed two years in the organ class with Rolande Falcinelli and got my First Prize in 1963. I was very happy to

get her ideas, and still today I am very grateful to her because her teaching and improvisation were most perfect. She was an excellent teacher, and of course I learned everything about the Dupré tradition, Widor and so on. I am very grateful to Rolande Falcinelli for all I learned from her.

You also studied with Marie-Claire Alain?

In 1963, when I graduated from the organ class of the conservatoire, it was the time in Haarlem when the great movement for the real interpretation of old music started. You remember these three famous teachers, Anton Heiller, Luigi Tagliavini (who is still alive), and Marie-Claire Alain. At that time I felt the desire to go deeper into the interpretation of old music. With Rolande Falcinelli it was the Dupré tradition, you played the whole repertoire with the same touch, absolute legato or staccato (half-value). I felt the desire to learn more about the real interpretation of old music, so I went to have lessons with Marie-Claire Alain. She was a wonderful teacher. First of all, she was always very happy, very kind. Rolande Falcinelli was quite formal: "Mon petit, comment allez-vous?" You know Marie-Claire—with her, it was, "Ha-ha-ha, comment ça va, comment ça va?"

I was extremely happy to study the completely new kind of interpretation with Marie-Claire. You have to research the composer, his instrument, his touch, not playing all the repertoire with the same touch. And then of course there's the difference between the composers who want you to play the music straight and the composers who use rubato, like César Franck. Marie-Claire opened to me this world of research into the personality of each composer. Serve the composer, in the same way as Nikolaus Harnoncourt writes in his book, "The composer should be the highest authority." I was fascinated by this and continued with it my whole life.

Your first church position was as the assistant to Mme. Falcinelli at Sacré-Cœur?

At Easter 1963, Rolande Falcinelli asked me to be her assistant at Sacré-Cœur Basilica because she was having great problems with the head priest there, a very difficult person. He did not like her way of playing, he didn't like modern music at all. I often went to hear her, and she improvised in a wonderful way, but he didn't like this in the liturgy. They agreed together she should have an assistant, and this is what I became on the Sunday after Easter, 1963.



Daniel Roth in recital at First Presbyterian Church, Ypsilanti

And then you became the *titulaire* of *Sacré-Cœur*?

At first, the head priest and Rolande Falcinelli agreed she would play one Sunday a month, and I would play the rest of the time. Finally in 1973, she told me, "Now I have had enough." This probably was because Marcel Dupré had died in 1971, and he had the wish that Rolande Falcinelli would be his successor at Saint-Sulpice. The head priest of Saint-Sulpice formed a commission of organists to select the titulaire, he read them the letter of Dupré saying he wanted Rolande Falcinelli as his successor, and the commission voted. But at the end of this vote, the head priest took the ballots and said, "I am going to give these to the cardinal." Then of course all the organists were unhappy—"What is the result of our vote?" After that, Jean-Jacques Grunenwald was named. Of course, Rolande Falcinelli was very bitter about this, and she told me, "I will quit now at *Sacré-Cœur*, and you will be my successor."

By this time, you had already won the *Grand Prix de Chartres*. In 1971, you won the grand prix for both interpretation and improvisation.

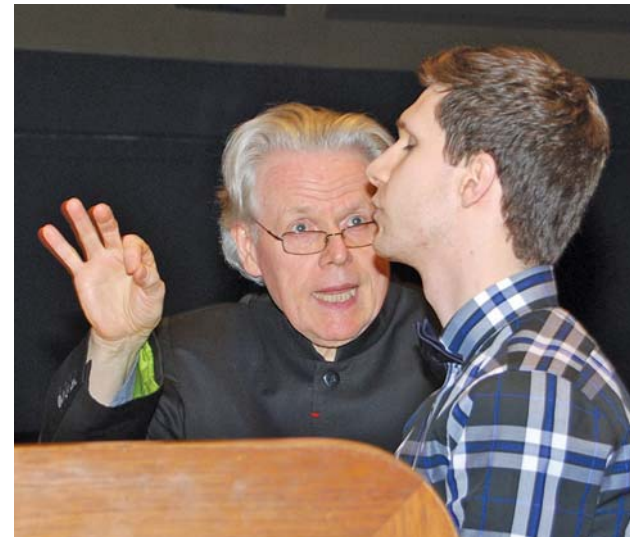
There were two of us. My good friend Yves Devernay and I both received the grand prix. The program was completely crazy, impossible, all by memory, and then we had to improvise a symphony. We shared the grand prix, and after he became one of the four organists at Notre-Dame. He was a wonderful person and a very good friend. He died in 1990.

How did it happen that you then went to Saint-Sulpice?

In 1974, I was invited to Washington, D.C., for two years to be the organist of the National Shrine and to teach at Catholic University. Then I came back to *Sacré-Cœur*, and we restored the organ because it was in very bad shape. In 1982, Jean-Jacques Grunenwald died, so the position at Saint-Sulpice was open. I was at *Sacré-Cœur*, I love this organ very much, and I did not think about changing, but I had several friends who pushed me, "You have to be a candidate at Saint-Sulpice. We are very worried about who will be there, and the organ," and so on. Finally, I agreed to be a candidate. There were many candidates, and the exam for the post took a long time. This was in 1982. By 1984, when Pierre Cochereau died,



Daniel Roth and James Kibbie in Hill Auditorium



Teaching undergraduate organ major Matthew Dempsey in Hill Auditorium

there were still no rules about how to name an organist and still no organist in Saint-Sulpice. Finally, after the death of Cochereau, the cardinal redid the text on the nomination of organists in Paris. The cardinal wrote that the *curé* is the head of the parish, and he makes the final decision, but he has to get as consultants a commission of composers, organists, and liturgists. The text says that the *curé* may do this in two ways, either by organizing an official competition in interpretation and improvisation, or by an examination based on the curriculum vitae. The *curé* at Saint-Sulpice wanted to do it the second way, by curriculum vitae. I remember in February 1985, I was playing vespers at *Sacré-Cœur*, and my wife came and whispered in my ear, "You just have been named at Saint-Sulpice." Oh, I lost the key!

Are the organs in the churches of Paris maintained by a city commission?

In France in 1905 there was separation of state and church. From this time on, all churches and their furniture belong to the towns. All cathedrals belong to the state. So when there is an organ restoration to be made, the town pays, or for a cathedral, the state, not the church. When the organ in a town is also an historic monument, then the state and the town divide the cost of restoration. For organ maintenance, it depends. In some places, it's the town that pays for tuning. In other places, Saint-Sulpice for example, it's the church.

I read an article in *The Guardian* newspaper that said the city commission does not have enough money to maintain the organs of Paris. Is it true?

Of course, as you know, there's a financial crisis right now, a difficult time for the economy. There is a lack of money for restoration and for new organs, this is sure, but the maintenance in general is done.

What are your favorite organs?

Oh, I like in general all kinds of organs which are in a true aesthetic. I like very much historic organs all over the world. I am very fascinated by a North German organ, or an organ from Middle Germany or South Germany, or a typical Italian or Spanish organ. I like also new organs when they have a good aesthetic. I am sad when I see an historic organ that has been changed.

Yes, I think particularly of the many changes to César Franck's organ at Sainte-Clotilde.

Yes, a catastrophe, and also Notre-Dame.

I wish the organ of Sainte-Clotilde could be restored to its original state.

I wish this also. The state commission for historic organs is interested in this, but in Paris it's always politics, you know; the organs of Sainte-Clotilde and Notre-Dame have not been restored back to the original because of the organists. In Leipzig, for instance, you have the

great organ of the Thomaskirche, by Sauer originally. It had been very much changed by the *Orgelbewegung*, taking out beautiful principals with nice scaling and putting in their place little mixtures and mutations. Years ago they organized the complete return to the original disposition of the organ. Or look at the Dom in Berlin, also a Sauer. After communism, they decided to restore that organ as it was originally, with pneumatic action and so on, beautifully poetic.

Before we finish, we should talk a little about your children.

Yes! We have four children. The oldest is a girl, Anne-Marie, and she has completed fine arts school and is a specialist in mosaic. She lives now in Geneva and has done mosaics in schools and other places. Then we have three boys. The oldest boy is François-Xavier, and he has a wonderful career as a conductor. Then we have Vincent; he plays viola and is professor of viola at the Conservatoire of Metz in Lorraine. The last one, born in Washington, D.C. in 1976 (a bicentennial baby!) is not at all an artist. He is a professor of mathematics in Laval. And we have nine grandchildren from 4 to 17 years old, among them students in horn, trombone, flute, harpsichord, clarinet, percussion, and tuba. We are very proud!

Daniel, thank you so much. It's been a delight visiting with you.

James Kibbie is Chair of the Organ Department and University Organist at the University of Michigan.

Spreckels Outdoor Organ at 100 years

In summer 2001, I had just finished my doctorate at the Manhattan School of Music and was living in New York City when I read about an open position in San Diego as civic organist. I applied along with a hundred other organists. I love all kinds of music and just knew this was the job for me because that is just what the Spreckels Organ venue is about: music for all people of the world.

I was appointed Civic Organist and Artistic Director of the Spreckels Organ Society in October 2001. This venue demands a versatile music program every Sunday or the seats become empty. Little did I know that I was in for a roller-coaster ride of hard work. I soon found my footing as a self-appointed ambassador of the Spreckels Organ. As a concertizing organist, I encourage people to engage in the salubrious sounds of the pipe organ, and in doing so, hopefully gain a larger audience. We have always been blessed with appreciation and support from the people of San Diego and all those that visit from around the world.

As the seventh civic organist of San Diego, another position I hold is to work with the Spreckels Organ Society in producing their International Summer Organ Festival each year from June through September. Since this organ was given to San Diego under the condition that they cannot charge admission, the Spreckels Organ Society was formed to preserve, promote, and program this organ. The society has transformed this civic organ

with their volunteer efforts, raising money for a new console, additional ranks, and the continued maintenance; the organ has become a world-class instrument.

With the celebrations of the 100th anniversary of the organ, I wish to inform the reader of what has happened with the instrument and people who surround this venue.

When I began my tenure, I decided to have printed programs for every Sunday's concert. The programs are always posted on the website the week before each performance, at www.spreckelsorgan.org.

I truly believe that when this instrument was given by the Spreckels brothers, they intended to enrich the community—not just through organ concerts, but also by using the great organ to help others. On these lines, I decided a series of benefit concerts would be a worthy way to give back to the community.

With my love of animals, I started "Bark in Balboa Park," and all the donations for that Sunday concert have gone to the Humane Society of San Diego. They always bring animals and boutique items and this has turned into a family event. In 2015 we will have our tenth anniversary of this event.

Every January 1—whatever day of the week it falls on—we do an extra 2 p.m. concert, and this event will benefit a worthy charity in the San Diego area.

This year, I will do my second 12-hour organ marathon to raise money for our wounded vets. All donations will go to CAF's Operation Rebound—a fantastic organization in San Diego.

We are now live streaming the Sunday and Monday concerts. This was a dream I had a while ago, and I must thank the Spreckels team for making this happen.

If you have never visited this venue, then may I suggest you add the place to your "bucket list?" San Diego is a beautiful city and Balboa Park is the heart of the environment.

I have made wonderful friends with my predecessors. Here are some thoughts from key people around the organ.

*Dr. Carol Williams, melcot.com
San Diego Civic Organist*

Artistic Director, Spreckels Organ Society

A history of the venue and its people

The Spreckels Outdoor Organ and Pavilion was a most remarkable gift to the City of San Diego. It was a daring and courageous concept to think that a pipe organ could sound into the open air and that programs could be played throughout the year. That it is in outstanding use and condition for a full one hundred years is truly extraordinary. Seven Official Civic Organists (the correct title for the post) have served in all kinds of weather and performed all kinds of music, transcriptions, classical, and theatrical, and given to the general public the joy of a municipal organ. This writer has heard all seven of these musicians play and would like to express a few thoughts on each of these fine persons.

Humphrey John Stewart came to play as the 1915 Panama-California Exposition Organist, and then again in

1916 when the Exposition became International, and continued as the Official City Organist until his death on the 28th of December 1932. During the more than nine thousand concerts played almost daily by Dr. Stewart, he used colorful registrations and often concluded with a grand improvisation. The writer's mother took her son to his programs!

Royal Albert Brown had assisted Dr. Stewart and was appointed as the "Civic" organist in 1933. Except during the years of the Second World War, he played four times each week and all public holidays until his passing on October 28, 1954.

Charles Rollin Shatto served from fall 1954 until late summer of 1957 and introduced many contemporary French organ composers.

Douglas Ian Duncan had grown up hearing the park organ; when faced with its possible closure, he returned the programming to a lighter fare in the style of Mr. Brown.

Jared Jacobsen became the Fifth Official Civic Organist in 1978 and is remembered for his brilliant playing and insightful historic comments. He served until 1984.

Robert Plimpton became the sixth to serve the post, playing for well over sixteen years. His extensive musical background, having served in very important church positions, brought to Balboa Park a most extensive repertory.

The seventh and current artist is **Carol Anne Williams**, the first woman to serve as a municipal organist. She has built on the past devotion of those who served before her and has carried the concerts to new heights.

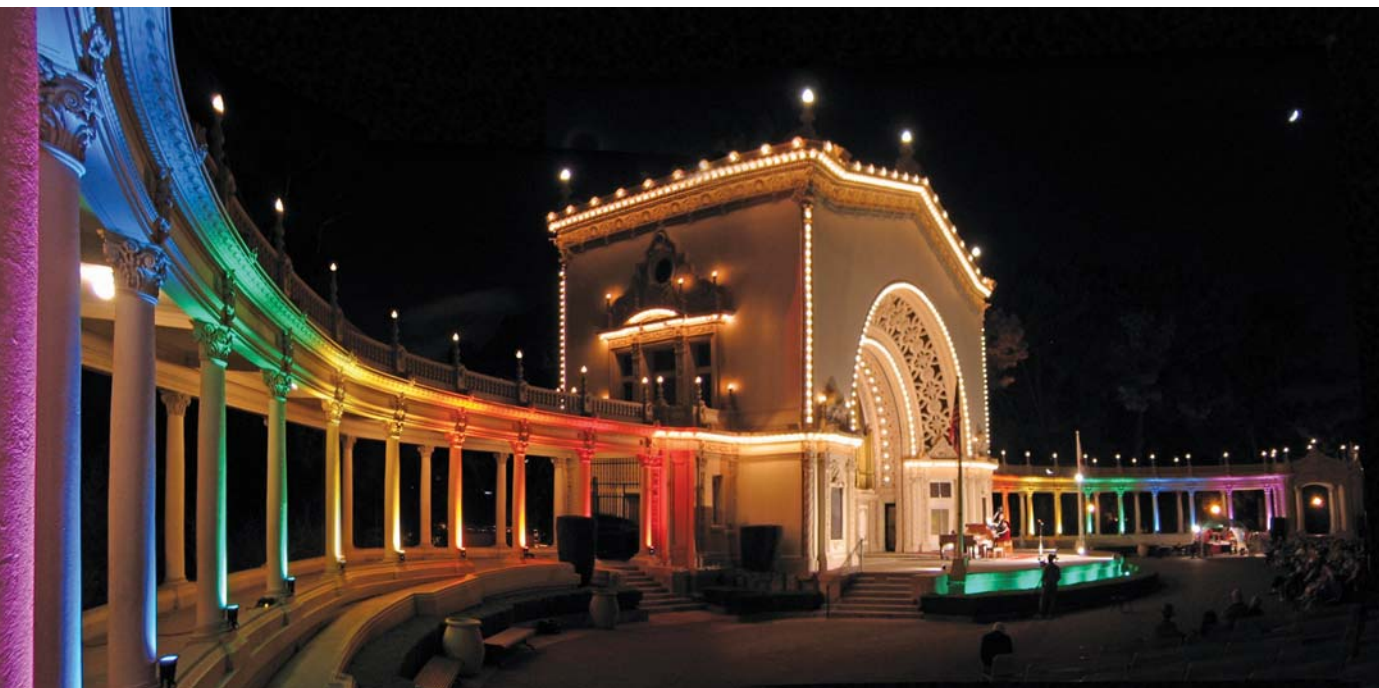
The gift of John D. and Adolph B. Spreckels resounds loud and clear, in rain and cold, fair and warm days, giving its hometown a rich century of musical enjoyment and treasure.

*Douglas Ian Duncan
Fourth Official Civic Organist
(1957-78, Retired)*

Reflections on the Spreckels Organ, 1978-1984

My first encounter with the remarkable outdoor organ in the heart of Balboa Park was early in 1978. I had moved to San Diego eighteen months earlier, fresh out of graduate school, to serve an Episcopal parish in La Jolla that had just installed a new and very nice Austin organ; its curator, Lyle Blackinton, also took care of the 1915 Spreckels instrument. When it became apparent that the civic organist position might be opening up there, Lyle arranged for me to have some hands-on time.

I distinctly remember the hiss of sprinklers nourishing morning-sun-dappled



The Pavilion, Summer Organ Festival (photo credit: Roy Attridge, Spreckels Organ Society)

Spreckels Outdoor Pipe Organ, Balboa Park, 1915 Austin Opus #453

New consoles 1935, 1981, 2010
Additions 1935, 1960, 1987, 1988, 1990, 1996, 2014

75 ranks – 4,725 pipes

GREAT

- 16' Major Diapason* 46 pipes
- 8' Stentorphone 61 pipes
- 8' Open Diapason 61 pipes
- 8' Horn Diapason 61 pipes
- 8' Gamba (2014) 73 pipes
- 8' Gamba Celeste (2014) 73 pipes
- 8' Gross Floete 61 pipes
- 4' Octave 61 pipes
- 2' Super Octave 61 pipes
- V Mixture (1988) 305 pipes
- V Grand Cornet (1935) 255 pipes
- 16' Tuba Sonora (Solo)
- 8' Tuba Sonora (Solo)
- 4' Tuba Sonora (Solo)
- 8' Tibia (Tibia)
- 4' Tibia (Tibia)

* 15 basses from Pedal 16' Violone

SWELL

- 16' Quintaton 73 pipes
- 8' Phonon Diapason 73 pipes
- 8' Violin Diapason 73 pipes
- 8' Tibia Clausa 73 pipes
- 8' Rohr Floete 73 pipes
- 8' Flauto Dolce 73 pipes
- 8' Viole D'Gamba 73 pipes
- 8' Concert Celeste 73 pipes
- 4' Principal 73 pipes
- 4' Flauto Traverso 73 pipes
- 2' Piccolo 61 pipes
- III Dolce Cornet 183 pipes
- IV Scharf (1988) 244 pipes
- 16' Contra Posaune 73 pipes
- 8' Cornopean 73 pipes
- 8' Oboe 73 pipes
- 4' Clarion (1988) 73 pipes
- 8' Vox Humana 61 pipes
- Tremulant

CHOIR

- 16' Contra Viole 73 pipes
- 8' Geigen Principal 73 pipes
- 8' Geigen Celeste (prep)
- 8' Concert Flute 73 pipes
- 8' Viole D'Orchestra 73 pipes
- 8' Viole Celeste 73 pipes
- 4' Violina 73 pipes
- 4' Violina Celeste (prep)
- 4' Flute D'Amour 73 pipes
- 8' French Horn 73 pipes
- 8' Clarinet 73 pipes
- Tremulant

FESTIVAL REEDS

- 16' Bombarde (1988) 61 pipes
- 8' Festival Trompette (1988) 61 pipes
- 4' Trompette Clarion (1988) 61 pipes
- Reeds On Great
- Reeds On Solo
- 8' Centennial Tuba (Solo)
- 8' Centennial Tuba (Sw) (2014) 61 pipes

SOLO

- 8' Grand Diapason 73 pipes
- 8' Tibia Plena 73 pipes
- 8' Flute Celeste 61 pipes
- 8' Gross Gamba 73 pipes
- 8' Gamba Celeste 61 pipes
- 4' Flute Ouverte 73 pipes
- 4' Harmonic Flute 61 pipes
- 8' Tuba Sonora 73 pipes
- 8' Horn Tuba (1960) 73 pipes
- 8' Orchestral Oboe 73 pipes
- 8' Cromorne (prep)
- 8' Solo Vox Humana (prep) Tremulant

TIBIA (Floating) (1996) †

- 16' Tibia
- 8' Tibia
- 5 1/2' Tibia
- 4' Tibia
- 2 3/4' Tibia
- 2' Tibia
- 1 3/8' Tibia

† 73 pipes; 24 basses from Ped 16' Op Diap/8' Gross Floete



Spreckels Pavilion (photo credit: Robert E. Lang, Spreckels Organ Society)

grass as I parked my car behind the organ pavilion that first time (a sound that has welcomed me back every time in the ensuing thirty-six years). From the moment I sat at the Spreckels console, I felt at home there, and just a few months later, after an extensive audition process, I was named the Fifth Civic Organist of the City of San Diego, a post I was privileged to hold for the next seven years. It was my, and our city's, great good fortune that my predecessor Douglas Ian Duncan had stubbornly refused to allow both the instrument and civic position to fade away during an especially stressful time in its history, enabling me to continue his stewardship and to continue building attendance and enthusiasm.

Shortly after I began my tenure two major arson fires were set within a month of each other, in the Aerospace Museum and the historic Old Globe Theatre, both near the Organ Pavilion. In the aftermath of these fires great interest began building to assess and then preserve the unique heritage of all of the buildings from the world's fair for which the park was created in 1915. (Only the Spreckels Organ Pavilion and the nearby Museum of Man were originally intended to be permanent; San Diego's benign climate had assisted in preserving all of the rest.) A citizens' group called The Committee of 100 stepped forward with the intention of preserving this heritage, and one of their first projects was the refurbishment of the Organ Pavilion, including the replacement of the existing organ console which, while not quite "at death's door," was nonetheless showing its age. The Austin firm was commissioned to build this replacement, which then served us ably until 2010. After much lively

discussion, Lyle Blackinton and I seized the opportunity to make preparations on the 1980 console for some judicious tonal additions—not to alter the original grand sound of the instrument, but to enhance its tonal palette. These additions were eventually realized through the efforts of the Spreckels Organ Society, a grass-roots enthusiast group chartered in 1987 to support the original vision of the Spreckels brothers in ways unable to be accomplished by the City of San Diego.

So what is it like to play the Spreckels Organ? Playing a vast variety of organ literature while directly enjoying San Diego's renowned year-round climate is fantastic. And the occasional frustration of presenting music with no traditional supporting acoustic is more than balanced by the daily opportunity to bring new listeners to the pipe organ. (Balboa Park is a vast public space in the center of a great metropolitan area; every time you fire up the organ, even in the wee hours of the morning, a hundred listeners will materialize out of the trees to cheer you on!) The core instrument from 1915 retains its original visceral thrill, with the oh-so-carefully-chosen later additions lending extra purr and growl, whimsy and fireworks as desired. After 99-plus years, the unique and historic Spreckels Outdoor Organ continues to be a favorite venue for all who encounter it.

Jared Jacobsen

Fifth Official Civic Organist (1978–84)

The formation of the Spreckels Organ Society

I began my relationship with the Spreckels organ in June 1984 when Civic Organist Jared Jacobsen resigned to take a church music position in the San Francisco

Bay area. As an east coast classical organist, I admit to being not much interested in a 1915 outdoor orchestral organ designed to entertain Sunday audiences in a city park. But I reluctantly agreed to fill in as interim while the city sought a successor.

The civic organist was an independent contractor with a purchase order from the city for 52 Sunday concerts. I had barely begun when curator Lyle Blackinton mentioned that there was a tradition of not having Sunday concerts in February and using those on four Monday evenings in August. My second full month in the job found me playing eight totally different programs on four Sunday afternoons and four Monday evenings. The difference between Sunday afternoon and Monday evening was huge: Monday evening audiences were much more intentional; a greater dynamic range of the organ could be used in the cooler evening air, inviting more serious repertoire.

Jared Jacobsen had built a loyal following of organ fans who began asking why we couldn't do "more." The City of San Diego offers a special use permit to organizations to develop programming for the benefit of the public, using the city facilities without charge. It was obvious that such an organization was needed to expand the use of the Spreckels Organ. I phoned the people who expressed an interest in the organ and invited long-time friend Vivian Evenson to chair the effort. We met in February 1988, adopting the name Spreckels Organ Society, naming Vivian Evenson Founding President and the others Founding Trustees. We immediately wrote our bylaws and established ourselves as a non-profit charity with the IRS and the State of California. We were

an official arm of the San Diego Park and Recreation Department.

Our initial projects were to expand the number of summer Monday evening concerts, restore the February Sunday afternoon concerts, design publicity cards to be distributed in hotel tourist racks, work with the San Diego public schools to present a 45-minute concert every Friday to fifth-graders participating in a week-long Balboa Park program, establish a membership base, and actively recruit financial support. We defined our mission: "to preserve, program and promote the Spreckels Organ as a world-treasure for all people."

In the beginning we barely paid more than the city's budgeted \$100 per concert. As support grew we were gradually able to pay better fees and enhance the position of Civic Organist/Artistic Director. Within a few years our International Summer Organ Festival became a major part of San Diego's cultural life, attracting audiences of 2,000 or more each week. Performers and repertoire were chosen to represent the widest possible cultural diversity. We commissioned new music and collaborated with other performing arts groups. I am honored to have had a small part in fulfilling the vision of the donor John D. Spreckels, who gave this organ "for the free use and enjoyment... of the people of all the world." I thank all who have worked to expand this vision.

Robert Plimpton

Sixth Official Civic Organist (1984–2000)

From the Curator

The Spreckels Organ has played an important part in my life, as it was this instrument that captured my interest in the "King of Instruments" when I first heard it as an eleven-year-old in 1948. I began working as an apprentice to the previous curator Leonard Dowling in 1954 and took over the position in 1974.

During these past sixty years I have had the privilege to hear all of the civic organists, except for the first, Humphrey Stuart. Each of these artists played an important part in the organ reaching its centennial year.

The City of San Diego also must be commended for its one hundred years of support for the position of Civic Organist and for the on-going maintenance of the organ and pavilion. Many municipalities have let famous instruments slip into disrepair and have ultimately been abandoned.

The organ has also benefited from the generosity of local support groups such as The Committee of 100 and the Spreckels Organ Society who have partnered with the City to preserve and program this great instrument.

San Diego, California

Tremulant
Tibia On Great
Tibia On Swell
Tibia On Choir
Tibia On Solo

PEDAL

32'	Contra Magnaton	12 pipes
16'	Magnaton	32 pipes
16'	Open Diapason (ext Gr Fl)	12 pipes
16'	Violone	12 pipes
16'	Bourdon	32 pipes
16'	Contra Virole (Choir)	
8'	Octave (1987)	32 pipes
8'	Gross Floete (Great)	
8'	Bourdon	12 pipes
8'	Violoncello	32 pipes
4'	Super Octave (1987)	32 pipes
IV	Mixture (1987)	128 pipes
32'	Contra Bombarde (1990)	32 pipes
16'	Tuba Sonora (Solo)	12 pipes
16'	Contra Posaune (Swell)	
8'	Tuba Sonora (Solo)	

Percussion

Chimes (Solo)
Harp (Choir)
Glockenspiel (Choir, Solo)**
Xylophone (Solo)**
Bass Drum (Pedal)
Tympani (Pedal)
Triangle (Pedal)**
Tambourine (Choir)**
Snare Drum (Choir)
Castanets (Choir)**
Cymbal F (Pedal)
Cymbal P (Pedal)
Crash Cymbal (Toe Stud)
Roll Cymbal (Toe Stud)**
** 2014

The organ is maintained by L.W. Blackinton & Associates, Inc.
Lyle Blackinton, Curator 1974–2014
Dale Sorenson, Curator 2015–



Carol Williams at the Spreckels console (photo credit: Chris Valle)



Dale Sorenson, Associate Curator 2004–2014 and assumed the full Curator duties in 2014; Jared Jacobsen, Civic Organist 1978–1984; Douglas Ian Duncan, Civic Organist 1957–1978; Carol Williams, Civic Organist 2001–present; Robert Plimpton, Civic Organist 1985–2001; Lyle Blackinton, Curator 1974–2014 (photo credit: Robert E. Lang, Spreckels Organ Society)

During my tenure as curator, it has been my goal to preserve the historic integrity of the original symphonic organ and also ensure that the subsequent additions made be done in a seamless manner that enhances this grand instrument. As the Spreckels Organ celebrates its centennial anniversary, it seems appropriate that after forty years as the curator of the organ that it is now time pass the position to my long-time associate, Dale Sorenson, who also shares a great passion for the instrument.

Lyle Blackinton
Curator, Spreckels Organ, 1974–2014

The Spreckels Organ Society comes of age in time for the Centennial Celebration.

The great Spreckels Organ and Pavilion have been at the heart of Balboa Park and San Diego, California, ever since brothers John D. and Adolph Spreckels gave the “citizens of San Diego and the world” this wonderful gift on December 31, 1914. The organ has been in almost continuous use since that time. Its programming and maintenance were entirely the responsibility of the City of San Diego until 1988, when the civic organist, Robert Plimpton, and a small group of enthusiastic supporters of the organ organized the Spreckels Organ Society (SOS), “to preserve, program and promote the Spreckels Organ.”

SOS started with a small, dedicated Board of Trustees, some basic bylaws, and a big vision. We wanted more and more people to hear the organ, appreciate its vast capacity to produce a broad range of sonic experiences, and educate our children on the joys of music in general and the sounds achievable through the unamplified workings of this fabulous instrument. Our first summer, in addition to the regular Sunday afternoon free

concerts, we programmed four Monday evening free concerts—showcasing artists from outside San Diego, with national and international reputations.

Through the years since 1988, SOS has grown steadily, in membership, budget, and in outreach. The International Summer Organ Festival features at least ten separate concerts, and the very best organists from around the world take the stage under the warm skies of Balboa Park every summer and thrill our ever growing audiences. The Spreckels Organ itself has grown with the addition of new ranks and new percussion. Our beloved civic organist, Dr. Carol Williams, performs, composes, and supervises the programming. The Centennial Celebration Concert was a once-in-a-lifetime event recalling our rich history and celebrating a revitalized, expanded organ, soon to be the World’s Largest Outdoor Pipe Organ once again.

As the Spreckels Organ turns 100, the Spreckels Organ Society reaches a new level of maturity. Through steady support of our trustees, our patrons, our volunteers, and our generous audience members, SOS is able to hire a full-time Executive Director, who has the happy task, with an enthusiastic Board of Trustees, of guiding SOS into the second 100 years. As we like to say, “Together we made it happen.”

George Hardy
President, Spreckels Organ Society

Cover photo: Representing the Spreckels Organ Society is George Hardy, president of the Spreckels Organ Society, and representing the City of San Diego is San Diego Civic Organist Carol Williams (photo credit: Robert E. Lang, Spreckels Organ Society).

Article arranged and compiled by Kerry Bell.



1875 Pomplitz organ at Our Lady of Perpetual Help, restored by B. Rule

B. Rule & Company, New Market, Tennessee Our Lady of Perpetual Help Church, Campbellsville University, Campbellsville, Kentucky

An 1875 Pomplitz organ, which was restored by Brad Rule, was donated to Campbellsville University by Lloyd and Doris Farrar. Through an agreement with Our Lady of Perpetual Help Catholic Church, next door to Gosser Fine Arts Center, the music building of Campbellsville University, the instrument has been placed in the sanctuary of Our Lady of Perpetual Help for use at Masses and for weekday practice and lessons. The arrangement is working out very well, and the instrument is in use nearly every day.

We do not know a great deal about the history of the Pomplitz organ, except that it was built in Baltimore in 1875 and was installed in a church in Harrisonburg, Virginia. Later it made its way

to an AME Zion church in Cumberland, Maryland. At some point later, it was destined for the trash heap when Lloyd Farrar, an instrument collector, learned about it and salvaged as much as possible. It was relocated to his house but never reassembled until recently. Brad Rule did an outstanding job putting the pieces together, much like a puzzle, and was meticulous in every detail. The instrument sounds wonderful and fits the acoustics of the church beautifully.

The organ is a one-manual, ten-rank, mechanical-action instrument, which was originally operated by water motor. A pump lever was installed and has been retained. At the dedication program, the first piece was played with a student pumping the lever. An electric blower and blower box were added. One of our recent graduates in art, Luisa Martini from Venezuela, painted the façade.

Wesley Roberts
Professor of Music
Campbellsville University

B. Rule & Company, 1875 Pomplitz

Campbellsville University, Campbellsville, Kentucky
Installed in Our Lady of Perpetual Help Church

Manual (61 notes)	Pedal (27 notes)
8' Open Diapason	16' Bourdon Bass
8' Melodia	
8' Stop'd Diapason	Accessories
8' Salicional	Manual to Pedal coupler
8' Dulciana	Pedal movements: Forte and Piano (operating Stop'd Diapason, both 4's, 2 2/3', 2')
4' Principal	Balanced expression shoe (for Manual ranks, except 8' Open Diapason pipes in façade)
4' Rohrflute	
2 2/3' Twelfth	The organ may be winded by hand or electric blower.
2' Fifteenth	
Tremolo	

www.pekc.org

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Gavin Black, Director

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Calendar

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

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

UNITED STATES East of the Mississippi

16 JANUARY
Baroque Band; Music Institute of Chicago, Evanston, IL 7:30 pm

17 JANUARY
Todd Wilson, masterclass and hymn-playing demonstration; St. Paul's Episcopal, Canton, OH 3 pm
Baroque Band; Augustana Lutheran, Chicago, IL 7:30 pm

18 JANUARY
Judith Hancock; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Cameron Carpenter; Verizon Hall, Kimmel Center, Philadelphia, PA 7:30 pm
Katherine Meloan; Washington National Cathedral, Washington, DC 5:15 pm
Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm
Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Kevin McKelvie; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
•**David Schrader**; First Presbyterian, La Grange, IL 7 pm
Aaron David Miller, silent film accompaniment; House of Hope Presbyterian, St. Paul, MN 2 pm
Gerrit Lamain; St. Stephen's Lutheran, St. Paul, MN 4 pm

19 JANUARY
•**Jonathan Rudy**; St. Francis Xavier Catholic Church, La Grange, IL 10:45 am
•**Scott Montgomery**; Emmanuel Episcopal, La Grange, IL 4 pm

20 JANUARY
Ken Cowan; Elizabeth Hall, Stetson University, DeLand, FL 7:30 pm

21 JANUARY
Baroque Band; Symphony Center, Chicago, IL 7:30 pm

22 JANUARY
David Higgs; Daniel Chapel, Furman University, Greenville, SC 8 pm
Pamela Ruitter-Feenstra; St. John's Episcopal, Tallahassee, FL 8 pm

23 JANUARY
Gavin Black, harpsichord; Christ Congregation, Princeton, NJ 8 pm
Cameron Carpenter; Majestic Theatre, Gettysburg, PA 7:30 pm
Alan Morrison; St. Bridget Catholic Church, Richmond, VA 7:30 pm
David Higgs, masterclass; Daniel Chapel, Furman University, Greenville, SC 10 am
Hymn festival; St. John's Episcopal, Tallahassee, FL 7 pm
Nicole Marane, Prokofiev, *Peter and the Wolf*; Peachtree Road United Methodist, Atlanta, GA 12 noon
Jack Mitchener; Christ Episcopal, Macon, GA 7:30 pm
Jeremy David Tarrant; Christ Church Cranbrook, Bloomfield Hills, MI 7:30 pm
Jonathan Scofield, with recorder; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 JANUARY
Handel, *Judas Maccabeus*; St. Mary's, New Haven, CT 7:30 pm
Cameron Carpenter; Performing Arts Center, Purchase College, SUNY, Purchase, NY 8 pm
St. Olaf Choir; First Presbyterian, Greenville, SC 7:30 pm

Simon Thomas Jacobs; Spivey Hall, Morrow, GA 3 pm

25 JANUARY
David Higgs; Woolsey Hall, Yale University, New Haven, CT 7:30 pm
Andrew Henderson; Temple Emanu-El, New York, NY 4 pm
Junior Choristers of the Grace Church Choirs; Grace Church, New York, NY 4 pm
Stephen Buzard; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Handel, *Judas Maccabeus*; St. Bartholomew's, New York, NY 7 pm
Mickey Thomas Terry; Washington National Cathedral, Washington, DC 5:15 pm
Jonathan Rudy; St. James' Episcopal, Richmond, VA 7 pm
Evensong; St. Paul's Episcopal, Greenville, NC 5 pm
Christopher Jacobson; Duke University, Durham, NC 5 pm
James Hicks; St. Thaddeus Episcopal, Aiken, SC 4 pm
Bach, *Cantata 147*; First Presbyterian, Pompano Beach, FL 4 pm
Jeannine Jordan, with media artist, Bach & Sons; Prince of Peace Lutheran, North Largo, FL 4:30 pm
St. Olaf Choir; Emory University, Atlanta, GA 3 pm
Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Douglas Cleveland; Valparaiso University, Valparaiso, IN 2 pm
Roger Stanley; St. Chrysostom's, Chicago, IL 2:30 pm
Bach, *Cantata 171*; Grace Lutheran, River Forest, IL 3:45 pm
Ken Cowan; St. Patrick's, New Orleans, LA 4 pm

26 JANUARY
Craig Cramer; Mercersburg Academy Chapel, Mercersburg, PA 7 pm
Tandy Dix, with string trio; Baker Chapel, McDaniel College, Westminster, MD 7 pm
Stephen Alltop; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

27 JANUARY
Colin MacKnight; Church of the Resurrection, New York, NY 8 pm
Douglas Cleveland, masterclass; Valparaiso University, Valparaiso, IN 1:30 pm

28 JANUARY
James Hicks; First Presbyterian, Fernandina Beach, FL 6:30 pm

29 JANUARY
Paul Cienniwa, harpsichord, with baroque violin; First Church, Boston, MA 7:30 pm
David Shuler; St. Luke in the Fields, New York, NY 8 pm
Cameron Carpenter; Symphony Hall, Atlanta, GA 8 pm

30 JANUARY
Todd Wilson, silent film accompaniment; St. Luke's Episcopal, Granville, OH 7 pm
John Sherer; Fourth Presbyterian, Chicago, IL 12:10 pm
St. Olaf Choir; Luther Memorial, Madison, WI 8 pm

31 JANUARY
Cameron Carpenter; Symphony Hall, Atlanta, GA 7:30 pm
St. Olaf Choir; Fourth Presbyterian, Chicago, IL 7:30 pm

1 FEBRUARY
CONCORA; Immanuel Congregational, Hartford, CT 4 pm
Bach Vespers; Holy Trinity, New York, NY 5 pm
Gail Archer; Bethesda-by-the-Sea, Palm Beach, FL 3 pm
Cameron Carpenter; Atlanta Symphony Hall, Atlanta, GA 2 pm
St. Olaf Choir; Chenery Auditorium, Kalamazoo, MI 4 pm
Lynne Davis; Christ Church Cathedral, Nashville, TN 4 pm
Charles Kennedy; Cathedral Church of the Advent, Birmingham, AL 3 pm

3 FEBRUARY
St. Olaf Choir; Roberts Wesleyan College, Rochester, NY 7:30 pm
Bradley Hunter Welch; Church Street United Methodist, Knoxville, TN 7:30 pm

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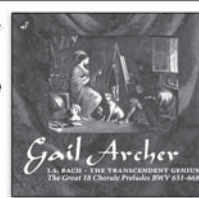
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Calendar

Keith Hampton; Lutheran School of Theology, Chicago, IL 12:15 pm

4 FEBRUARY

St. Olaf Choir; Mechanics Hall, Worcester, MA 7:30 pm
Daniel Dorthy; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm
Cameron Carpenter; Kennedy Center, Concert Hall, Washington, DC 8 pm

6 FEBRUARY

St. Olaf Choir; Carnegie Hall, New York, NY 8 pm
Cameron Carpenter; McCarter Theatre Center, Princeton, NJ 8 pm
Andrew Scanlon; St. Paul's Episcopal, Wilmington, NC 7:30 pm
Nathan Lively; Sts. Peter & Paul Catholic Church, Naperville, IL 7:30 pm

7 FEBRUARY

A Festival of Hymns; Christ & St. Stephen's, New York, NY 5 pm
Karen Beaumont; Milwaukee Catholic Home, Milwaukee, WI 2 pm

8 FEBRUARY

Raúl Prieto Ramírez; South Congregational, New Britain, CT 7:30 pm
Jonathan Dimmock; Marquand Chapel, Yale University, New Haven, CT 5 pm
Bach Vespers; Holy Trinity, New York, NY 5 pm
Eugene Lavery; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Kevin Clemens; Cathedral of the Blessed Sacrament, Altoona, PA 2 pm
Jack Mitchener; St. Timothy's Episcopal, Winston-Salem, NC 4 pm
Jeannine Jordan; with media artist; Prince of Peace Lutheran, North Largo, FL 3 pm

Evensong; Christ Church, Grosse Pointe Farms, MI 4:30 pm
Gail Archer; Cathedral Church of St. Paul, Detroit, MI 4 pm
Choir of St. Chrysostom's Church; St. Chrysostom's, Chicago, IL 2:30 pm
Alice Millar Birthday Concert; Alice Millar Chapel, Evanston, IL 5 pm

John Bryant, Keith McNabb, Kirstin Synnestvedt, Christopher Urban, & Gary Wendt; First Presbyterian, Arlington Heights, IL 4 pm

10 FEBRUARY

Jonathan Dimmock; Central Synagogue, New York, NY 6:30 pm
Andrew Henderson; The Temple, Atlanta, GA 7:30 pm
James Sperry; Our Lady of Perpetual Help, Campbellsville, KY 12 noon

11 FEBRUARY

Cameron Carpenter; Ruby Diamond Concert Hall, Tallahassee, FL 7:30 pm
St. Olaf Choir; St. Peter in Chains Cathedral, Cincinnati, OH 7:30 pm

12 FEBRUARY

Douglas Cleveland; Cox Auditorium, Principia College, Elsau, IL 8 pm

13 FEBRUARY

Dexter Kennedy; Old West Organ Society, Boston, MA 8 pm
Maxine Thevenot; Emmanuel Church, Chestertown, MD 7:30 pm
James Hicks; National City Christian Church, Washington, DC 12:15 pm
Daryl Robinson; Music Center, St. Petersburg College, St. Petersburg, FL 7:30 pm
Paul Jacobs; Rollins College, Winter Park, FL 7:30 pm
Rhonda Sider Edgington; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

14 FEBRUARY

Thomas Trotter, masterclass; Christ Church, Rochester, NY 10 am

15 FEBRUARY

Cameron Carpenter; Jorgenson Center for the Performing Arts, Storrs, CT 3 pm
Thomas Trotter; Third Presbyterian, Rochester, NY 4 pm
Bach Vespers; Holy Trinity, New York, NY 5 pm
John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Chelsea Chen; First Presbyterian, Ruthersford, NJ 3 pm

Raúl Prieto Ramírez; Front Street United Methodist, Burlington, NC 4 pm

Adam Pajan; Advent Lutheran, Melbourne, FL 3 pm
Mozart, *Mass in F Major*; Christ Church, Bradenton, FL 11 am

Bradley Hunter Welch; Christ Church, Bradenton, FL 4 pm
Organized Rhythm; Christ Presbyterian, Canton, OH 4 pm

An Early Music Festival; St. Peter in Chains Cathedral, Cincinnati, OH 3 pm

Jonathan Rudy; St. Catharine of Siena, Cincinnati, OH 3 pm

Vincent Dubois; First Presbyterian, Ypsilanti, MI 4 pm
Evensong; Cathedral Church of the Advent, Birmingham, AL 3 pm

Phillip Kloeckner; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm
Gerrit Lamain; St. Stephen's Lutheran, St. Paul, MN 4 pm

16 FEBRUARY

Mickey Thomas Terry; First United Methodist Church at the Chicago Temple, Chicago, IL 7:30 pm

17 FEBRUARY

Thomas Trotter; Overture Hall, Madison, WI 7:30 pm

19 FEBRUARY

Stefan Engels; Lake City Presbyterian, Lake City, SC 7:30 pm

Carol & James Hawkinson; Christ Church, Bradenton, FL 12:15 pm

20 FEBRUARY

Nicholas Schmelter, with flute; First Congregational, Saginaw, MI 12:15 pm

21 FEBRUARY

Thomas Trotter; Spivey Hall, Clayton State University, Morrow, GA 3 pm

The Georgia Boy Choir Festival; Peachtree Road United Methodist, Atlanta, GA 7 pm

22 FEBRUARY

Scott Lamlein; St. John's Episcopal, West Hartford, CT 12:30 pm

Colin MacKnight; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Evensong; Shadyside Presbyterian, Pittsburgh, PA 4 pm

Jeremy Filsell; Washington National Cathedral, Washington, DC 5:15 pm

John Scott; Sykes Chapel, University of Tampa, Tampa, FL 2 pm
Evensong; Cathedral Church of St. Paul, Detroit, MI 4 pm

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

Anthony & Beard; Auburn United Methodist, Auburn, AL 3 pm

Harry van Wijk; St. Chrysostom's, Chicago, IL 2:30 pm

Bach, *Cantata 106*; Grace Lutheran, River Forest, IL 3:45 pm

23 FEBRUARY

Cameron Carpenter; Orchestra Hall, Detroit, MI 7:30 pm

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

24 FEBRUARY

Julliard 415; Holy Trinity, New York, NY 12 noon

Cathedral Choir of St. John the Divine; Cathedral of St. John the Divine, New York, NY 7:30 pm

James Hicks; First Presbyterian, Allentown, PA 6:30 pm

25 FEBRUARY

Mark Jones, with harp; First Presbyterian, Pompano Beach, FL, 12 noon

26 FEBRUARY

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

27 FEBRUARY

Gavin Black, harpsichord; Christ Congregation, Princeton, NJ 8 pm

Chelsea Chen; Grace Covenant Presbyterian, Richmond, VA 7:30 pm

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Calendar

Quire Cleveland; Cathedral of St. John the Evangelist, Cleveland, OH 7:30 pm
Cameron Carpenter; Norton Center for the Arts, Danville, KY 8 pm
Nicholas Schmelter; First Congregational, Saginaw, MI 12:15 pm

28 FEBRUARY
Craig Cramer; Anabel Taylor Chapel, Cornell University, Ithaca, NY 8 pm
 Concordia College Choir; First Presbyterian, Pompano Beach, FL 7:30 pm

UNITED STATES West of the Mississippi

15 JANUARY
Gail Archer; Aspen Community Church, Aspen, CO 8 pm

16 JANUARY
Jens Korndörfer; Christ Episcopal, Little Rock, AR 7:30 pm
Tom Trenney; Lovers Lane United Methodist, Dallas, TX 8:30 am improvisation class, 1 pm pastoral musician workshop
Gail Archer; Christ Episcopal, Las Vegas, NV 4 pm

17 JANUARY
Cameron Carpenter; Morton H. Meyererson Symphony Center, Dallas, TX 6 pm
Tom Trenney; Lovers Lane United Methodist, Dallas, TX 8:30 am improvisation class, 1 pm pastoral musician workshop, 3:45 pm choir workshop

18 JANUARY
Tom Trenney, choir workshop; Lovers Lane United Methodist, Dallas, TX 3:45 pm
Denise Lanning; St. John's Cathedral, Denver, CO 2:30 pm
 Evensong; St. John's Cathedral, Denver, CO 3 pm
Simon Thomas Jacobs; Trinity Lutheran, Lynnwood, WA 7 pm
Gail Archer; St. Mary's Cathedral, San Francisco, CA 4 pm

22 JANUARY
David Anderson; Boe Memorial Chapel, St. Olaf College, Northfield, MN 7 pm

23 JANUARY
Tom Trenney; First Congregational, Sioux Falls, SD 7:30 pm
Isabelle Demers; Catalina United Methodist, Tucson, AZ 7 pm

24 JANUARY
Tom Trenney, workshop & masterclass; Our Savior's Lutheran, Sioux Falls, SD 8:45 am

25 JANUARY
Jennifer Pascual; Keller Hall, University of New Mexico, Albuquerque, NM 3 pm
Mark Brombaugh, with English horn; St. Mark's Episcopal Cathedral, Seattle, WA 2 pm
JungHae Kim, harpsichord; Resurrection Parish, Santa Rosa, CA 3:30 pm
Paul Jacobs; Davies Symphony Hall, San Francisco, CA 3 pm
Ennio Cominetti; St. Mary's Cathedral, San Francisco, CA 4 pm
Scott Dettra; Memorial Chapel, University of Redlands, Redlands, CA 3 pm
Isabelle Demers; Concordia University Center, Irvine, CA 4 pm

30 JANUARY
Raymond Nagem; St. John's Cathedral, Denver, CO 7:30 pm
Tom Trenney, workshop; Lake Grove Presbyterian, Lake Oswego, OR 7 pm, 8:30 pm

31 JANUARY
Tom Trenney, workshop; Lake Grove Presbyterian, Lake Oswego, OR 9 am, 10:30 am, 1 pm

1 FEBRUARY
Andrew Galuska, with Christ Singers; St. Mary's Hospital, Rochester, MN 3 pm
 Evensong; Our Lady of the Atonement Catholic Church, San Antonio, TX 4 pm
Zoltan Varga, with soprano; St. Mary's Cathedral, San Francisco, CA 4 pm
James Welch, with harp and oboe; St. Mark's Episcopal, Palo Alto, CA 3 pm

2 FEBRUARY
Daryl Robinson; Powell Chapel, George W. Truett Seminary, Baylor University, Waco, TX 7:30 pm

3 FEBRUARY
Scott Dettra; Jones Concert Hall, Baylor University, Waco, TX 7:30 pm

6 FEBRUARY
Ken Cowan, with **Lisa Shihoten**, violin; First Presbyterian, Little Rock, AR 7:30 pm
Chelsea Chen; Northminster Presbyterian, Tucson, AZ 7 pm
Dana Robinson & Charlotte Mattox Moersch, organ & harpsichord, Bach, *Art of Fugue*; Christ Episcopal, Tacoma, WA 7:30 pm

7 FEBRUARY
James Higdon, masterclass; University of Iowa, Iowa City, IA 10 am
Peter Richard Conte, workshop; University Presbyterian, Austin, TX 10 am

8 FEBRUARY
Lee Afdahl, with instruments; First Presbyterian, Rochester, MN 4 pm

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Calendar

VocalEssence; Orchestra Hall, Minneapolis, MN 4 pm

James Higdon; Congregational Church, UCC, Iowa City, IA 4 pm

Todd Wilson; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

David Enlow; Grace Cathedral, Topeka, KS 3 pm

Peter Richard Conte; University Presbyterian, Austin, TX 3 pm

Nathan Laube; Christ United Methodist, Plano, TX 7 pm

Vincent Dubois; Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Anthony & Beard; Our Lady of Lourdes, Sun City West, AZ 3 pm

Christopher Houlihan; The Neighborhood Church, Palos Verdes Estates, CA 4 pm

9 FEBRUARY

Todd Wilson, masterclass; Christ Church Cathedral, St. Louis, MO 7:30 pm

Organized Rhythm; First United Methodist, Dallas, TX 7:30 pm

Alan Morrison; Edythe Bates Old Recital Hall, Rice University, Houston, TX 7:30 pm

10 FEBRUARY

Isabelle Demers; St. Margaret's Episcopal, Palm Desert, CA 7 pm

12 FEBRUARY

John Eggers; St. Barnabas Lutheran, Plymouth, MN 12:30 pm

13 FEBRUARY

James David Christie; First Presbyterian, Santa Fe, NM 5:30 pm

14 FEBRUARY

James, Nicholas, & Jameson Welch; Aspen Community Church, Aspen, CO 7 pm

James David Christie, masterclass; First Presbyterian, Santa Fe, NM 10 am

15 FEBRUARY

Gail Archer; Bethel Lutheran, Rochester, MN 4 pm

Douglas Cleveland; St. Mark's Episcopal, St. Louis, MO 3 pm

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

Lyn Loewi, harpsichord, with violin; St. John's Cathedral, Denver, CO 7:30 pm

Hans Uwe Hielscher; St. Mary's Cathedral, San Francisco, CA 4 pm

20 FEBRUARY

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

21 FEBRUARY

Houston Chamber Choir; South Main Baptist, Houston, TX 7:30 pm

22 FEBRUARY

Clive Driskill-Smith; St. Paul's Cathedral, Oklahoma City, OK 5:30 pm

24 FEBRUARY

Thomas Trotter; Samuelson Chapel, California Lutheran University, Thousand Oaks, CA 7:30 pm

25 FEBRUARY

Lynn Trapp, with Age to Age Choral Ensemble; St. Olaf Catholic Church, Minneapolis, MN 7:30 pm

Scott Schilbe; First Presbyterian, Rochester, MN 12:15 pm

26 FEBRUARY

James Welch; Aspen Community Church, Aspen, CO 6 pm

27 FEBRUARY

Estonian Philharmonic Chamber Choir; St. John's Cathedral, Denver, CO 7:30 pm

1 MARCH

Stephen Hamilton; Grace Cathedral, San Francisco, CA 5 pm

INTERNATIONAL

15 JANUARY

Marek Kudlicki, with Ballarat Chamber Orchestra; Wesley College Campus, Clunes, Australia 11 am

Cameron Carpenter; Winspear Centre, Edmonton, AB, Canada 7:30 pm

17 JANUARY

Marek Kudlicki; St. Alipius, Ballarat, Australia 3 pm

Willibald Guggenmos; St. Albans Cathedral, St. Albans, UK 5:30 pm

18 JANUARY

Martin Rein; St. Paul's Cathedral, London, UK 4:45 pm

Brink Bush; Westminster Cathedral, London, UK 4:45 pm

Karen Christianson; Westminster Abbey, London, UK 5:45 pm

Andrew Ager; Cathedral Church of St. James, Toronto, ON, Canada 4 pm

19 JANUARY

Brink Bush; Southwark Cathedral, Southwark, UK 1 pm

Thomas Trotter, with Birmingham Conservatoire Choir; Town Hall, Birmingham, UK 1 pm

20 JANUARY

David Briggs; Cathedral Church of St. James, Toronto, ON, Canada 1 pm

21 JANUARY

Ben Bloor; Reading Town Hall, London, UK 1 pm

Isabelle Demers; Maison Symphonique de Montreal, Montreal, QC, Canada 8 pm

22 JANUARY

Hans-Georg Reinertz; St. Margaret Lothbury, London, UK 1:10 pm

25 JANUARY

Marek Kudlicki; All Saints; Melbourne, Australia 3 pm

Roger Judd; Westminster Cathedral, London, UK 4:45 pm

James O'Donnell; Westminster Abbey, London, UK 5:45 pm

David Briggs; Cathedral Church of St. James, Toronto, ON, Canada 4 pm

26 JANUARY

Peter Wright; Southwark Cathedral, London, UK 1 pm

27 JANUARY

Andrew Ager; Cathedral Church of St. James, Toronto, ON, Canada 1 pm

30 JANUARY

Marek Kudlicki; Wesley Uniting Church, Hobart, Tasmania, Australia 7:30 pm

Christian Lane; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

1 FEBRUARY

Martin Welzel; Westminster Cathedral, London, UK 4:45 pm

Peter Stevens; Westminster Abbey, London, UK 5:45 pm

2 FEBRUARY

Ann Elise Smoot; Royal Festival Hall, London, UK 7:30 pm

Simon Johnson; Town Hall, Birmingham, UK 1 pm

8 FEBRUARY

Rachel Mahon; St. Paul's Cathedral, London, UK 4:45 pm

Frikki Walker; Westminster Cathedral, London, UK 4:45 pm

Daniel Cook; Westminster Abbey, London, UK 5:45 pm

12 FEBRUARY

Daniel Chappuis; St. Margaret Lothbury, London, UK 1:10 pm

15 FEBRUARY

Ryan Leonard; St. Paul's Cathedral, London, UK 4:45 pm

Paul Carr; Westminster Cathedral, London, UK 4:45 pm

Martin Ford; Westminster Abbey, London, UK 5:45 pm

Benjamin Straley; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

David Stratkauskas; Ryerson United Church, Vancouver, BC, Canada 3 pm

16 FEBRUARY

Thomas Trotter; Town Hall, Birmingham, UK 1 pm

17 FEBRUARY

Jeremy David Tarrant; St. Paul's Cathedral, London, ON, Canada 12:15 pm

21 FEBRUARY

Jennifer Bate; St. Albans Cathedral, St. Albans, UK 5:30 pm

Isabelle Demers; Maison Symphonique de Montreal, Montreal, QC, Canada 8 pm

22 FEBRUARY

Daniel Cook; St. Paul's Cathedral, London, UK 4:45 pm

Kristiana Seynhave; Westminster Cathedral, London, UK 4:45 pm

Jeremy Woodside; Westminster Abbey, London, UK 5:45 pm

27 FEBRUARY

Edward Norman, silent film accompaniment; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

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STEPHEN ALLTOP & BRUCE BARBER, St. Clement Catholic Church, Chicago, IL, September 21: *Toccata and Fugue in d*, BWV 565, *Trio Sonata No. 1 in E-flat*, BWV 525, *Fantasia and Fugue in g*, BWV 542, *Partita in c*, 'O Gott, du Frommer Gott,' BWV 767, *Prelude and Fugue in a*, BWV 543, Bach.

KAREN E. BLACK, Sinsinawa Mound, Sinsinawa, WI, August 20: *Praeludium in e*, BuxWV 142, Buxtehude; *Offertoire sur les grand jeux*, Couperin; *Schmücke dich, o liebe Seele*, BWV 654, *Fantasy in G*, BWV 572, Bach; The peace may be exchanged, The people respond—Amen! (*Rubrics*), Locklair; *Deux Danses à Agni Yavishita*, Alain; *Fantasy on 'Ein feste Burg ist unser Gott'*, Decker.

LORRAINE S. BRUGH, Chapel of the Resurrection, Valparaiso, IN, September 13: *Flourish, Holy God, We Praise Your Name, Ye Watchers and Ye Holy Ones*, Held; *Praeludium in D*, BuxW 139, Buxtehude; *Prelude and Fugue in D*, BWV 532, Bach; *Grouse Mountain Lullaby*, Chatman; *Sonata III*, Hindemith; *Four Settings of 'Von Gott will ich nicht lassen'*, Dupré, Walther, Karg-Elert, Matter; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

PHILIP CROZIER, Heilige Brigdakerk, Geldrop, Netherlands, July 26: *Sonata No. 3 in G*, op. 88, Rheinberger; *Postlude pour l'office de Complies*, Alain; *Sonata No. 5 in D*, C.P.E. Bach; *Aria in F*, BWV 587, J. S. Bach; *Praeludium in e*, Bruhns; *Adagio*, Bédard; *Toccata*, op. 7, no. 3, Barié.

YVONNE DORNHOFER, with Georg Lehner, baritone, St. Andrew Catholic Church, Salzburg, Austria, August 17: *Ständchen*, op. 14, no. 7, *Sapphische Ode*, op. 94, no. 4, *Von ewiger Liebe*, op. 43, no. 1, Brahms; *Der Nussbaum, Die Lotosblume, Du bist wie eine Blume, Widmung*, Schumann; *Chanson romanesque, Chanson épique, Chanson à boire (Don Quichotte à Dulcinée)*, Ravel; *Allegro vivace, Adagio, Toccata (Symphonie No. 5 in f)*, op. 42, no. 1, Widor.

PETER DUBOIS, Old Salem Museums and Gardens, Winston-Salem, NC, September 26: *Fugue in C*, BuxWV 174, Buxtehude; *Nun komm der Heiden Heiland*, BWV 599, *Nun freut euch, lieben Christen g'mein*, BWV 734, *Komm, Gott, Schöpfer, heiliger Geist*, BWV 667, Bach; *Vom Himmel hoch da komm ich her*, Walcha; *Herzlich tut mich verlangen*, Brahms; *Concerto in F*, op. 4, no. 4, Handel; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *Was Gott tut, das ist wohlgetan*, Pachelbel; *Studien für den Pedal-Flügel*, op. 56, Schumann; *Prelude and Fugue in G*, BWV 541, Bach.

RHONDA SIDER EDGINGTON, Holy Trinity Anglican Church, Toronto, ON, Canada, September 19: *Fugue in G*, BWV 577, Bach; *Praeludium in C*, BuxWV 136, Buxtehude; *Slow-moving (Thirty Pieces for small organ)*, op. 18, no. 1), Distler; *Raphael, Michel; Fugue "Triangulaire" (Twelve Short Pieces)*, op. 43), Laurin; *Oh Freedom*, Hailstork; *Theme and Variations: a Ballad of sorts, Play (Breivities)*, Walker; *Eclogue and Fugue in A-flat*, Sanders; *Gospel Prelude on Sometimes I Feel, Bolcom*; *Barrel Organ Monkey (Animal Parade)*, Farrington; *Joie et clarté des corps glorieux (Les Corps Glorieux)*, Messiaen; *Deux Danses à Agni Yavishita*, Alain; *Movement, Berveiller*; *Scherzo, Finale (Symphony No. 6, op. 59)*, Vierne.

ALICE FIEDLEROVÁ, Sinsinawa Mound, Sinsinawa, WI, August 13: *Down by the Riverside, Church in the Wildwood, Were You There?*, *Amazing Grace*, arr. Dixon; *Etude in C-sharp for Organ*, Strejce.

MARIE-AGNÈS GRALL-MENET, St. James United Church, Montreal, Quebec, Canada, August 26: *Concerto n° X en ut Majeur*, Corelli; *Boléro de concert*, Lefébure-Wely; *Prélude, fugue et variation*, op. 18, Franck; *Fantaisie*, Langlais; *Impromptu (Pièces de Fantaisie)*, Vierne; *Toccata*, Mushel; *Scherzo-Caprice (Suite)*, op. 26), Bernard; *Tuba Tune*, Porter-Brown.

STEPHEN HAMILTON, St. Peter's Anglican Church, Ealing, UK, September 20: *Prelude and Fugue in B*, op. 7, no. 1, Dupré; *Joie et Clarté des Corps Glorieux (Les Corps Glorieux)*, Messiaen; *Pastorale, Choral in E*, Franck; *The King of Instruments*, Albright; *Three Chorale Preludes (Sacred Harp), Fantasy for Organ*, Coe.

DAVID JONIES, St. John the Evangelist Cathedral, Milwaukee, WI, July 2: *Praeludium in E*, BuxWV 141, Buxtehude; *Organ Concerto in B flat*, op. 4, no. 2, Handel, arr. Dupré; *Prelude and Fugue in E-flat*, op. 99, no. 3, Saint-Saëns; *Pasticcio (Organ Book)*, Langlais; *Concert Variations on The Star Spangled Banner*, op. 23, Buck.

SUZANNE OZORAK, St. James United Church, Montreal, QC, Canada, August 12: *Ballata Imperial I, Cabanilles; Tiento de sexto tono sobre la Batalla de Morales*, Arauxo; *Dulzaine u Orlo*, Lidon; *Toccata en ré mineur*, Mailly; *Tierce en taille*, Leclerc; *Scherzo en sol mineur*, op. 49, no. 2, Bossi; *Rêverie*, Dethier; *Final de la première sonate en ré mineur*, op. 42, Guilman.

YVES-G. PRÉFONTAINE, St. James United Church, Montreal, QC, Canada, August 19: *Suite de danses, Tablature de Lublin; Légende*, Reed; *A Fancie, Pastorale*, Bancroft; *Grand choeur en sol, Offertoire en mi b, Canon en do mineur; Cantilène en la mineur; Grand Choeur en la majeur*, Salomé.

CHRISTA RAKICH & JACQUELINE NAPPI, St. Paul's Lutheran Church, Durham, NC, August 17: *Prelude and Fugue in a*, BWV 543, *Sonata No. 5 in C*, BWV 529, Bach; *L'Entretien Des Muses*, Rameau; *Vater unser im Himmelreich*, Böhm; *Hommage à Pachelbel*, Rakich; *First Movement (Fantasy)*, Trinnastic; *Concerto VI for two keyboards*, Soler; *An Extravagance of Toccatas*, Woodman.

STEPHEN SCHNURR, St. Mary Catholic Church, Menasha, WI, July 9: *Sonata VI in*

D, op. 65, no. 6, Mendelssohn; *Humoresque 'L'organo primitivo'*, Yon; *Scherzoso*, Passacaglia (*Sonata VIII in e*, op. 132), Rheinberger.

DIANA SHERRY, Sinsinawa Mound, Sinsinawa, WI, August 6: *Toccata in E*, Pachelbel; *Chaconne in g*, Vitali; *Adagio in g*, Albinoni; *Largo*, Veracini; *Sonata detta la Renuccini*, Fantini; *Arioso, Air on a G String*, Bach; *All Hail the Power of Jesus' Name*, Collins.

STEPHEN A. STEELY, Sinsinawa Mound, Sinsinawa, WI, August 27: *Rondeau*, op. 947, Cooman; *Tribute: A Lullaby for Organ*, Phillips; *Prelude and Fugue in e*, Brunnckhorst; *Voluntary in D*, op. 5, no. 5, Stanley; *Toccata in d*, BWV 538, Bach; *Allegretto*, op. 1, Vierne; *Pax*, op. 196, no. 5, Langlais; *Finale (Organ Symphony II)*, op. 13), Widor.

MARIJIM THOENE, with Nathan Peters, viola, St. Francis of Assisi Church, Ann Arbor, MI, August 25: *Chorale and Variations on Veni Creator Spiritus*, Duruflé; *Meditation and Processional for Viola and Organ*, Bloch; *Ave Maris Stella*, Faenza Codex; *Improvisation on Ave Maris Stella*, Tournemire, arr. Duruflé; *Three Pieces*, Teml.

SUSANNA VALLEAU, Old West Church, Boston, MA, August 12: *March on a Theme by Handel*, op. 15, 'Lift Up Your Heads,' Guilman; *Herzlich tut mich verlangen, O Welt, ich muss dich lassen, Herzlich tut mich erfreuen (11 Chorale Preludes)*, op. 122), Brahms; *Prelude and Fugue in G*, BWV 541, Bach; *Ach wie nützlich, ach wie flüchtig*, Böhm; *Toccata in D*, Lanquetuit.

MARY JANE WAGNER, Shrine of Our Lady of Guadalupe, La Crosse, WI, August 24: *Concerto in G*, BWV 592, Ernst/Bach; *Ave Maria, Ave Maris Stella*, Langlais; *Partita on St. Anne*, Manz; *Aria*, Peeters; *Ubi Caritas*, Hueller; *Postlude-Partita on The Old One Hundredth*, Hytrek.

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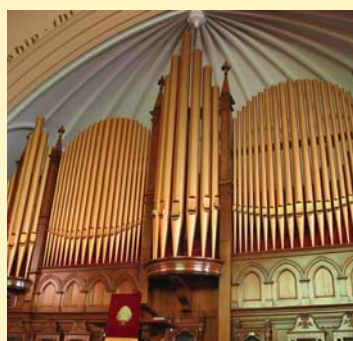
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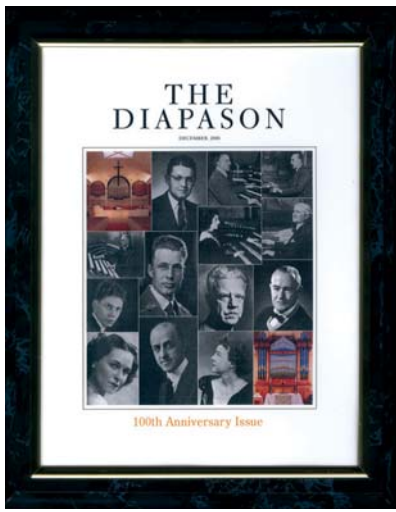
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The Tracker—The Organ Historical Society quarterly journal includes news and articles about the organ and its history, organ builders, exemplary organs, and regional surveys of instruments. Both American and European organ topics are discussed, and most issues run 32 pages with many illustrations and photographs. Membership in the OHS includes a subscription to *The Tracker*. Visit the OHS Web site for subscription and membership information: www.organsociety.org.

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OHS 2015 Calendar. Celebrating the Organ Historical Society's 60th annual convention in Springfield, Mass., June 28–July 3, 2015, this full-color calendar features stunning new photographs by Len Levasseur. The calendar is 8½" by 11" and opens vertically to highlight the beautiful images. Featured are instruments by J.W. Steere & Son, C.B. Fisk, Hilborne Roosevelt, E. & G.G. Hook, Johnson, Odell, E.M. Skinner, Casavant, and more. An excellent article about the convention by Tom Stockton is also included. A must for all organophiles! Member price: \$9.99. Non-member price: \$14.99. www.organsociety.org.

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Acker, Anne Beetem. The 2014 Ivory Trade and Movement Restrictions: New regulations and their effects. Sept 28–30°

Albright, William. See Douglas Reed.

American Institute of Organbuilders Convention. See Lowry.

American Guild of Organists National Convention. See Hall and Robinson.

August, Robert Jan. New Recordings. Dec 13–14

Baroque organ music. See Summers.

Basilica of Sts. Peter and Paul, Lewiston, Maine. See Schnurr.

Bishop, John. In the wind . . . Jan 16–17°, Feb 16–17°, March 18–19°, April 16–17°, May 16–17°, June 16–17°+, July 16–17°, Aug 16–17°, Sept 20–21°, Oct 18–19°, Nov 16–17°, Dec 16–17°

Black, Gavin. On Teaching. Jan 18–19+, Feb 18–19+, March 17+, April 18–19+, May 18–19+, June 18–19+, July 18–19+, Aug 18–19+, Sept 22–23+, Oct 16–17, Nov 18–19+, Dec 18–19

Book Reviews. See Bullard, Bullatt, Goldray, Konewko, Marshall, David Palmer, Schroeder, Speller.

British and French Organ Music seminars. See Varnon and Rodgers.

Bullard, John M. Book Reviews. April 12–14, May 13–14, July 13–14

Bullatt, G. Nicholas. Book Reviews. Aug 12

Carillon News. See Swager.

Casavant organs. See Schnurr.

Choral music. See McCray.

Ciampa, Leonardo. A tribute to Massimo Nosetti. June 23–25°

Collins, John. Early Organ Composers' Anniversaries in 2014. Feb 22–23

———. New Organ Music. Jan 15, Feb 14–15#, June 15, July 15, Aug 14–15, Oct 15–16, Dec 14–15

———. New Recordings. June 13–14, Aug 13–14, Sept 18–19, Oct 13–14, Nov 14

———. Polish Organ Music: An Overview of 15th–18th century repertoire, sources, and modern editions. Dec 22–23°

Conference of Roman Catholic Cathedral Musicians. See Gurley.

Egler, Steven. A conversation with Frederick Swann: Crown Prince of the King of Instruments. Nov 20–24°

Fisk organs. See Mellichamp.

Forrest, Andrew. The organ at St. James United Church, Montréal: The genealogy of a restored instrument. Jan 22–26°†

Fournier, Carolyn Shuster. New Recordings. Aug 12–13

French organs. See Jacobs.

Goldray, Martin. Book Reviews, Nov 13–14

———. McGill Summer Organ Academy, July 8–18, 2013, Montreal. Feb 20–21°

Gurley, Brian F. Conference of Roman Catholic Cathedral Musicians XXXI: Washington, D.C., January 6–9, 2014. May 20–21°

Hall, Jonathan B., and Joyce Johnson Robinson. American Guild of Organists National Convention 2014, Boston, June 23–27. Nov 25–29°

Harpichord News. See Palmer.

Held, Wilbur. See Palmer.

Herbek, Raymond H. See Traser.

Herman, David. New Organ Music. June 15

Hicks, James D. An Introduction to the Organ Works of Fredrik Sixten. April 22–25°+

Hinners organs. See Milnar.

Huestis, Herbert L. Hellmuth Wolff: Mentor and Friend—A Remembrance. March 24–25°

Iberian battle music. See Summers.

In the wind . . . See Bishop.

Indiana University Organ Conference. See Mellichamp.

Ivory trade restrictions. See Acker.

Jacobs, Simon Thomas. In the Organ Lofts of Bordeaux, Toulouse, and Paris: Oberlin's Organ Tour de France. Aug 20–24°

John Renton organs. See Thomas.

Kelzenberg, David C. New Recordings. Dec 14

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———. New Recordings. Feb 13–14, March 14–15, April 14, Dec 15

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———. New Recordings. March 15, April 20–21°.

Marshall, Kimberly. Book Reviews. March 13–14

McCleary, David. Parsons Organ Builders, Zion Lutheran Church, Mascoutah, Illinois: Saving Schlickers. Sept 31–33° †

McCray, James. Music for Voices and Organ. Jan 12, Feb 13, March 13, April 12, May 13, June 12, July 13, Aug 12, Sept 16, Oct 13, Nov 13, Dec 12

McKinney, David. New Organ Music. July 15

McGill Summer Organ Academy. See Goldray.

Mellichamp, James F. An Organ at the Crossroads: Indiana University Organ Conference and Inaugural of C. B. Fisk Opus 91. Feb 24–25°

Mexican organs. See Winter.

Midwinter Pipe Organ Conclave. See Schnurr.

Milnar, Derek. Spring Hill United Methodist Church, July 25°†

Möller organs. See Rathke.

Montreal organs. See Forrest.

Nelson, Leon. New Handbell Music. Jan 15, Feb 15, March 16, May 15, June 15, July 15, Aug 15, Nov 15, Dec 15

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Oaxaca, Mexico. See Winter.

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Palmer, Larry. Celebrating Wilbur Held. Aug 25°

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Andover
Christ Episcopal Church, Charlottesville, VA. 3/39°, April 1, 26–27

Berghaus
St. Benedict's Catholic Church, Chesapeake, VA. 2/34°, Nov 1, 30–31

Buzard
St. Bridget Catholic Church, Richmond, VA. 3/38°, Jan 1, 28–30

Casavant
Basilica of Sts. Peter & Paul, Lewiston, ME. 3/35, 4/66°, 2/10°, May 22–25
St. James United Church, Montreal, QC, Canada. 4/61°, Jan 22–26

Dobson
Merton College Chapel, The University of Oxford, UK. 3/52°, July 1, 26–28

Dyer
Cathedral of Christ the King, Lexington, KY. 3/43°, Feb 28
Curtis Institute of Music, Philadelphia, PA. 3/14°, Nov 32

Foley-Baker/Austin
Merrill Auditorium, Portland City Hall, Portland, ME. 5/101°, Aug 1, 26–28

Fritts
St. Alban's Episcopal Church, Tucson, AZ. 2/21°, March 1, 30–31
St. Albert's Priory, Oakland, CA. 2/21°, March 1, 30–31

Glück
St. John's of Lattingtown Episcopal Church, Locust Valley, New York, NY. 2/20°, Oct 1, 30–31

Gonzalez/Martin
Mercer University, Macon, GA. 2/18°, Dec 28

Hinners
Spring Hill United Methodist Church, Spring Hill, TN. 2/8°, July 25

Kegg
Bryn Athyn Cathedral, Bryn Athyn, PA. 4/46°, Dec 1, 26–27

Létourneau
Memorial Presbyterian Church, Midland, MI. 4/69°, Sept 1, 34–35

Lively-Fulcher
St. Jane Frances de Chantal Church, Bethesda, MD. 3/37°, March 32

Mander
Kobe Anglican Cathedral, Japan. 2/21°, Oct 32

Marceau/Möller
Episcopal Church of the Incarnation, Great Falls, MT. 3/24°, Jan 30

Milnar
Spring Hill United Methodist Church, Spring Hill, TN. 2/8°, July 25

Noack
Hertz Hall, University of California, Berkeley, CA. 3/45°, Feb 1, 26–27

Parsons
Zion Lutheran Church, Mascoutah, IL. 3/35°, Sept 31–33

Rathke/Möller
Karen Schneider Kirmer Family Residence, South Bend, IN. 2/5°, July 28
Zion Lutheran Church, East Germantown, IN. 2/16°, March 26–29

Petty
University of Oregon School of Music, Eugene, OR. 2/12°, May 28

Renton
Thomas R. Thomas residence, Deering, NH. 2/6°, Jan 27

Ruffatti
Christ Cathedral, Garden Grove, CA. 5/268, June 1, 26–28°

Schlueter
Tallowood Baptist Church, Houston, TX. 4/94°, May 1, 26–28

Temple
First United Methodist Church, Burlington, IA. 4/60°, Sept 36

Wadsworth
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Warren
St. James United Church, Montreal, QC, Canada. 4/59, Jan 22–26

———. Harpsichord News. Feb 12–13°, April 10–11°, Aug 11°, Sept 15°, Oct 12°, Nov 12°, Dec 11°

Parisian organs. See Jacobs.

Parsons Organ Builders. See McCleary.

Polish organ music. See Collins.

Rathke, Michael. M.P. Rathke restores 1897 Möller Opus 188: Zion's Lutheran Church, East Germantown, Indiana. March 26–29°+#

Reed, Douglas, with Sarah Albright and John Carlson. Remembering William Albright (1944–1998) on his 70th birthday. Oct 20–24°+

Reed, James M. New Recordings. Jan 13–15, Feb 14, April 14–15, June 14

Robinson, Joyce Johnson. American Guild of Organists National Convention 2014, Boston, June 23–27. Nov 25–29°

———. Catching up with Stephen Tharp. June 20–22°

———. Editor's Notebook. Jan 3, Feb 3, March 3, April 3, May 3, June 3, July 3, Aug 3, Sept 3, Oct 3, Nov 3, Dec 3

Scanlon, Andrew. Dialogue avec une artiste: A conversation with Ann Labounsky. July 20–24°

Schleff, Jeffrey. New Organ Music. June 14–15

Schlicker pipe organs. See McCleary.

Schnurr, Stephen. Midwinter Pipe Organ Conclave: January 18–19, 2015, La Grange, IL. ° Dec 25

———. Two Casavant Organs, Seventy-Five Years: The Basilica of Sts. Peter and Paul, Lewiston, Maine. May 22–25°†

Schroeder, Joy. Book Reviews. Dec 12–13

Scottish organs. See Thomas.

Sewanee Church Music Conference. See Smedley.

Sixten, Fredrik. See Hicks.

Smedley, Jane Scharding. Sewanee Church Music Conference: July 14–20, 2014. Dec 24°

Speller, John L. Book Reviews. June 12–13, Oct 15

———. New Recordings. March 15, May 14–15, July 14–15, Aug 14, Sept 17–18, Oct 14

Spring Hill United Methodist Church. See Milnar.

St. James United Church, Montréal. See Forrest.

Summers, Tan A. Baroque Iberian Battle Music for the Organ. Sept 24–27°+

Swager, Brian. Carillon News. July 10

———. 2014 Summer Carillon Concert Calendar. June 29–30, July 29–30, Aug 29

Swann, Frederick. See Egler.

Tharp, Stephen. See Robinson.

Thoene, Marijijn, and Gale Kramer. The University of Michigan 53rd Conference on Organ Music: September 29–October 2, 2013. March 20–23°

Thomas, Thomas R. Scottish Chamber Organ: The Resurrection of a John Renton Organ. Jan 27°†

Traser, Donald R. Raymond H. Herbek (1924–2014): A Life in Music. Dec 20–21°

Troiano, David. New Organ Music. Feb 15

Udy, Kenneth. New Organ Music. Feb 15, April 15, May 15, Sept 19, Oct 16

University of Michigan 53rd Conference on Organ Music. See Thoene and Kramer.

Varnon, Cliff, and Helen VanAbbema Rodgers. British and French Organ Music Seminars 2013. Jan 20–21°

Winter, Cicely. Tenth International Organ and Early Music Festival, Oaxaca, Mexico: Presentation of the newly restored organ in Santa María de la Asunción Tlacolula, February 20–25, 2014. Oct 25–29°

Wolff, Hellmuth. See Huestis.

Zoller, Jay. New Organ Music. Feb 14–15, March 16, Sept 19

———. New Recordings. Feb 14, Oct 14–15

Honors and Competitions

- Agner, Laura**, ° awarded third prize, Eighth Annual Young Artists Competition at East Carolina University. June 6
- Baskefield, David**, ° wins first, Richard Bradshaw Audience, and Royal Canadian College of Organists prizes, 2014 Canadian National Organ Competition. Dec 6
- Burlak, Daria**, ° wins third prize, 2014 Canadian National Organ Competition. Dec 6
- Carson, Blaise**, ° awarded the SMA International Scholarship for Organ Study. Jan 8
- Cassan, David**, ° awarded prizes for best interpretation of a French piece, best Wagner transcription, best improvisation on a Basque theme, public favorite prizes for both improvisation and interpretation, tied for grand prize in improvisation, 2013 International Organ Competition. Jan 6
- , ° awarded first prize, 50th International Haarlem Organ Improvisation Competition. Sept 8
- Chris, Alcee III**, ° wins first and audience prizes, Seventh Miami International Organ Playing Competition. May 8
- Cool, Jayne Southwick**, awarded honorable mention, 18th annual hymn contest, Macalester Plymouth United Church, St. Paul, MN. May 8
- Dewar, Andrew**, ° wins second and Bach prizes, 2014 Canadian National Organ Competition. Dec 6
- Duck, Ruth C.** named a Fellow, The Hymn Society in the United States and Canada. March 4
- Dufner, Delores**, named a Fellow, The Hymn Society in the United States and Canada. March 4
- Gaynor, Thomas**, ° wins 2014 First Presbyterian Church National Organ Playing Competition, Fort Wayne, IN. May 8
- , ° awarded second prize, Seventh Miami International Organ Playing Competition. May 8
- Gebhart, Michael**, ° wins Competition in the Art of Accompaniment, Indiana University, Jacobs School of Music. Aug 4

- Grimm, Lukas**, awarded the Audience Prize, 50th International Haarlem Organ Improvisation Competition. Sept 8
- Held, Wilbur**, ° honored on his 100th birthday, Claremont, CA. Oct 6
- Hwang, Jaebon**, ° awarded third prize and Mader Scholarship, Thirteenth National Organ-playing competition. Jan 4, 6
- Jenkins, Robin**, ° awarded second prize, 2014 Arthur Poister Competition. June 4
- Jensen, Wilma**, ° celebrates 85th birthday in collaborative concert, Nashville, TN. Feb 8
- Johnson, Katherine**, ° wins first, Bach, and hymn-playing prizes, Eighth Annual Young Artists Competition, East Carolina University. June 6
- Jones, Jacques B.**, wins 18th annual hymn contest, Macalester Plymouth United Church, St. Paul, MN. May 8
- Kalcicema, Liene Andreta**, awarded third prize, 14th International César Franck Competition. Feb 6
- Keenan, Christopher**, ° awarded third prize, Seventh Miami International Organ Playing Competition. May 8
- Maw, David**, ° tied for grand prize in improvisation, 2013 International Organ Competition. Jan 6
- Mole, Amanda**, ° wins 2014 Arthur Poister Competition. June 4
- Mueller, Tom**, ° wins first prize, 2014 Schoenstein Competition in Hymn Playing, Cambridge, MA. Oct 4
- Nakata, Keiko**, ° awarded grand prize in interpretation and the Giuseppe Englert Memorial Prize, 2013 International Organ Playing Competition. Feb 6
- Nam, Ae Shell**, awarded third prize, 14th International César Franck Competition. Feb 6
- Pajan, Adam**, ° wins first prize and Mader Scholarship, Thirteenth National Organ-playing competition. Jan 4, 6
- Philadelphia Singers**, received a \$10,000 National Endowment for the Arts Grant to support "Women Aloud." Sept 8
- Rich, Kirk**, ° awarded second prize, Competition in the Art of Accompaniment at Indiana University, Jacobs School of Music. Aug 4
- Robin-Gandrille, Jean-Charles**, ° awarded second prize, 2013 International Organ Competition. Jan 6
- Roth, Daniel**, ° awarded 2014 International Albert Schweitzer Prize. July 6
- Rudy, Jonathan**, ° wins first and audience prizes, AGO's 2014 National Young Artist's Competition in Organ Performance. Dec 10
- Scott, Patrick**, ° awarded second prize, 2014 Schoenstein Competition in Hymn Playing, Cambridge, MA. Oct 4
- Seigart, Steven R.**, wins 8th Annual International Anthem Competition. May 8
- Sheen, Benjamin**, awarded Pierre S. du Pont prize. Aug 3
- Sunstein, Aaron**, ° runner-up, 2014 First Presbyterian Church National Organ Playing Competition. May 8
- Tanzer, Patricia**, ° awarded second prize, Eighth Annual Young Artists Competition, East Carolina University. June 6
- Van Stam, Bert**, awarded second prize and audience prize, 14th International César Franck Competition. Feb 6
- Wood, Howard**, ° celebrated 50 years as organist, St. Peter's by the Sea Presbyterian Church, Rancho Palos Verdes, CA. July 6
- Zhao, Weicheng**, ° awarded second prize, audience prize, and Mader Scholarship, Thirteenth National Organ-playing competition. Jan 4, 6

Obituaries

- Berryman, Warren L.** March 10
- Boeringer, James Leslie**, ° July 12
- Brugger, Mildred M.** April 8
- Bryant, Donald Trowbridge**, ° Aug 10
- Dann, Alan**, ° Dec 8
- Dickinson, Melvin**, ° April 8
- Fahrner, Albert Frederick Jr.** March 10
- Ferguson, Ruth Ann Hofstad**, ° June 8
- Fyfe, Lois Jean Gainer**, Sept 12
- Cell, David Arthur Sansome**, ° May 11
- Goodwin, William A.** April 8, June 8
- Hallock, Peter Rasmussen**, ° July 12
- Hill, James K.** Aug 10
- Hogwood, Christopher**, Nov 10
- Holland, Frances Kelly**, Aug 10
- Holloway, Clyde**, ° Feb 10
- Jonas, Hilda**, ° Dec 11
- Lynn, Robert Burgess**, July 12
- Lord, Robert Sutherland**, ° Sept 12
- Mauk, Fred S.**, ° July 12
- McCarthy-Artz, Mary Lou**, ° July 12
- Nelson, Ronald A.**, ° Aug 10
- Nixon-Davy, Ruth Anderson**, ° Sept 12
- Nosetti, Massimo**, ° Jan 10
- Parrigin, Perry G.**, ° May 11
- Paulus, Stephen**, ° Dec 8
- Pels, Gerard**, ° Sept 12
- Poirier, Sylvie**, ° Feb 10
- Quigley, Patrick**, March 10
- Reynolds, Paul L.**, ° Dec 8
- Salamunovich, Paul**, June 8
- Schaffer, Robert J.**, ° Aug 10
- Sinclair, Robert "Bob"**, Jan 10
- Sprigg, William Henry Jr.**, June 8
- Staplin, Carl B.**, Nov 10
- Steiner, Phares L.**, ° Feb 10-11
- Town, Robert L.**, ° May 11
- Vey, Greg**, June 8
- Webb, Marianne**, ° Jan 10, Feb 11
- Wessel, Johannes (John)**, ° March 10
- Witt, David K.**, Nov 10
- Wolff, Hellmuth**, ° Jan 10
- Young, Ovid**, ° Oct 10
- Zumsteg, Brett Allen**, June 8

Appointments

- Berry, Simon**, ° to sales consultant and regional representative, Orgues Létourneau, Limitée. July 6
- Cowan, Ken**, ° to organist and artist-in-residence, Palmer Memorial Episcopal Church, Houston, TX. Nov 6
- Dodd, Trevor**, ° to service department, John-Paul Buzard Pipe Organ Builders, Champaign, IL. July 6
- Dubois, Vincent**, ° to visiting artist, University of Michigan. Sept 6
- Engels, Stefan**, ° to professor and chair of the organ department and to Leah Young Fullinwider Endowed Centennial Chair in Music Performance, Southern Methodist University Meadows School of the Arts, University Park, TX. Nov 6
- Erickson, Rick**, to cantor, Christ the King Lutheran Church, and director of the Bach Society of Houston. Aug 6
- Gascho, Joseph**, ° to assistant professor of harpsichord, University of Michigan, Ann Arbor, MI. Aug 6
- Gheller, Simone**, ° to music director and organist, St. Jerome Catholic Church, Oconomowoc, WI. March 6
- Gress, Richard**, ° to music intern, Christ Church, Exeter, NH. Dec 4
- Hawbecker, Sarah**, ° to project consultant and representative, Orgues Létourneau, Limitée. Nov 6
- Hilgartner, Rev. Msgr. Richard B.**, to president, National Association of Pastoral Musicians, Silver Spring, MD. Aug 6
- Houlihan, Christopher**, ° given a three-year artistic residency extension, Trinity College, Hartford, CT. Dec 8
- Jacobs, Paul**, ° to director, Organ Institute at the Oregon Bach Festival. Jan 6
- Jean, Martin**, reappointed to the Yale Institute of Sacred Music. Dec 8
- Knijff, Jan-Piet**, ° to classics teacher, Louisville Classical Academy. Nov 6
- Laver, Annie**, ° to assistant professor and university organist, Setnor School of Music, Syracuse University. Nov 6
- Mahon, Rachel**, ° to organ scholar, St. Paul's Cathedral, London, UK. May 12
- McCoy, Yuri**, ° to associate organist, Palmer Memorial Episcopal Church, Houston, TX. Nov 6
- Meineke, Donald**, ° to artistic director, Bach Vespers, Holy Trinity Evangelical Lutheran Church, New York, NY. Nov 6
- Mueller, Tom**, ° to interim assistant organist, St. James in the City, Los Angeles, CA. Dec 4
- O'Brien, Jean**, ° to vice president, Berghaus Pipe Organ Builders, Bellwood, IL. Nov 6
- Owolabi, Kola**, ° to associate professor of organ, University of Michigan, Ann Arbor, MI. Aug 6
- Rossi, Jamal J.**, to Joan and Martin Messenger Dean, Eastman School of Music, Rochester, NY. July 6
- Ryan, Jonathan**, ° to assistant director of music, Christ Church, Greenwich, CT. Feb 8
- Sykes, Peter**, to harpsichord faculty, Juliard School Historical Performance program, New York, NY. Sept 6
- Te Velde, Rebecca Groom**, ° to adjunct instructor of organ, Wanda L. Bass School of Music, Oklahoma City University. Oct 10
- Walker, John C.**, ° to president, American Guild of Organists. Sept 6

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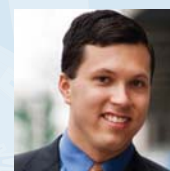
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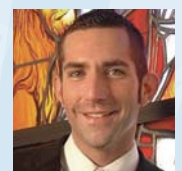
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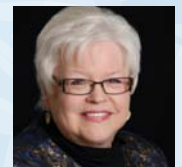
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Jens Korndörfer



Christian Lane



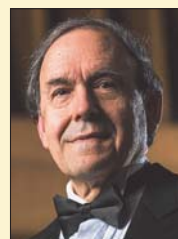
Olivier Latry*



Nathan Laube



Alan Morrison



Thomas Murray

Choirs

The Choir of
 Trinity College
 Cambridge, UK
 Stephen Layton, Director
 September 2015

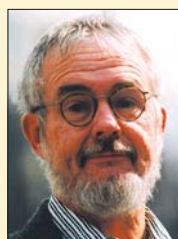
The Choir of
 Saint Thomas Church, NYC
 John Scott, Director
 April 2016



James O'Donnell*



Jane Parker-Smith*



Peter Planyavsky*



Daryl Robinson



Daniel Roth*



Jonathan Ryan

**Celebrating
 Our 94th
 Season!**



Ann Elise Smoot



Donald Sutherland



Tom Trenney



Thomas Trotter*



Todd Wilson



Christopher Young

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