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JANUARY, 2008



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*(The Diapason, review of
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Letters to the Editor

Winded Virtuos

The virtual organ nomenclature continues to bristle, enlighten, and give fuel to the winded among us, as we read in the November issue of a recent Hartford entourage traveling to Manhattan to explore the diverse sounds of pipe and digital transmission, an illustrious, ambitious, erudite caravan of church musicians who sit before pipes, harpsichords, Bösendorfer piano, several great instruments that remain unidentified, and may be found on the podium conducting *Phantom of the Opera* in New York City.

Essential details are missing from this descriptive letter; i.e., there are no specs for either instrument, and there's no price quoted for the pipe organ; however, I would prefer to thoroughly explore the virtual organ of 47 registers, than a pipe organ with a detached console, 19 ranks with only two independent pedal stops on electric-action windchests, two reeds, a Trumpet in the Great, and an Oboe in the Swell, a Tremulant that affects the entire organ and at the average price today of \$25,000 per rank, we arrive at a pipe organ package of \$500,000—virtually twice the cost of the *elektronika!*

After having played a three-manual, mechanical-action pipe organ for 20 years in Manhattan, I can assure you

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that the needs of service playing, as well as maintenance requirements, must be considered. Whenever I listen to a new organ, my palette needs hours to thoroughly explore the soundscape; i.e., once through the "Ave Maria" will not do it, no way, totally useless. I need to hear and play every note of every stop, look at the ensemble, scaling, voicing, tuning, the choice of stops to fit my needs with choirs, soloists, and my great love for the symphonies of Widor and Vierne, as well as the *Gesamtausgabe* of Bach, Beethoven, and Brahms.

My memory is not short when it comes to sound, and I assure you that after hearing Trinity Wall Street, there is no comparison with a small, two-manual tracker sitting in a carpeted room, no way Zeke, no way Tim, no way Floyd, no way Hartford. We New Yorkers have sharp ears for sounds both winded, virtual and digital!

Deacon Peter J. Basch, KCHS
Hoboken, New Jersey

THE DIAPASON'S 2008 *Resource Directory* was mailed with this issue. Additional copies of the *Directory* are available for \$5 each. For information: 847/391-1045; jbutera@sgcmail.com.

Here & There

All Saints Church, Worcester, Massachusetts, continues its music series: January 6, Festival of Nine Lessons and Carols; 1/27, Choral Evensong with chamber choirs of Worcester Polytechnic Institute and Holy Cross College; February 10, Choral Evensong; 2/17, Henry Lowe; 2/24, Adrian Lucas; March 2, Choral Evensong; 3/9, Daniel Stipe; 3/21, Lessons and Carols for Good Friday. For information: 508/752-3766 x 17; www.allsaintsw.org.

Walt Disney Concert Hall, Los Angeles, continues its organ recital series: January 6, Anthony Newman; February 3, Olivier Latry (all Messiaen); and May 25, Terry Riley. For information: 323/850-2000; LAPhil.com.

Old Presbyterian Meeting House, Alexandria, Virginia, continues its music series: January 13, La Ménestrandise early music instrumental ensemble; February 10, Suspicious Cheese Lords early music male vocal ensemble; 703/549-6670 x121; wayne@opmh.org.

The Cathedral of St. Philip, Atlanta, Georgia, continues its music series: January 13, Craig Campbell, with flute; 1/17, Choral Evensong; 1/20, Gail Archer; 1/27, Emanuele Cardi; February 3, Christopher Harrell; 2/10, Leon W. Couch, III; 2/17, Marko Petricic; 2/21, Choral Evensong; 2/24, David Brock; March 2, Albert Ahlstrom; 3/9, Atlanta Flute Ensemble; 3/16, Choral Evensong; 3/30, Clayton State Chorale. For information: www.stphilipscathedral.org.

Park Congregational Church, Grand Rapids, Michigan, continues its organ recital series on Tuesdays at 12:15 pm: January 15, Mark Loring; 1/29, Larry Visser; February 12, Janet & Kent Hill; 2/17, Adrian Lucas; 2/26, Jonathan Tuuk. For information: 616/459-3203, x 24; www.parkchurchgr.org.

St. Luke Catholic Church, McLean, Virginia, continues its music series: January 16, piano/cello recital; February 3, Manhattan Piano Trio; 2/24, Master Singers of Virginia; March 30, pianist John Eaton; April 11, Brass and Bagpipes; 4/16, Jose Gascho, harpsichord; 4/27, Amadeus Orchestra. For information: 703/356-0670; www.musicinmclean.org.

The Church of St. Luke in the Fields, New York City, continues its music series: January 17, David Shuler (Bach,

Buxtehude, Bruhns and Böhm); February 28, music of the Mexican Baroque, St. Luke's Choir with orchestra of period instruments; April 10, music of Palestrina, Allegri and Anerio; May 8, Biber, *Rosary Sonatas*. For information: 212/414-9419; music.stlukeinthefields.org.

Washington National Cathedral continues its organ recital series: January 20, David Higgs; February 17, Marilyn Keiser; March 9, Fred Swann; April 6, Gillian Weir; 4/20, David Hurd; May 4, Naji Hakim. For information: www.cathedral.com.

Bryn Mawr Presbyterian Church, Bryn Mawr, Pennsylvania, continues its music series: January 20, music of Jewish, Christian, and Muslim traditions; March 2, Nathan Laube; 3/15, 35th anniversary concert featuring the Senior Choir with the Chamber Orchestra of Philadelphia; 3/21, Bryn Mawr Chamber Singers and the Biava String Quartet; April 20, piano and trumpet. For information: 610/525-2821 x 836; www.bmpc.org/finearts.

First Presbyterian Church, Arlington Heights, Illinois, continues its music series: January 20, Leon Nelson with Cathedral Brass and mezzo-soprano Theresa Brancaccio; February 17, 23rd annual "Organ-Fest" with William Aylesworth, John Bryant, Christine Kraemer, Merlin Lehman, Leon Nelson, Kirstin Synnstedt and Chris Urban; March 16, Chris Urban, with pianist; April 13, Mendelssohn, *Elijah* and *Symphony No. 5 in D minor* (Reformation). For information: 847/255-5900; fpcah.org.

Knox Presbyterian Church, Santa Rosa, California, continues its "Creative Arts Series": January 20, Allan Solomonow; February 17, Yoon-Mi Lim; March 16, Philip Manwell; April 20, Barbara Harris; May 18, Cinnabar Women's Chorus. For information: 707/544-5468.

The Bach Society at Christ the King Lutheran Church, Houston, Texas, continues its 2007–08 season: January 20, Kristian Oleson; February 3, chamber music; 2/17, Cantata 18, *Gleich wie der Regen und Schnee*; March 2, La Follia Austin; 3/16, 18, and 21, *St. Matthew Passion*; 3/30, Pavel Cerny; April 13, Sebastian Knebel with members of the Bach Orchestra; May 4, Cantata 172, *Erschallet, ihr Lieder*. For information: 713/524-8744; www.bachsocietyhouston.org.



Charles Echols, Bill Chouinard, Kraig Windschitl, Stephen Self, Joseph Ripka, and Aaron David Miller at St. Andrew's Lutheran Church, Mahtomedi, Minnesota

A Vierne Marathon in Minnesota took place September 23 at St. Andrew's Lutheran Church in Mahtomedi (Twin Cities suburb), featuring Vierne's organ symphonies. On his 1927 American tour Vierne gave a concert on this Casavant organ (four manuals, 108 ranks) at its former home, the Philips Academy in

Andover, Massachusetts. Performers of the symphonies one through six, left to right, are Charles Echols, Bill Chouinard, Kraig Windschitl, Stephen Self, Joseph Ripka, and Aaron David Miller. The marathon took four and a half hours to complete.

He is the greatest artist who has embodied in the sum of his works, the greatest number of the greatest ideas.

John Ruskin

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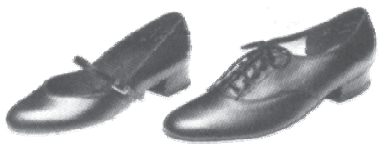
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Friends



The Cathedral of St. Patrick, New York City, continues its Sunday organ recital series: January 20, Justin H. Bischof; April 27, Frank L. Crosio; May 11, Katherine M. Lordi. For information: 212/753-2261 x245; <www.saintpatrickcathedral.org>.

Christ Church, Bradenton, Florida, continues its music series: January 20, Ken Cowan; Lenten noon recitals: February 14, Gregory Chestnut; 2/21, Carol and James Hawkinson; 2/28, Robert Reeves; March 6, William Holt; 3/13, Roger Roszell; and Kimberly Marshall, 3/1 masterclass, 3/2 recital; May 4, Julianne Rodgers, harpsichord; June 1, Mozart, *Mass in C*, K. 220. For information: 941/312-5875; <www.christchurchswfla.org>.

The Delius Society presents the 25-voice semi-professional St. Mark's Choir in concert on January 25 at St. Mark's Church, Philadelphia, Pennsylvania. Under the direction of organists and choir-masters Matthew Glandorf and Diane Meredith Belcher, the choir will sing works of Delius, Warlock, Webber, Ord, and Holst. For information: 215/968-5979; <thompsonian.info/delphila.html>.

The Cathedral Church of the Advent, Birmingham, Alabama, continues its music series: January 25, flute and guitar (12:30 pm), Cathedral Choir fund raiser (7:30 pm); February 24, Choral Evensong; March 28, the University of Montevallo Concert Choir; April 6, Marilyn Keiser; 4/25, Broadway Cabaret; 4/28, the Choir of Men and Boys, St. Thomas Church, New York City; May 16, Charles M. Kennedy; 5/18, Choral Evensong. For information: 205/226-3505; <www.adventbirmingham.org>.

Duke University Chapel, Durham, North Carolina, continues its organ recital series: January 27, Jonathan Dimmock; February 17, John Scott; March 30, Robert Parkins. For information: <www.chapel.duke.edu>.

Pinnacle Presbyterian Church, Scottsdale, Arizona, continues the organ recital series featuring its Richards, Fowkes & Co. organ: January 27, Brent Hylton; February 27, Gary Quamme; March 5, Craig Westendorf; 3/7, Douglas Cleveland; 3/12, Marilyn Hylton. For information: 480/585-9448; <www.pinnaclepres.org>.

Trinity Wall Street, New York City, presents early music with the Trinity Choir and the Rebel Baroque Orchestra: January 29, Monteverdi, *Vespers of 1610*; March 11, Haydn, *Theresienmesse* and *Schöpfungsmesse*; May 20, grand motets by Lully, Lalande, Charpentier, Desmarest, Rameau, and Mondonville. For information: <www.trinitywallstreet.org>.

St. Michael's Catholic Church in Auburn, Alabama presents a sacred music workshop February 1-2, sponsored by the St. Cecilia Schola Cantorum. The workshop will include sessions on Gregorian chant and sacred music of the Re-

naissance, led by Wilko Browsers of the Monteverdi Choir in the Netherlands.

On Friday, the workshop will concentrate on chant and runs from 9 am to 5 pm. Saturday then presents polyphony, continues throughout the day, and concludes with a parish liturgy. For information: <ceciliashola.org>.

St. Paul's Church, Doylestown, Pennsylvania, continues its music series: February 2, Solemn Evensong and Benediction; March 1, Solemn Evensong and Benediction; 3/30, Thierry Escaich. For information: 215/348-5511; <www.stpaulsdoylestown.org>.

Glenview Community Church, Glenview, Illinois, continues its organ recital series: February 3, Chris Urban; March 2, Zvonimir Nagy; April 6, Christine Kraemer. For information: 847/724-2210; <www.gccucc.org>.

St. John's Cathedral, Albuquerque, New Mexico, continues its music series: February 3, Choral Evensong; 2/9, Trelease Memorial Concert; 2/13, Edwina Beard; 2/20, Iain Quinn; 2/27, Scott Raab; March 2, Choral Evensong; 3/5, Cathedral Chamber Choir; 3/12, Maxine Thevenot; 3/21, Maxine Thevenot, Messiaen's *Les Corps glorieux*; 3/23, Vi-erne, *Messe Solennelle*. For information: <www.stjohnsabq.org>.

Trinity Episcopal Church, Santa Barbara, California, continues its music series: February 3, Festival of Lights concert for Epiphany; March 9, Bach birthday bash; April 20, wedding music sampler. For information: <www.trinitysb.org>.

Wichita State University continues its Rie Bloomfield organ series on the Marcussen organ in Wiedemann Hall: February 5, Mary Preston; April 8, Gillian Weir; 4/9, Messiaen masterclass, Gillian Weir; 4/23, Lynne Davis. For information: 316/978-6218; <Lynne.Davis@wichita.edu>.

First-Trinity Presbyterian Church, Laurel, Mississippi, continues its music series: February 8, Clarence Dickinson Festival; May 4, Frederick Swann, 40th anniversary of the church's Aeolian-Skinner organ; June 4, Brett Valliant, silent film: *The Hunchback of Notre Dame*; 6/5, Brett Valliant, silent film: *The Kid*. For information: <www.first-trinity.org>.

The Church of the Covenant, Cleveland, Ohio, presents a Daniel Pinkham memorial concert on February 17 at 3 pm. The program will feature the choirs of Church of the Covenant and Epworth-Euclid United Methodist Church; repertoire includes *The Covenant Motets*, *Christmas Cantata*, *Evergreen*, *Three Songs from Ecclesiastes* (Nanette Canfield, soprano), *Oration for Organ and Cello*, and excerpts from *Saints Days* (organ solo). For information: 216/421-0482; <www.covenantweb.org>.

The Association of Anglican Musicians Region VII and the Amarillo AGO chapter present a mid-winter conclave February 18-20 at St. Andrew's Episcopal Church, Amarillo, Texas. The schedule includes concerts, lectures, and workshops with Gerre Hancock and the King's Singers. For information: 806/376-6316; <www.anglicanmusicians.org>.

The Chicago Chapter of the American Guild of Organists announces the **2008 Gruenstein Memorial Organ Competition**, formerly sponsored by the Chicago Club of Women Organists. During its 40-year history, several notable organists have been past winners of the Gruenstein Competition, including Mary Preston and Anne Wilson. The competition is open to all organists who will be under 30 years of age on April 19, 2008, the date of the finals. Prizes consist of a \$1000 first prize, a \$400 second prize, a \$250 third prize, and an audience award of \$100. The winner will be presented in a recital at a Chicago area church in the fall of 2008. This year's required piece is Bach's *Fantasia and Fugue in G minor*; a

recording of this piece with application materials needs to be in the hands of the committee by March 15. For further information or questions, call or e-mail Melody Turner, 708/386-2120, <melodyturn@yahoo.com>; for application form and rules, go to the Chicago chapter web-site at <www.agochicago.org>.

The Midwestern Historical Keyboard Society will hold its annual meeting May 21-24 at the University of Iowa, with the theme "Buxtehude and the North German School/Keyboard Music of Domenico Scarlatti." Featured performers include Pieter-Jan Belder, Craig Cramer, Delbert Disselhorst, the Iowa Baroque Players, David Schrader, and Brett Wolgast; there will be harpsichords, clavichords, and fortepianos by the 21st century's premier builders, and organs by Taylor & Boody, Casavant, Brombaugh, and Schlicker. For information: David Kelzenberg, 2801 Highway 6 East, #344, Iowa City, IA 52240; <davidkelzenberg@uiowa>; <www.mnks.org>.

The American Guild of Organists will sponsor a recital and gala benefit reception honoring **Frederick Swann** on April 13 at the First Congregational Church, Los Angeles. The recital will feature Mr. Swann and the reception will follow. All proceeds will go to the AGO Endowment Fund in Fred Swann's honor. For information: 212/870-2311 x 4308; <www.ago.org>.

Rodgers Instruments LLC invites young musicians with piano skills to enter its scholarship competition to attend a week of intensive organ study at the International Music Camp on the North Dakota-Canada border. The week at camp includes an introduction to the organ for pianists and keyboard players, group instruction in basic organ technique, individual tutorials, and practice sessions.

The competition is for school-age pianists, keyboard players, and beginning organists who have secured the support of their home church or another sponsor. The scholarships will cover the cost of room, board and tuition during the camp's Organ Week, July 6-12. Sponsors will be responsible for travel expenses for the scholarship winners. Applications are being accepted now. The deadline to apply is April 30, 2008. Winners will be contacted the following week.

Straddling the border between North Dakota and Canada, the camp is located in the International Peace Garden. Additional information about the camp can be found on its website, <www.internationalmusiccamp.com>.

For information and a scholarship application, write to: IMC Scholarship Fund, Rodgers Instruments, 1300 NE 25th Ave., Hillsboro, OR 97124; or send a request via e-mail to: <jbrandlon@rodgers.rain.com>.



30th anniversary of Nordlie Opus 1 at First United Methodist Church, Appleton, Minnesota

The 30th anniversary recital of the **John Nordlie organ, Opus 1**, was held at the First United Methodist Church, Appleton, Minnesota, on October 21,

2007. Pictured (left to right) are three members of the original organ committee: Muriel Nelson, Leonard Masee, and Barbara Kerr; Eugene Douitt who assisted in the installation; Rev. Richard Collman who played the recital; and builder John F. Nordlie of the J. F. Nordlie Pipe Organ Company of Sioux Falls, South Dakota. The organ is an undivided one-manual and pedal tracker instrument based on an 8-foot Principal and consists of seven stops. The organ was dedicated by Rev. Collman in October of 1977, and he has played subsequent 10-year, 20-year, and now 30-year recitals.

The eighth Concours International d'Orgue de la Ville de Biarritz was held October 24–27, 2007 in Biarritz, France, with the Prix André Marchal awarded equally to Simone Gheller of Italy and Daniel Tappe of Germany. The 29-year-old Gheller also won the audience prize, as well as two special prizes offered by Madame Englert-Marchal—one for the best interpretation of a work by a French composer and the other for

the best interpretation of a contemporary work (offered in memory of her late husband, composer Giuseppe Englert, who died March 29, 2007). The jury awarded special mentions to Samuel Gaskin of the United States and Maria-Magdalena Kaczor of Poland. Twelve candidates from eight countries were admitted to the quarter-finals.

The international jury consisted of Eric Lebrun, Thierry Escaich, Sophie-Véronique Cauchefér-Choplin, all of France, Helmut Deutsch of Germany, and James David Christie of the USA. The Prix André Marchal is co-sponsored biennially by the Académie André Marchal and the town of Biarritz, France.

VocalEssence and the American Composers Forum have announced the two winners of the 10th annual Welcome Christmas! Carol Contest. Carols composed by Matthew Brown and Stephen Main were selected from 118 scores received from 32 states. In addition to having their works premiered by VocalEssence at the 2007 Welcome

Christmas! concerts, each composer received a prize of \$1,000.

Matthew Brown (Los Angeles) composed *Sweet Was the Song*, a lullaby based on a medieval English text. *The Darkest Midnight in December*, by Stephen Main (San Francisco), is a setting of a carol text from a poem by Fr. William Devereux. For information: <www.vocalescence.org>.

The Presbytery of the Northern Plains recently sponsored its third annual Festival of Music at First Presbyterian Church, Oakes, North Dakota. The worship service included hymn singing, scripture readings, prayers and anthems by a 30-voice choir and a handbell choir. David C. Morlock, organist, Joseph S. Banister, choir director, and Diane Witzig, handbell choir director, led the afternoon service, which included participation by clergy of the Presbytery.

Hymn tunes were NICAEA, DENNIS, LYONS, LOBE DEN HERREN, MCAFEE and ENGELBERG. Anthems consisted of arrangements of additional hymn tunes

by Young, Hopson, Shaw and Martin. The service was led from the six-rank tracker organ that had been installed in the 1920s by the Hinners Organ Company of Pe-kin, Illinois. This historic organ had been shipped to Oakes, North Dakota in a railroad box car, and remains unaltered.

Appointments

Michael Monaco has been appointed director of music and organist at St. Stephen Lutheran Church in Williamsburg, Virginia. In addition to his responsibilities of playing for all the principal services of the church, he will direct two choirs and has plans for developing a youth music ministry. He holds advanced degrees in both sacred music and divinity, and brings much experience in liturgical and concert music to the church.

Mr. Monaco will continue in his duties at the Colonial Williamsburg Foundation, where he is a member of the "Gov-

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International Organ Music Festival
J.P. Sweelinck Organ Music Competition
Organist, Oliwa Cathedral
Gdansk, Poland



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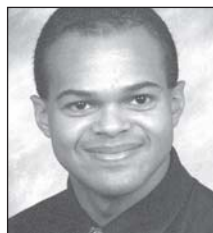
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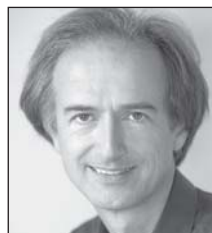
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ernour's Musick," performing several weekly concerts on antique keyboard instruments. He is planning to develop a concert series at the church, performing upon a mechanical-action, neo-Baroque pipe organ built by the firm of Petty-Madden. The church enjoys excellent acoustics, being in the shape of an octagon with hard reflective surfaces. The design of the church was influenced by a plan for an octagonal chapel designed by Thomas Jefferson for the College of William and Mary. For further information: <www.saintstephenlutheran.net>.



Jeremy Bruns

ginnings, with revisions by Gilbert Adams in the 1960s and by Mann & Trupiano in the 1980s. The program includes de Grigny, *Veni creator spiritus*; Messiaen, *L'Ascension*; and Widor, *Symphonie VI in G*, op. 42, no. 2. For information: <www.zarex.com>.



Beth and Ray Chenault

On October 12, the Lovett School in Atlanta, Georgia held a gala in honor of **Beth and Ray Chenault**, who retired from teaching at Lovett following the last academic school year, to concen-

trate more fully as the full-time organists and choirmasters of All Saints' Episcopal Church in Atlanta, where they have served since 1975. In honor of their combined 62 years as the Upper School and Middle School choral directors, and Ray as director of fine arts, hundreds of former students, parents, teachers and administrators filled the Hendrix Theater for a tribute performance by the Chenaults' former students.

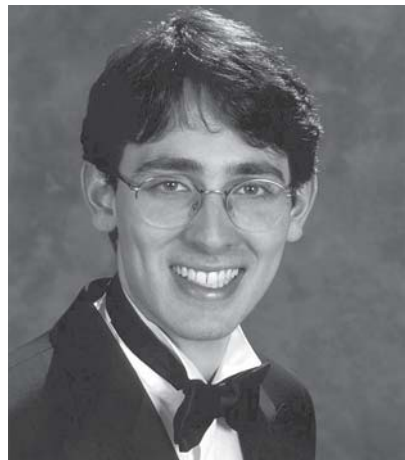
At the conclusion, headmaster Billy Peebles announced that the theater was renamed the Hendrix-Chenault Theater, in honor of three individuals so important to the life and history of the school. James Hendrix was the headmaster from 1991–2003, and the person with whom the Chenaults worked closely in securing the new fine arts facilities. Upon the completion of the theater in 1995, it was Dr. Hendrix who dedicated the facility as the "house that the Chenaults built," so it is only fitting that the theater's name now reflects the legacy of these three leaders. The name change was a unanimous decision by the Lovett School Board of Trustees, and was made possible by the generosity of Mr. and Mrs. John T. Glover and Mr. and Mrs. John A. Williams.

Additionally, Mr. and Mrs. Richard Lee began an endowed fund last June in honor of the Chenaults, who taught their three sons. The Chenault Fund endowment is designated for excellence in teaching by a Lovett Fine Arts teacher. Beth Chenault was named the first recipient last year. Mr. Peebles announced that over 100 families have given over \$200,000 to this fund in honor of the Chenaults.

Previously Beth had been named one of the Woodward Teachers for Excellence in Teaching at Lovett. Ray was named STAR teacher this year by Lovett graduate Alex Western, who is now a freshman at Harvard University. The Chenaults' Lovett choirs have been featured at Carnegie Hall, Avery Fisher Hall, represented President Carter's Friendship Force Exchange Program in England, and have won numerous national choral titles year after year. Ray and Beth taught over 8,000 choristers in their 31-year tenure at Lovett.

The Chenaults are represented by Phillip Truckenbrod Concert Artists and continue an active concert career. They have commissioned, recorded and published over 40 organ duets, and have three organ duet CDs with Gothic Records. The Chenaults just completed their 32nd year at All Saints' Episcopal Church in Atlanta.

Leon Couch III is featured on a new recording produced by the AGO as part of their educational resources. *Playing Dietrich Buxtehude's Works Rhetorically* is a 3-CD set, which includes an in-depth discussion of musical rhetoric and its application to the organ music of Buxtehude. The full lecture text is spoken on the CD and printed in the enclosed booklet; musical examples are played on the Taylor & Boody "Bach temperament" organ at Goshen College in Goshen, Indiana. For information: <www.agoHQ.org>.



Vincent Dubois (photo credit: Monique de St. Croix)

Vincent Dubois is featured on a new recording, made on the Cavaillé-Coll organ at Saint-Sulpice for JAV Recordings (JAV 166). The CD was produced and recorded by Christoph Frommen in SACD Surround Sound, which creates

extraordinary sonic definition and reproduction of the room ambiance.

Included in the 32-page booklet that accompanies the CD is an interview with Michel Goussu, the organbuilder who cares for and was part of the team that recently restored the instrument. Goussu discusses the history, design and care of the organ at Saint-Sulpice. A photo essay of Vincent Dubois recording the Liszt, working with two registrants, is also included in the CD booklet.

The program includes Mozart, *Fantasia in F Minor*, K. 608; Liszt, *Evocation à la Chapelle Sixtine*; Rachmaninoff, *Prelude in C-sharp Minor* (transcribed for organ by Louis Vierne); Duruflé, *Suite*, op. 5; and a free improvisation. For information: <www.pipeorgancds.com>.



Jane Fitzharris and Stephen Hamilton

Stephen Hamilton played the annual Beinema concert at Trinity Episcopal Church in Bethlehem, Pennsylvania on October 28, 2007. It was sponsored by the church's director of music, Jane A. Fitzharris. The program included works by Handel, Langlais, Boëllmann, and Böhm. The annual Beinema concert pays tribute to Marvin Beinema, who was an organist and composer at Trinity for 50 years.



Sonata Henderson and Diane Meredith Belcher

16-year old **Sonata Henderson** of northeast Philadelphia is the winner of the first annual Lynnwood Farnam Scholarship Competition. Her successful audition in the summer of 2007 earned her a full year's tuition for organ lessons with Diane Meredith Belcher. The scholarship is named after the famous Canadian organist (1885–1930) who immigrated to the United States and became the first professor of organ at the Curtis Institute of Music. It was begun in honor of, and grateful thanksgiving for, David Spicer, minister of music at First Church, Wethersfield, Connecticut, who offered Ms. Belcher her first organ lessons free of charge.

The scholarship is completely based on merit and talent, and therefore has no age restriction or prerequisites. Applicants audition on organ or piano, and perform 15–20 minutes of music in varying styles. The quality of preparation and performance is considered more strongly than the difficulty of the repertoire. The musical skills and aptitude of the performer are also tested at the audition (no preparation necessary.)

Auditions for the 2008–2009 year will take place between May 1 and June 30, 2008. For further information and to schedule an audition, contact Diane Meredith Belcher, St. Mark's Episcopal Church, 1625 Locust St., Philadelphia, PA 19103; 215/735-1416, ext. 5; <dianemerithbelcher@gmail.com>.

Dan Locklair's song cycle *Cummings' Suite* was premiered at the "Songs of Hope" recital series debut, October 12 at

Here & There

Jeremy Bruns is featured on a new recording, *French Eclat at Saint Thomas Church*, on the Pro Organo label (CD 7220). A prizewinner in the 1993 International J. S. Bach Competition and the 2003 Dallas International Organ Competition, Bruns was recently appointed organist-choirmaster at St. Paul's Cathedral (Episcopal), Buffalo, New York; he previously served as associate organist at St. Thomas Church.

The Arents Memorial Organ, located in the chancel, has both E. M. Skinner (1913) and Aeolian-Skinner (1956) be-

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- FIRST LUTHERAN CHURCH – Manitowoc, Wisconsin



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Grace Church in Brooklyn Heights, New York. The newly commissioned work on the text "I thank you God for this most amazing day" was performed by soprano Janeanne Houston, organist/pianist Paul Richard Olson, and oboist Shannon Spicciati. Locklair's *Remembrance* was performed by J. Reilly Lewis conducting the massed choir at the 28th annual Inter-Faith Concert November 13 at the National Shrine of the Immaculate Conception, Washington, DC. *Remembrance* was written in 2006 for SATB chorus a cappella, organ and optional trumpet and is based on text from the book of Matthew.



Margaret Phillips

gram includes the *Orgelbüchlein*, BWV 599-644; *Prelude and Fugue in A*, BWV 536; *Allabreve in D*, BWV 589; *Fantasia and Fugue in c*, BWV 537; *Prelude and Fugue in C*, BWV 531; *Canzona in d*, BWV 588; *Fugue in b on a theme of Corelli*, BWV 579; and *Prelude and Fugue in e*, BWV 533. For information: <www.regentrecords.com>.

Godwin Sadoh's *Five African Dances for Solo Organ* has been published by Evensong Music. The new work is a collection of five pieces based on Nigerian melodies and indigenous rhythmic patterns, as well as some original material. The *Dances* celebrate and demonstrate significant aspects of African music through the use of traditional creative procedures and dance rhythms; \$15.00; <www.evensongmusic.net>.

Ingrassia Artist Management announces the signing of French concert organist **Domenico Severin** for representation in the United States. Mr. Severin is titular organist at St. Etienne Cathedral in Meaux, France. He holds a diploma in organ and organ composition from the B. Marcello Conservatory in Venice, Italy, and in musical analysis from the Boulogne-Billancourt C.N.R., in France. He has performed at organ festivals worldwide, including in Italy,



Domenico Severin

France, Poland, Croatia, Romania, Hungary, Russia, China, Hong Kong, and South Africa. His American appearances include Basilica of the National Shrine of the Immaculate Conception and St. Patrick's Cathedral. Upcoming concerts take place at the Church of St. Louis, King of France (St. Paul, Minnesota) and the Cathedral of St. Philip (Atlanta).

Severin's repertoire ranges from early music to the contemporary composers. In addition, he promotes rarely performed Italian organ music from the end of the 19th and early 20th centuries. As a composer, he has published several organ works, and is the author of an essay on the history of organ registration in Europe.

Domenico Severin joins an artist roster that includes Scott Lamlein (USA), Edward Broms (USA), Martin Setchell (New Zealand), Luca Pollastri (Italy), Stefan Moser (Germany), Enrique Rimoldi (Argentina), and Douglas Bruce (Switzerland). For additional information: 508/277-6022; e-mail: <tom@ingrassiaartists.com>; web: <www.ingrassiaartists.com>.



Frances Shelley and Steven Egler

The Shelley/Egler Duo (Frances Shelley, flute; Steven Egler, organ) will present masterclasses, a workshop, and a concert February 9-10, at First Presbyterian Church, Bryan, Texas, sponsored by the Brazos Valley AGO chapter and Concerts on Carter Creek. The schedule includes: Saturday, masterclasses for flutists and organists, 10 am; workshop on music for organ and C instrument, 1:30 pm; Sunday, Shelley/Egler Duo in concert, 6 pm. For information: Jane Van Valkenburg, 979/823-8073; <music@fpcbryan.org>.

Canadian-born organist and choral conductor **Maxine Thévenot** performed the opening organ recital as part of the Arts Series events at St. Peter's Episcopal Cathedral, St. Petersburg, Florida on October 28, 2007, entitled "Organ Fireworks." Thévenot has performed throughout Europe, Great Britain, and North America, with a repertoire that includes contemporary works written especially for her. This past summer she performed solo recitals at Westminster Abbey and Salisbury Cathedral, in addition



Edward Barbieri (director of music & organist at St. Peter's Episcopal Cathedral), Maxine Thévenot, John Mason III (organ scholar at St. Peter's Episcopal Cathedral)

tion to two weeklong residencies as the organist at Canterbury Cathedral and St. George's Chapel, Windsor.

Dr. Thévenot is a lecturer in music, and is director of Las Cantantes (women's choir) at the University of New Mexico. She is also the founding director of Polyphony: Voices of New Mexico and serves as associate organist-choir director at the Cathedral Church of St. John, Albuquerque. Her upcoming recital schedule includes performances at Emmanuel Church, Maryland; St. John's Cathedral, Colorado; Royce Hall, UCLA, California; the University of Arizona; and performances in Canada and the Netherlands. For information: <www.maxinethevenot.com>.



Thomas Trotter

Thomas Trotter is featured on a new recording, *Restored to Glory*, on the Regent label (REG CD265). Celebrating the re-opening of the Birmingham Town Hall and the restoration of its historic William Hill organ, the program includes works by Bizet (*Carmen Suite*, transcr. Lemare), Ireland, Thalben-Ball, Handel, Best, Lemare, and Wagner. For information: <www.regentrecords.com>.

German organist **Johannes Unger** of St. Thomas Church, Leipzig, has joined the German baritone **Daniel Ochoa** to form a duo for performances in North America under representation of Phillip Truckenbrod Concert Artists. Ochoa has performed with the Berlin Philharmonic Orchestra, at the Leipzig Gewandhaus, the Dresden Frauenkirche, and at festivals such as Lucerne Festival in Switzerland, the Leipzig Bach Festival, the Festival of Flanders, and the Dresden Days of Contemporary Music. He has also performed with the Leipzig Gewandhaus Orchestra, the Northern German Radio Philharmonic Orchestra, and the Dresden Philharmonic, and has sung numerous operatic roles.

In 2003 Ochoa was the first to receive an award from the Albert Lortzing Foundation of Leipzig, and the following year was awarded a Richard Wagner Award scholarship. He studied with Anthony Baldwin in Rostock and Hans-Joachim Beyer in Leipzig. He was a regular member of the master classes between 2002 and 2004 of Dietrich Fischer-Dieskau and attended master classes led by Horst Günter and Matthias Goerne at the International Bach Academy in Stuttgart.



Bynum Petty

Bynum Petty is the recipient of the Otto Hofmann Memorial Literary Prize, presented by the American Institute of Organbuilders. The cash prize is awarded to individuals who contribute to original research in organbuilding relevant to promoting the interests and goals of the Institute. Petty was cited especially for his essays on the M. P. Möller Organ Company, which were published in the *Journal of American Organbuilding*.

Margaret Phillips is featured on a new recording, *J. S. Bach Organ Works*, on the Regent label (REG CD254, two-CD set). Recorded on the Aubertin organ at St. Louis-en-l'Île, Paris, the pro-

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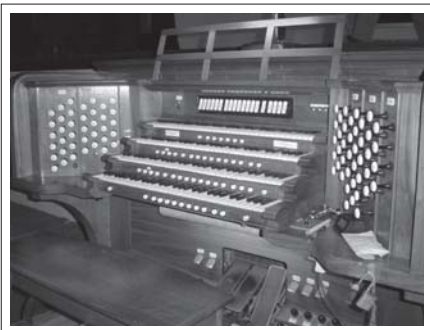
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The work of the Æolian-Skinner Organ Company under the

leadership of G. Donald Harrison (1889-1956) has garnered much interest in the past decade, though the number of instruments remaining in unaltered condition from his tenure is lamentably few. Winthrop University's Opus 1257 was an all-new instrument when completed in 1955 and has seen only two minor changes since then, showing a respectful awareness of this instrument's value.

The D. B. Johnson Memorial Organ is located in the resonant Byrnes Auditorium and displays all of the hallmarks of Harrison's style, including a relatively mild Great division without reeds; several mixtures with each providing a different texture; a powerful Swell division with French-inspired reeds; and a general emphasis on tonal clarity over density.

We are honoured to have been selected by Winthrop University to carry out a mechanical restoration of this exceptional instrument. At the completion of our work in the fall of 2008, every aspect of Æolian-Skinner's Opus 1257 will have been examined, documented and conservatively restored without tonal changes. Throughout this project, it is our pleasure to work in close consultation with the instrument's curator and Professor of Music Emeritus at Winthrop, Dr. David Lowry.



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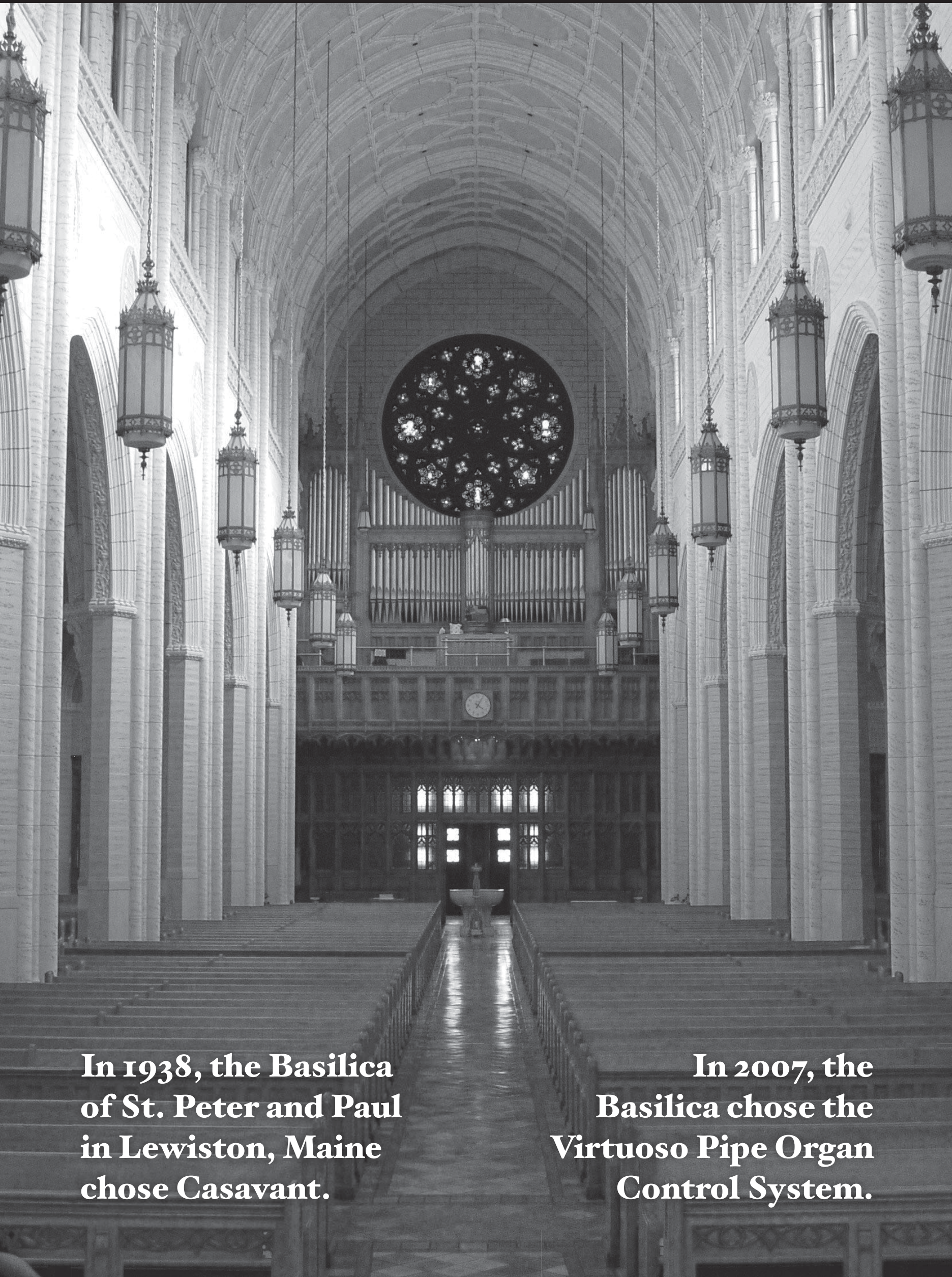
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Nunc Dimittis

As this issue was in production, word arrived of the death of longtime *DIAPASON* author and reviewer **Dr. W. G. Marigold** on November 25. A "Nunc Dimittis" will appear in the February issue.—Editor

Ruth Lloyd Henderson died September 5 in Hamilton, Bermuda, at age 54. She earned degrees in music and music education from Dalhousie University in Halifax, during which time she met William Henderson. They married in 1975 and moved to Montreal, where Mrs. Henderson completed the licentiate diploma in organ performance. In 1976, they returned to Bermuda, and two years later she became organist at the Cathedral of the Most Holy Trinity (Anglican), where she served for 29 years. She also taught music at Bermuda High School and Saltus Senior School, and was the driving force behind the Bermuda Choral Workshop, which brings together choirs from throughout Bermuda. She helped restore an old Bermuda organ, now located next to the baptismal font in the cathedral. Mrs. Henderson served as program director for the Bermuda AGO chapter. She is survived by her four children, mother, three brothers, and mother-in-law, son-in-law, and daughter-in-law.

Jack R. Ruhl, age 82, died September 7 in Fort Wayne, Indiana. Born in Fort Wayne, he served as a chaplain's assistant in the Navy. He earned bachelor and master of music degrees at Northwestern University School of Music in Evanston, Illinois. In 1951 he became staff organist at the First Presbyterian Church, Fort Wayne, serving in that position until his retirement in 1991. There he established a famous concert series on the church's 81-rank Aeolian-Skinner organ; the series featured such artists as Anton Heiller, E. Power Biggs, Virgil Fox, the Duruflés, Jeanne Demessieux, Robert Glasgow, Clyde Holloway, Larry Smith, Robert Anderson, and many others. He was also responsible for the creation of the Fort Wayne National Organ Playing Competition. Mr. Ruhl also maintained a private piano and organ studio, was pianist for the Fort Wayne Philharmonic, and was active as a recitalist.

Joseph William Schreiber died at age 77 on September 20, in Mountain Brook, Alabama. A graduate of Baylor University and Northwestern University with degrees in organ and church music, Mr. Schreiber was a member of Phi Mu Alpha and Pi Kappa Lambda.

He also served in the Air Force during the Korean conflict. He served churches in Hammond, Indiana; Chicago, Illinois; and Louisville, Kentucky; then at First Methodist Church in Birmingham, Alabama in 1960. In 1964, he was called to Independent Presbyterian Church, serving there as organist-choirmaster until he retired in 1998. During his tenure there, he established the November Organ Recital Series, which has featured more than 150 guest organists from the U.S. and Europe, and also initiated the Religious Arts Festival, beginning in 1972. Under Schreiber's direction, the IPC choir toured Europe six times, performing in cathedrals throughout Europe; they also sang at three AGO conventions, and produced 13 recordings. Mr. Schreiber served on various boards, both locally and also for such national organizations as the Presbyterian Association of Musicians and the AGO. He received numerous awards, including the Governor's Arts Award. Joseph Schreiber is survived by his wife and two children.

Here & There

Bärenreiter announces the release of Bach, Cantata 1, *Wie schön leuchtet der Morgenstern*, edited by Matthias Wendt (BA 10001). Written for March 25, 1725, when the feast of the Annunciation coincided with Palm Sunday, the cantata forms the conclusion of Bach's cantata cycle of 1724–25. Also published is Mendelssohn, *For He shall give His angels charge over thee*, motet for eight voices a cappella, edited by Christoph Heimbucher (BA 8933). For information: <www.baerenreiter.com>.

GIA Publications has announced the release of *Christe lux mundi*, a new collection by the Brothers of Taizé (G-7101, vocal edition, \$10.00; CD-696, compact disc, \$16.95). For information: <www.giamusic.com>.

Fruhauf Music Publications has announced that all editions are now available in bound or unbound 8½" x 11" format. As before, music orders prepared on loose-leaf sheets for convenient page turning and music rack layout are packaged and delivered in flexible clear plastic sleeves for easy storage. But now all scores are also available for those who prefer traditionally bound volumes printed on both sides of the page. Please refer to the detailed listings on the website Order Form <file:///D:/My%20Webs/myweb7/order_form.htm> Page, where alternative columns of selection boxes

appear with separate pricings for either layout. For further information: Fruhauf Music Publications, P.O. Box 22043, Santa Barbara, CA 93121-2043; ph 805/682-5727; <http://www.frumuspub.net>.

The Institute of British Organ Building has announced the publication of *Organ Building, Volume Seven*. This annual journal of the society comprises 112 pages of articles covering new organs and restoration projects; technical subjects such as pallet restoration and winding; an appreciation of the work of Frank Bradbeer; appraisal of a new book by John Norman; review of the year highlighting and analyzing the work of British organ builders in 2006; and the definitive IBO register of accredited business members; 95 photos, 32 drawings, A4 format, perfect binding, €20.75; <www.ibo.co.uk>.

A service and resource book has been published to celebrate the 80th anniversary of the **Royal School of Church Music** (RSCM). Drawing its inspiration from the Book of Psalms, *Psallam* contains a wide collection of easy and more challenging works for choirs both large and small, as well as for congregations, and reflects the international nature of the RSCM. The book reflects the diverse identity of the United States, and includes texts in English, Spanish, German, French and Hebrew, and music influenced by jazz, blues and African-American spirituals, as well as native melodies from America, Africa, Latvia, Wales and the Caribbean. US price \$12.95 (RSCM-affiliated members can claim a 25% discount); order directly from the American publishers: GIA catalog number G-7248; 800/442-1358; <www.giamusic.com/sacred_music/index.cfm>.

John-Paul Buzard Pipe Organ Builders (www.Buzardorgans.com) announces completion of comprehensive rebuilding of the 1896 Kimball organ at First Presbyterian Church, in Lexington, Kentucky. Working with music director Marlon Hurst, organist Tina Wagoner, architectural consultant Terry Byrd Eason, and organ consultant Barbara Owen, the Buzard rebuild retains the flavor of the original Kimball work, reconciles the various alterations made to it during its lifetime, and completes choruses and families of sound with judicious, historically informed additions. The instrument is completely new mechanically, with the exception of swell shutter frames, large reservoirs, and the blower. The manual divisions are played on electrically operated slider and pallet windchests. All wind trunking is wood. A good portion of the Great is under expression, with the

unenclosed portion in front of its expression box, side by side of the Swell. Remaining original Kimball pipework was restored, and the voicing regulated by meticulous tonal finishing. The façade's original stenciling was restored. Provision has been made to add an Antiphonal division, in a case in the rear gallery. The work was carried out under the aegis of the Buzard company's service department, under the leadership of Keith Williams and David Brown.

Buzard will be renovating the two-manual and pedal, 10-rank c.1918 Hinners organ in the United Methodist Church in Westfield, Illinois starting in January, 2008. The original electropneumatic action vented windchests will be restored, along with all wind system and expression equipment. The console, which was poorly rebuilt in the 1970s, will be completely renovated, including installation of a solid-state switching system and combination action. All pipework will be cleaned, repaired as necessary, and regulated, retaining the original pitch, wind pressure, and tonal character throughout.

Buzard has been selected by St. Bridget's Catholic Church in Richmond, Virginia as their organbuilder of choice, and they have signed a letter of intent to build them a new pipe organ for delivery in 2011. The new organ's commissioning is a part of the parish's overall renovation and expansion project. The new Buzard organ will be housed in three cases: two for the Swell, Choir and Pedal on either side of a substantial stained glass window that the Skinner has occluded for nearly 40 years, and one in front of the gallery rail, to house the Great. The tonal specification was developed in conjunction with music director Allen Bean. The pastor is The Rev. Monsignor William H. Carr.

The Buzard company is actively seeking buyers for the church's present instrument, Skinner Organ Co.'s Opus 574, a three-manual and pedal instrument of 30 stops and 25 ranks. (This organ was originally installed in Monumental Episcopal Church in Richmond, and was transplanted to St. Bridget's in 1975 without alteration.) The Skinner instrument will be available in 2010, and Buzard Pipe Organ Builders looks forward to restoring the instrument for its new owner. (For additional information about the Skinner organ, please contact Keith Williams at <BuzardService@aol.com>.)

C. B. Fisk has released volume 18, number 2 of *The Pipeline*. The newsletter includes information on the firm's Opus 128 (II/27), Lexington Presbyterian Church, Lexington, Virginia; Opus 129, Performing Arts Center, California Polytechnic State University, San Luis Obispo; Opus 133, First Presbyterian

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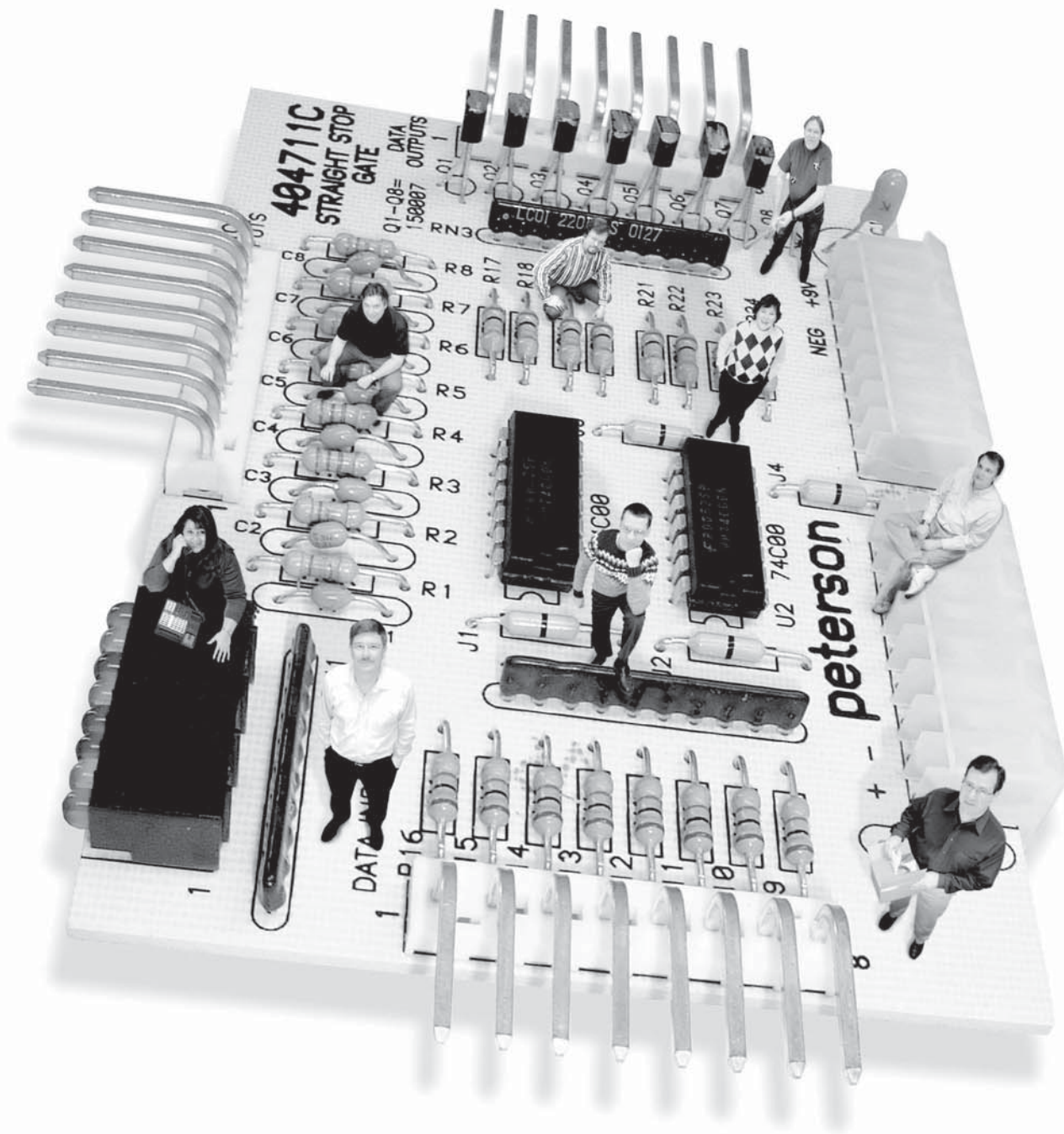
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Church, Santa Fe; and new contracts for Opus 135, (III/70), Indiana University, and Opus 138, (II/27), First Presbyterian Church, Incheon, Korea. For information: <www.cbfsk.com>.



Allen combination pipe/digital organ for Coral Ridge Presbyterian Church, Fort Lauderdale, Florida (Photo by Skip Sigh)

Allen Organ Company of Macungie, Pennsylvania, has recently completed the installation of a new organ in the chapel at Coral Ridge Presbyterian Church, Fort Lauderdale, Florida. The three-manual Diane Bish Signature Series console and digital voices include Allen's patented Quantum technology™. The instrument is a blend of advanced digital technology and winded pipe voices. Burton K. Tidwell was the instrument's tonal designer and oversaw the details relating to its design, pipe scaling and tonal finishing.

The new organ's pipe case was built by Robert L. Sipe, Inc. Its reeds and façade pipes were provided by A. R. Schopp's Sons, Inc. and Organ Supply Industries. The instrument's custom Allen digital voices were selected and voiced on site by Burton Tidwell, who worked with Reginald Hulsey and James Scoggins to complete the installation. Coral Ridge Presbyterian plans to highlight the new organ at Church Music Explosion in early 2008. For information: <www.allenorgan.com>.

Carillon News

by Brian Swager

Call for papers

The 16th congress of the World Carillon Federation will be held July 13-17, 2008, in Groningen, the Netherlands. Proposals for lectures during the upcoming congress are now invited. Subjects for lectures must be related to the carillon. The maximum allotted speaking time is 30 minutes. The proposal should consist of an outline describing the thesis and conclusion of the lecture, not to exceed one half page. The complete text of the lecture must be available two months before the congress begins. The theme of the congress is "theme with variations." The program committee will make a selection from all entries received. Applicants will be informed about this choice before March 1, 2008. Proposals are due before January 31, 2008, and should be sent to: Adolph Rots, Rijksweg 87, 9918 PD Garrelsweer, the Netherlands; +31 (596) 57 18 23; <arots457@freeler.nl>.

Live carillon webcasts from Iowa State

Iowa State University carillon concerts are now being broadcast live on the Internet. Audiences can listen to and view the recitals online. Daily 20-minute recitals are performed Monday through

Friday at 11:50 am (Central Time), when class is in session. Special concerts are scheduled throughout the semester. Tin-shi Tam is the university carillonneur. Recital programs, schedule, and the webcast link are available at <http://www.music.iastate.edu/carillon>.

Kaliningrad: a third carillon for Russia

In 2001, St. Petersburg's first carillon, with 51 bells, was installed in the Cathedral of Saints Peter and Paul. The occasion was the 300th anniversary of the city, and the initiative was supported by 355 sponsors from various countries. This revived the carillon tradition that was imported into Russia by Czar Peter the Great in the 18th century after he had become so enchanted by the carillons of the Low Countries.

In 2005, St. Petersburg was blessed with a second carillon, which was hung in the Cavalry Tower in the Peterhof. The first bell bears the name of the Russian President Vladimir Putin, and the second bell was a gift from the Minister of Culture of the Flemish Community in Belgium.

In the meantime, a third city has become a candidate for a carillon, namely Kaliningrad, formerly known as Königsberg. Kaliningrad is not only an important seaport, but is also the birthplace of the famous philosopher Immanuel Kant. The administration of the carillon project will be handled by the Immanuel Kant Foundation, with the support of the Kaliningrad Ministry of Culture and the Royal Carillon School "Jef Denyn" of Mechelen, International Institute for the Carillon Art and Cultural Ambassador of Flanders (Belgium).

Kaliningrad is a Russian enclave that borders on the European Community. The city profiles itself as a bridge between Eastern and Western Europe, where cultural exchange and economic affairs are of great importance for promoting good relations between East and West. It is only natural that the carillon art—a quintessential form of social art—can play a role in this.

The carillon will be placed inside the beautifully restored cathedral, a rare arrangement beneath Gothic vaults. It will be a four-octave instrument with 51 bells. The intention is to create a real concert instrument that is capable of being played along with the extant organs and even with orchestra—a real first!

Sponsors are being sought to support this project. In recognition of their participation, sponsors may choose a bell, whose inscription will immortalize in bronze their name, their company/business name, or their friends or beloved. Sponsors will be sent photographs of their bell and will be invited to witness a bellfounding as well as the festive inauguration of the carillon in Kaliningrad in 2008.

Further information on the bells, their size, weight, and prices, is available from Jo Haazen, Director; Royal Carillon School "Jef Denyn"; Frederik de Merodestraat 63; 2800 Mechelen; Belgium; <jo.haazen@pandora.be>.

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; <brian@allegrofuoco.com>. For information on the Guild of Carillonners in North America: GCNA, 37 Noel Dr., Williamsville, NY 14221; <www.gcna.org>.



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In the wind . . .

by John Bishop

The smell of quietness

I'm writing from New York City on the evening of Sunday, November 18. It's five days before Thanksgiving, and Fifth Avenue is festooned with every gaudy bauble imaginable. European tourists are spending their gargantuan euros, spreading Christmas cheer from Gucci to Saks, from the Disney Store to the NBA Store. Elaborate light displays draw attention to \$5,000 handbags, displays of shoes worthy of Imelda, and unimaginably expensive jewelry. Chestnuts are roasting on open fires. They smell terrific, blending with the bustle of the city. My mind's eye flashes an image of the fireplace in our house, associating the smell of the chestnuts with sitting in the peace of that favorite of rooms. One of the carts selling chestnuts had middle-Eastern music playing over loudspeakers—no doubt a nod to the indigent music of Bethlehem, Palestine, or the West Bank. Fitting. I'm pretty sure that the shepherds gathering in the alley behind *The Inn* were not singing four-part-harmony in the key of G. I'm pretty sure that snowy flakes weren't falling softly, *clothing all the world in white*. In fact, I'm pretty sure that the shepherds weren't white!

People are wearing Santa hats. And it's snowing. It's okay for it to snow in Manhattan, but it's pretty early for snow here. I wonder if the Fifth Avenue Merchants Association made a special arrangement. Maybe Donald Trump has a connection—the ultimate networker. It would be better if he'd make it rain in Atlanta—they really need the water.

One of the stores is broadcasting Christmas music out to the sidewalk, I'm especially attracted to the meaningful Christmas favorite, the former nun singing, "these are a few of my favorite things." Is there a Willcocks descendant for that one? Maybe Rutter . . .

WWJD? I'll tell you what he'd do, he'd go to Evensong at St. Thomas Church, Fifth Avenue at 53rd Street.

I'm staying in a little hotel on 54th Street, two blocks east of Fifth Avenue. It's a pretty quiet street, but turning left onto Fifth is like entering a festive war zone. It's mobbed, it's noisy, a little scary for someone who woke up this morning in rural Maine. Walking into St. Thomas Church is like walking into another world. In fact, it is another world. It's a world of serenity and grandeur, of peace and spirituality. It's a world created by the best of human effort through design and craftsmanship. And just like the gaudy, extravagant, commercial scene outside, it's the product of great wealth. In contrast to the neighboring stores that are bursting with Santas, inside the church, above the high altar is a reredos bursting with Saints. While some reredoses (or is it reredosi?) feature saints that are neatly tucked into their niches, some of those at St. Thomas Church are renegades—bursting out of their little spaces as though they were in conversation with each other, gesticulating, looking this way and that, making their points for the ages to witness. I don't know the dimensions, but I guess that the thing is more than 50 feet tall. There's a beautiful photo on the church's website at <http://www.saintthomaschurch.org/interiorview.html>.

Perhaps it's a crude question, but what

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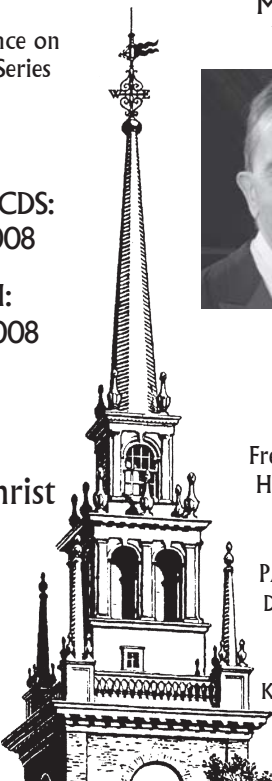
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would something like that cost? If we figure the price of a new organ as “so much per stop,” is the price of a reredos “so much per saint?” There must be 20 tons of stone involved, and heaven knows how many hours of skilled work taking away all the stone that doesn't look like saints. We who regularly install organs might be able to imagine what it's like to install stone carvings on this scale. But radically different from the commercialism on the street outside, this vast expenditure of money, skill, and human effort is dedicated and devoted to the glory of God as an eloquent expression of faith.

The choir stalls, pulpit, lectern, and organ case are all elaborately carved so that their massive construction appears delicate, even wispy in a few places. And the fabric of the building is stone, that most unyielding of media. Drop one stone on to another and you get chips, a little dust, even splitting in two. The fact that the graceful curves of the arches and ribs on the ceiling are made of stone defies the character of the natural material. And by the way, those active saints in the reredos are also “chips off the old block.”

There is a magnificent quietness to a building like this. You can hear distant noises from the street—an impatient taxi, an indignant pedestrian—and you can hear subway trains rattling up the River Styx, but these noises seem only to enhance the quietness. There's a tinge of incense mixed with beeswax that is the peculiar smell of an Anglican church. It is the smell of quietness. Organbuilders know that the higher up you get in the building, the stronger the smell gets. It must be quieter up in the Solo Organ!

Another brilliant visual spectacle in this church is the richly decorated organ built by Taylor & Boody in the rear gallery, displayed with stunning lighting, and festooned with gold leaf. If you don't notice it when you arrive, it can take your breath away as you stand, turn, and walk out of the church. This organ wasn't used tonight—what we heard was the Skinner/Aeolian-Skinner organ in the chancel.

Sitting in the Gothic half-light before the service started, listening to and smelling the silence, I reflected on the complicated processes that go into the creation of monumental art works like the reredos, the organ, or the building itself. Having been involved in many projects building, restoring, and moving organs, I have firsthand experience with the complexities of the conversations that lead to the creation of these things. Moving from concept to vision to fundraising to design to construction to completion, these great efforts are both challenging and rewarding.

In Craig Whitney's entertaining and informative book about the 20th-century American pipe organ, *All the Stops*, we read that during June of 1956 G. Donald Harrison, the famed creator of so many wonderful Aeolian-Skinner organs, was hard at work supervising the completion of the large organ in the chancel at St. Thomas Church, racing against the calendar to have the organ ready for the convention of the American Guild of Organists. In the late afternoon of June 14, Mr. Harrison left St. Thomas feeling un-

well, walked eight blocks home because of a taxi strike, had dinner with his wife Helen, turned on the television to watch a performance by musician and humorist Victor Borge, and died of a heart attack at 11 pm. (I was a couple days short of three months old.)

I find in this story a link between a creative genius involved in great and enduring work and the passage of life. I wonder what stops Harrison was working on that last day? What was the last pipe he handled? Did I hear that pipe tonight? Did he know as he left the church that he would not be back? Did he stop for a drink on his way home? (We know that when working on the organs at Boston's Symphony Hall and First Church of Christ, Scientist, he was very fond of stopping for refreshment at the Café Amalfi next door to Symphony Hall.)

John Scott must be one of the wisest imports from Great Britain since E. Power Biggs. In the few years since he began his work at St. Thomas, he has carried on the great tradition of music so beautifully nourished by Gerre Hancock, bringing the famed Choir of Men and Boys to a new thrilling level of musicianship and dignity. Immaculately clad in scarlet and white with elaborate frilled collars, standing out from the muted tones of stone and wood, they add to the stunning visual effect of the surroundings.

The precision of their movements—processing, standing, sitting—adds dignity to the worship, but I noticed that it also removes the possibility of distraction. I was able to listen almost wholly to the music, without the back of my mind clattering about someone falling out of step, someone standing later than the rest. Because they were paying such close attention, I was able to as well.

The first sound I heard from the choir was the vigorous, sonorous, precise “and with thy spirit” coming from a distant corridor as they were led in prayer before entering the nave. Even so, the worshipper-listener could not be prepared for the inhalation of breath and utterance of the first few chords of perfectly balanced and expertly tuned tone as they sang the psalm after the opening words. I was sitting about a third of the way down the nave (pew 51 had a wad of chewing gum under the seat) on the epistle side (starboard), far enough back that the choir members, especially the very young boys, were dwarfed by the majestic height of the place, but their voices filled the building in a most moving way.

Great care had been given to the balance between organ and choir. We talk and talk about *The English Cathedral Style*—when you hear it done so well you can understand it better. The organ must have the ability to sound as if it's going “all out” without overpowering the choir, and also be able to melt into the ether. This evening, while I heard the organ in its great fullness in hymn and postlude, I was so impressed by the sound of “full organ” including powerful chorus reeds and mixtures enhancing the sound of the choir.

Choral Evensong in a great church like this is a syzygy of genius and creativ-

ity. The vision of the architect and the skill of the builders make possible the magnificent building. The proportions, decorations, symbolism, and acoustics are all essential to the experience.

The genius of the composers provides us music that brings the building to life. These are musicians who knew these buildings, who made music in these buildings, and whose inspiration came from these buildings.

The organbuilders who were contemporary with the composers (tonight we think of Charles Villiers Stanford as heard by Ernest Skinner and Henry Willis) heard the music, knew the buildings, and invented and perfected machines that transcend machinery—machines that melt into magic under the hands of a master organist, machines that consume air as fuel and transform it into sound energy sufficient to excite tens of millions of cubic feet of air mingled with the scent of incense and beeswax.

The commitment, dedication, discipline, and devotion of the musicians interpret that music for our modern ears. Their voices burn the same fuel as the organ, turning static air into sound energy. Their tuning is precise, their phrasing lofty, their harmonies true.

And the present clergy and congregation in all their various roles as officers, committee members, evangelists, ushers, welcomers, and worshippers combine their talents, energy, and (just say it) financial resources to make the entire experience available to us in this world of Gucci and taxicabs.

These are a few of *my* favorite things.

On Teaching by Gavin Black

Pedal playing, part III: expanding the scope

The scale-based beginning pedal exercise that I discussed at length last month is intended to develop a student's sense—intuitive and kinesthetic—of what it feels like to move one foot the distance of one step on the pedal keyboard. The careful procedure that I outlined then for introducing a new student to this exercise is important, since the effectiveness of the exercise is predicated on its feeling easy and natural from the beginning. However, the gist of the exercise can be expressed in music notation as follows (see Example I).

The odd notation of the key signature—that is, that the signature itself is in parenthesis—is a way of expressing concisely that the exercise should be

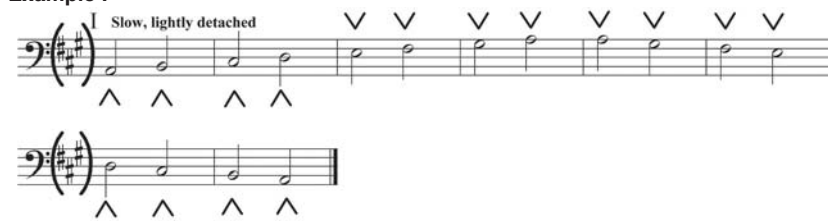
played both without any sharps or flats and with whatever the given key signature suggests. (Remember that it almost always makes sense to practice the “naturals only” version first, since it presents more regularly spaced intervals.) This is nothing but a way of saving space and time, and of course it would be possible to write out any exercise of this sort twice, once with and once without a key signature. However, I have found that students easily get used to this notation.

Every pedal exercise that has as its point the development of a student's sense of the geography of the pedal keyboard should always be practiced at a slow tempo. This is for two reasons that almost contradict each other but that nonetheless both apply. The first is the normal reason for practicing slowly: it is easier to play an unfamiliar passage slowly than to play it quickly; practicing is more effective if what you are practicing is correct rather than wrong; and it always makes sense to practice any passage as slowly as you need to in order to get it right. Of course as a passage becomes familiar it can—normally—be sped up. With this kind of kinesthetic pedal exercise, however, it is also true that the slower one plays the simple notes of the exercise, the more intense a level of focus is required to feel and internalize the shape of the physical intervals that your feet are negotiating. Such an exercise is actually harder mentally, and more intensely efficient as a drill and as a learning tool, the slower it is played. There can be some point to speeding up exercises such as these—especially as part of the process of learning to play faster without developing tension, and indeed to disentangle velocity from tension or force—but that is not relevant to the stage at which a student is first learning pedal playing.

Once this sense of the distance, shape, and feel of one step has been well established, there are two logical next steps. The first of these is to invite the student to use this sense in more complicated musical contexts. The second is to build on this sense to establish an equally secure feeling for the moving of one foot over two steps, then over three and more.

A simple way to set the moving of each foot by one step in a slightly more complicated context is shown in Example II. In this exercise, each foot does exactly what it does in Exercise I above: that is, it moves slowly by step. (This motion is, in effect, still in half notes, though of course the notation is arbitrary.) Two things are added here. First, the whole process is a bit more challenging conceptually, since the student must think about both feet at the same time. The student can deal with this by keeping it slow, by focusing well

Example I



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Example II



Example III



Example IV



Example V



in general, and by consciously alternating focus from one foot to the other as appropriate. The need for this latter will melt away with practice.

The second new thing that the student has to deal with is the consequences of having the feet closer to one another. When the two feet are placed in such a way as to be in some danger of pushing each other out of the way or blocking one another's access to the keys that need to be played, then the student must learn how best to separate the feet and prevent them from causing problems for each other. This causes additional complexity for the student, but it is also a very good opportunity for learning about the logistics of pedal playing and the comfortable use of the feet. In each situation that brings the feet perilously close together, the student can figure out—by common sense, and with help from the teacher—what solutions will work. For example, early on in this exercise, when the left foot first needs to play the note B, the right foot has just played c, and might be in the way. (This will vary a bit from student to student because of the kind of differences in foot size, posture, and habits that I discussed in November's column.) If there is a problem at this point, the student can think about ways to solve it, such as a more detached articulation, or separating the feet along the length of the keys—either “left foot

back/right foot forward” or “right foot back/left foot forward” depending, again, on the particular student's posture and the angle from which he or she naturally approaches that part of the pedal keyboard—or by holding the foot itself at a different angle (i.e., flexing the ankle more or less), or perhaps by switching from “little toe” to “big toe” or vice versa in one or both feet, if that addresses the problem and is comfortable. The teacher and the student can discuss the pros and cons of any of these, and this kind of discussion will move the student closer to being able to think about such things for himself or herself.

The teacher can make up new exercises along these same lines. They should be simple melodies in which each foot moves mostly by step. The interpolation of the two feet need not be utterly regular, as it is in exercise II above. Some students might want to make up their own such exercises, and can certainly do so, as long as they understand the principle of following carefully what each foot is doing. Example III introduces the moving of one foot over the interval of two steps.

In the first half of this exercise, going up, the left foot is asked to take on the new task of moving over the interval of two steps, while the right foot is still just moving by one step. In the second half, coming down, this is reversed. For completeness one might also try the fol-

lowing variation, in which the roles of the feet are reversed (see Example IV).

Since, when the student approaches these exercises, he or she will already have a very firm foundation in moving one foot over the interval of one step, a simple thought will almost always suffice to guide the feet to the correct distance for covering two steps: namely, that the distance traveled by the foot should feel greater than the accustomed distance of one step, but only just enough greater to notice the difference. If in the course of getting to know these exercises the student ever makes a wrong note (which is certain to happen), the best way to correct that is also with a simple thought: “I just moved my foot a little bit too far [or not far enough], so next time I will move it a little bit less far [or farther].” This simple, almost naïve, way of correcting wrong notes in pedal practicing always works (judging from my experience both with students and with myself). It is also by far the best way of using the experience of making and then correcting wrong notes to imprint a correct feeling for the geography of the pedal keyboard on the brain of the player, and to lead efficiently to reliable, accurate playing. It is always possible to get the next note right—or to correct an actual or anticipated wrong note—by looking. However, that does nothing to improve the student's command of the pedal keyboard, and the sense that it gives of having gotten something right is illusory.

(I will devote a whole future column to the subjects of *looking at the keyboard* and *not looking at the keyboard*. These are both important tools, which are sometimes not thought about systematically enough.)

Example V shows an exercise that asks each foot to move over the interval of two steps. It also provides practice in dealing with repeated notes. (The playing of repeated notes with separate feet, which has musical and technical advantages of its own, is also a way to practice being aware of the position of the feet with respect to each other—not the main focus of this approach to learning pedal playing, but not something worthy of neglect either—and it is good training for learning pedal substitution later on. It is essentially the same gesture as a substitution: the difference can be thought of as one of articulation.)

Again, teachers and students can certainly write other exercises that will work as well as these or that can supplement them. It is only important to bear in mind the patterns of what each foot is doing and to make sure that exercises expand the scope of what each foot is doing in a logical and systematic order.

In fact, after any student has become completely comfortable with the exercises in this column or another similar set of exercises, it should be possible for that student to begin using pedal lines from repertoire as pedal practice material. This can include even very difficult pedal parts if they are approached the right way. This transition will be the main subject of next month's column, which will also discuss the Bach *Pedalexercitium* and touch briefly upon the heel. ■

Gavin Black is the director of the Princeton Early Keyboard Center in Princeton, New Jersey. He is at work on a pedal-playing method that will probably be available in the fall of 2008. He welcomes feedback by e-mail at <gavinblack@mail.com>. Expanded versions of these columns with references and links, along with downloadable PDFs of these and other pedal exercises, can be found at <http://www.pekc.org>.

Music for Voices and Organ

by James McCray

The Lenten season

Out on the Mount of Olives,
Christ prayed to His Father:
“O Father, if Thou are willing,
take from me this cup of sorrow,
for truly my spirit is willing,
though my body is weary:
They will be done, my Father.”
—In Monte Oliveti
Traditional chant

The season of Lent is an extended preparation for Easter, and in 2008 it comes somewhat earlier than usual; Ash Wednesday, the traditional start of Lent, occurs on February 6, just 37 days into the new year. Most people are still exhausted from the holiday pace, so perhaps moving into this next part of the church year may be more difficult than having a longer post-Christmas period. Ash Wednesday is the first Wednesday in February in the very heart of winter, and the change to daylight savings time will still be almost five weeks away, so darkness prevails on several levels for the Christian community.

Ash Wednesday is said to derive its name from the practice of a bishop sprinkling ashes on the heads of penitents who appeared before him in sackcloth, the garment worn by mourners as a sign of grief. The sprinkling was a tradition in the fourth to tenth centuries, but the common use of ashes as an integral part of the church service probably came long after that.

The music of Lent tends to be solemn, generally slow and meditative. This mood culminates on Good Friday, then the joyous anthems of Easter morning return along with the spring weather. The *Gloria in Excelsis* returns to the liturgy and the dance of life and afterlife is celebrated in festive songs of praise. One of the basic religious principles is that God is not there to take away our suffering, but rather to fill our hearts with his presence.

So, take time to look forward to those few short weeks after Christmas, so that Lent doesn't sneak up on the choir. Some Lenten music probably needs to be in the choir folders when the singers return from the holiday break. Plan your music so that the choir is ready to lead the congregation through the Lenten maze with its various themes. Christmas and Easter are easy, but Lent often is confusing, so choose music with a clear message. In the words of that old axiom, “In dark times, give off light.”

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Easter is so profound. It is good to remember that Christmas, most Christians' favorite holiday, was an afterthought, not even celebrated until centuries after Jesus's death. But Easter, the most ancient of the feasts of the Christian year, is truly the root of Christianity. There are, of course, several themes that run through the Lenten season, so conductors may vary their repertoire with a variety of texts even though the pervading mood is most often somewhat dark and serious. The reviews this month draw on opposite moods in Lenten music. The music of Palm Sunday with its loud, festive Hosannas is a sharp contrast to the Good Friday lamentations. Also, notice a marketing feature from Abingdon Press, which lists choral music at two prices: purchasing more than six copies of a score offers a bargain rate of \$1.12 if ordered online directly from Abingdon, and merits your budgetary consideration. Next month's reviews will feature Easter music.

Search Me, Try Me, Harold J. Wilome. SATB and keyboard, Abingdon Press, No. 068706161X, \$1.60 (\$1.12 for six or more copies) (M-).

The text, based on Psalm 139, concerns finding a way to "lead me home to you." This setting would be useful at other times of the year as well. The first half of the anthem is in unison or two parts, then moves into a four-part texture. The choral parts and organ are each on two staves and not difficult. Note, as mentioned above, ordering directly from Abingdon gives a special price.

How Long, Lord, Shall We Cry for Help, Stephen Folkemer. SAB and organ, GIA Publications, G-4908, \$1.30 (E).

There are five verses set in various formats (unison, SA, SAB, unaccompanied, etc.). The organ part, on two staves, usually doubles the notes of the men, making the piece especially useful to small church choirs. The text, based on Habakkuk 1, is set to a recurring diatonic theme with limited ranges for the voices.

Just As I Am, Jeff Miller. SATB and piano, Abingdon Press, No. 06805205X, \$1.12 (six or more copies) (M-).

The familiar music by William Bradbury has three verses, with the first for SA and the second for the men in unison. The piano part is simple, with the middle verse set to busy right-hand eighth notes in the upper register of the keyboard. The men are almost always in unison. Easy service music.

O Tree of Beauty, Linda Cable Shute. SATB and organ, Neil Kjos Music Co., 8959, \$1.30 (E).

There are organ registrations for the music on two staves. The opening unison melody is treated in a modified canon on the second verse, then moves to an unaccompanied four-part setting for the third verse. The last verse, also in four parts, adds a descant and is accompanied. There is a folklike character to the music, which is majestic in style; this would offer a nice contrast of mood for the Lenten season. Highly recommended.

In Monte Oliveti (Out on the Mount of Olives), Anton Bruckner (1824-96). SATB unaccompanied, GIA Publications, G-5549, \$1.10 (E).

The English text for performance is translated by Robert Batastini. A keyboard reduction is included, although the motet is intended for unaccompanied choir. The syllabic musical setting is very easy, with primarily stepwise motion for the voices.

In Dark Gethsemane, Dana Mengel. SATB, alto solo, keyboard with optional flute or oboe, Abingdon Press, 0687052653, \$1.12 (M).

The flute/oboe part is included on the back cover; its music is a very easy solo line usually played between the verses. The keyboard part, on two staves, has an arpeggio style in the left hand beneath right-hand chords. The choral parts are syllabic and straightforward, with some "oo" background beneath the alto solo.

Palm Sunday Music

Let Your Glad Hosannas Ring, Lloyd Larson. SATB, optional children's choir, and keyboard, Beckenhorst Press, Inc. BP1684-1, \$1.50 (M).

The children's (or youth) choir may sing the opening eight vocal measures, but does not sing alone again; they merely join on the adult music. The music has a march quality to it and paraphrases the traditional Hosanna text including the Benedictus, but all is in English. The keyboard part is on two staves and probably is better suited for the piano.

Hosanna, John Behnke. SAB, 2 or 3 octave handbells or keyboard, Concordia Publishing House, 98-3739, \$1.50 (M).

Handbells are Level II and require 21 or 27 bells. The music has the feel of a processional, and is designed so that there are three verses that alternate with refrain areas. Both traditional Hosanna and Benedictus texts are employed in English. The music is not difficult and is suitable for most small church choirs. The handbell music is chordal in style and may be played by keyboard alone.

Hosanna, Hosanna, Joseph Martin. SATB, keyboard, with optional solo violin and percussion, Exaltation of The Lorenz Corporation, 10/34921L, \$1.85 (M).

This energetic and exciting setting often has the choir in unison or two parts with rhythmic Hosanna bursts tossed back and forth between sections. The violin and keyboard parts are included separately at the back; percussion is easy and could be played with two players (it includes finger cymbals, tambourine, castanets, triangle, temple blocks, wood block, and vibrastrap). This highly recommended setting is certain to be well received by everyone and offers a fresh approach to music for Palm Sunday.

Hosanna to the King, Dan Forrest. SATB and organ, Beckenhorst Press, Inc. BP1771, \$1.75 (M).

The organ part, on two staves, generally has flowing arpeggios that contrast with the syncopated vocal lines. The entire text is the one word title except for a brief contrasting section on "Blessed is he . . ." This festive setting will be fun for the singers who have rhythmic, dancing vocal lines that are often short and crisp.

Disc 8.557555 <www.naxos.com>.

Toccata in F (BuxWV 157); *Choralvorspiel, "Von Gott will ich nicht lassen"* (BuxWV 220); *Praeludium in A major* (BuxWV 151); *Choralvorspiel, "Nun freut euch"* (BuxWV 210); *Canzonetta in G major* (BuxWV 172); *Choralvorspiel, "Kommt her zur mir, spricht Gottes Sohn"* (BuxWV 201); *Fugue in G major* (BuxWV 175); *Choralvorspiel, "Mensch, willst du leben seliglich"* (BuxWV 206); *Praeludium in G minor, spricht Gottes Sohn* (BuxWV 148); *Choralvorspiel, "Ich ruf zur dir, Herr Jesus Christ"* (BuxWV 196); *Fugue in B-flat major* (BuxWV 176); *Choralvorspiel, "Vater unser im Himmelreich"* (BuxWV 219); *Toccata in F major* (BuxWV 156).

The volumes of the Naxos series of Buxtehude's organ music feature a number of interesting performers and instruments. Previous performers have been Volker Ellenberger, Julia Brown, Wolfgang Rübsum and Craig Cramer, embracing such organs as the Brombaugh in Central Lutheran Church in Eugene, Oregon, and the Fritts at Pacific Lutheran University. For the fifth volume Julia Brown returns, this time playing the Martin Pasi organ in St. Cecilia Cathedral in Omaha. On this instrument many of the stops have 20 notes to an octave, and two sets of stop controls allow them to be played in a choice of 1/5-comma meantone and the Wegscheider "well tempered" tuning. The temperament seems to be responsible for quite a bit

New Recordings

Dietrich Buxtehude Organ Music Volume 5: Praeludia, Chorale Fantasias, Chorale Preludes. Julia Brown, Martin Pasi organ, St. Cecilia Cathedral, Omaha, Nebraska. Naxos Compact

The faculty, staff, and students of the School of Music proudly congratulate Professor Delbert Disselhorst on the occasion of his retirement after 38 years of dedicated teaching, performing, and collaborative scholarship at the University of Iowa, and cordially invite colleagues, students, and friends to share in a weekend of recognition and celebration.

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of the warmth and sparkle in the present recording, although there is the occasional unsettling moment for those like me whose ears are mostly used to hearing equal temperament. This is particularly noticeable in pieces like the chorale preludes on "Nun freut euch" and "Kommt her zu mir." While these are not in remote keys, being in G major and F major respectively, they contain a fair number of accidentals, and thus the temperament makes some of the intervals seem a little unusual. Because most of us are used to equal temperament, recordings like this one tend to be something of an acquired taste, but I found that the more I listened to this one, the more I liked it.

The recording begins with gusto as Julia Brown plays the well-known *Toccata in F* (BuxWV 157), a piece that comes off particularly well in the spacious acoustic of St. Cecilia Cathedral, played on the somewhat massive chorus of the Great Organ. The 16' Pedal reed seems perhaps a little too heavy toward the end of the piece. Next in a much more gentle mood comes Buxtehude's chorale prelude on "Von Gott will ich nicht lassen," where we have the opportunity to hear the very warm 8' Octave played against the elaborated melody on the Sesquialtera. Following this, the *Praeludium in A major* allows us to hear the very pretty subsidiary chorus on the Positive division, as well as some softer voices in the bridge passage following the first of the fugal sections.

The longest work on this recording is the chorale prelude on "Nun freut euch," occupying nearly a quarter of the entire compact disc. The chorale prelude is in ten distinct and rather varied sections. After the chorale melody has been given out in ornamented form in the treble voice, it is, as stated in the notes accompanying the recording, "treated in various ways, fragmentarily, with chromatic additional parts, and in varied meters." Furthermore, it makes use of a plethora of different registrations, including most of the reeds and mutations, with some fugal passages thrown in for good measure. Perhaps this is a kind way of saying that this composition lacks focus and does not entirely hang together as a totality, although parts of it are well crafted and it has many elements typical of Buxtehude's style. The temperament furnishes a fascinatingly melancholic quality to the work in the chromatic passages. The piece builds up to an enormous climax on full organ at the close. The much shorter *Canzonetta in G major* that follows is bright and ebullient, forming an interesting contrast with the preceding chorale prelude. It is elegantly crafted in fughetta form. Another interesting contrast is then provided by the

more somber mood of the chorale prelude "Kommt her zu mir, spricht Gottes Sohn," where the Positive Trichterregal is used to good effect.

The *Fugue in G major* was written for manuals only and is actually composed of three separate fugues. The first makes use of another very interesting and colorful reed, the Great Vox Humana, followed by the second, an inversion of the answer to the first fugue, on the flutes. This is followed by a development of the first fugue on the original registration with which the second subject is combined. A further chorale prelude, "Mensch, willst du leben seliglich," then returns us to a more serious mood. The ornamented chorale melody is gently stated on the Cornet and accompanied on the Positive flutes.

Like the opening *Toccata in F major*, the *Praeludium in G minor* brings us back to another of Buxtehude's major free-form works in which a majestic opening leads into fugal passages, and in this instance culminates in an equally majestic chaconne played mostly on full organ. The much gentler chorale prelude on "Ich ruf zu dir, Herr Jesus Christ" contains some unexpected rhythms and syncopations in spite of being a much simpler and more straightforward composition. Like the *Fugue in G major*, the *Fugue in B-flat major* was written for manuals only and consists of three separate fugues. These seem to get livelier as they proceed, although once again one has the feeling of a piece that does not entirely hang together as a totality. The Cymbelstern is used to good effect at the end. The familiar chorale prelude on "Vater unser im Himmelreich" again introduces a more somber note, paving the way for another brilliant contrast, as the recording ends as it began, with a major work from among Buxtehude's 19 toccatas and praeludia, a second *Toccata in F major*, this time BuxWV 156. This piece provides a fittingly grandiose end to the compact disc.

Julia Brown performs all of these works ably, using historic registrations that, taken together with the voicing and the temperament of the organ, very much capture the spirit of Buxtehude's compositions. I was also impressed with the careful way in which the compositions on this recording have been chosen and ordered to provide the maximum balance and contrast between them.

—John L. Speller
St. Louis, Missouri

Without Boundaries. Maxine Thevenot, organist; Reuter organ, the Cathedral Church of St. John, Albuquerque. Raven Recordings OAR-

890; P. O. Box 25111, Richmond, VA 23260; <www.RavenCD.com>.

Henri Mulet: *Carillon-Sortie*; Percy Grainger: *Early One Morning*, arr. Iain Quinn; Iain Quinn: *Continuum*; Barrie Cabena: *Sonata Giojoso*; Felix Mendelssohn: *Sonata No. 5*, op. 65; J. S. Bach: *Prelude and Fugue in G Major*, BWV 541; Victor Togni: *Five Liturgical Inventions for Organ*: 1. "Jesu Dulcis-Verbum Supernum," 2. "Ave Maria," 3. "Adoro te Devote," 4. "Laudate Dominum," 5. "Alleluia;" Calvin Hampton: "At the Ballet" (from *Five Dances*); McNeil Robinson: *Hommage à Messiaen*; Marcel Dupré: *Cortège et Litanie*, op. 19.

Listening to this recording on the newly rebuilt Reuter organ at the Cathedral Church of St. John reminds me that the level of organ playing in the United States is truly astounding at many cathedrals and churches with the resources to not only have a fine instrument but have the ability (and good fortune) to find musicians of the caliber and artistry of Maxine Thevenot. Thevenot is a Canadian-born organist-virtuoso who received her Bachelor of Music degree from the University of Saskatchewan, and a Master of Music and Doctor of Musical Arts degree in organ performance from the Manhattan School of Music in New York, where she twice received the Bronson Ragan Award. Since September 2005 she has served as the associate organist and choir director of the cathedral in a duo position she holds with her husband Iain Quinn, who also has just released a recording on this instrument. This is Maxine Thevenot's debut recording.

"Without Boundaries" is the name of a wire mesh sculpture that Thevenot commissioned by the artist Randy Cooper, who sings in the cathedral choir. A picture of the sculpture adorns the back of the disc and also is the background for the front of the liner jacket booklet. The title is also, to this writer, an approach to the music on this disc, because the individual works cover a wide variety of styles and periods, from the music of Bach to the works of Iain Quinn completed in 2003. In fact, the recording is particularly interesting because it includes a number of "firsts": four of the ten individual works are recorded for the first time. The success of an album like this, I think, depends obviously not only on the playing involved, but in the arrangement of the pieces and the various moods that they create while one listens to the entire recording—hearing, if you will, the "rhythm" of the music order on the disc, which for me seems to be near perfect.

The opening sound of the recording literally explodes from your speakers with a spirited performance of Henri Mulet's

Carillon-Sortie, which Dr. Thevenot plays with panache and excitement and which is an excellent beginning. Following in a totally different mood is a gentle and loving arrangement of the English folksong "Early One Morning" by the enormously talented and equally eccentric Australian composer Percy Aldridge Grainger. This was originally a work for harmonium duet (!) arranged here by Iain Quinn.

That sets up the ear for the piece that follows, *Continuum* by Mr. Quinn, and one of my personal favorite pieces on the disc. It was given its premiere performance at Notre Dame in Paris in July 2005, and uses an oscillating pattern of chords and clusters between two manuals over which a tone row constructed of notes intended to spell out NOTRE DAME in the pedal voice is heard. This is a hauntingly beautiful piece of music, and it conjures up images of an organ-like structure that celebrates the traditions of Notre Dame Cathedral and the birthplace of polyphonic music with the monks Leonin and Perotin. Among the other wonderful treasures on this recording is Barrie Cabena's *Sonata Giojoso* of 1978, music in several sections played with little break: *Toccata*, *Episode*, *Toccata* (with the addition of a chorale-like theme), and then *Toccata* on full organ with pedal added.

Also of note is the music of Victor Togni, a composer who was unknown to me before this recording. Born in 1935 in Tanganyika, East Africa (now Tanzania) of Swiss parents, his career was tragically cut short by an automobile accident in Ontario in 1965 while Togni was on his way to record a recital for the CBC. These five liturgical inventions are in various moods and colors based on five Gregorian chants and are true treasures now heard for the first time. Congratulations to Maxine Thevenot, who, with the help of Victor Togni's son Peter, has brought these pieces to life once again. Also recorded here for the first time is McNeil Robinson's *Hommage à Messiaen*, which Robinson wrote on commission from the United States Naval Academy in Maryland in 1981.

In the middle of the album, acting as a musical center of this well-planned disc, is the *Prelude and Fugue in G Major* by Bach, a work that he copied out for his son Wilhelm Friedemann, as an audition piece for the younger Bach's application for the organist post at St. Sophia's Church in Dresden. Thevenot plays the piece with audition-winning panache, and this American classic-style instrument handles the music remarkably well, even though many of us are now used to hearing our Bach only on period-style, mechanical-action instruments with well-tempered intervals! The Mendelssohn sonata is also beautifully played, and its three movements begin with that stately independent and unknown chorale played here with dignity and calm repose. The disc concludes with what to my ears is one of the best and most exciting recordings of Dupré's *Cortège et Litanie*, op. 19, that is available on any recording.

The liner jacket notes are very complete and include a detailed specification of the organ, which began its life in 1950 as Reuter's Opus 918. In 2002 it was replaced with Opus 2210, while still retaining portions of the early instrument. For a debut recording by a first-rate artist, with an imaginative program and beautiful playing, this project can be summed up in one word: Brava!

—David Wagner
Detroit, Michigan

Wolfgang Lindner: Invocations. Played by Wolfgang Baumgratz. ERES CD 31. Available from ERES at <www.eres-musik.de>.

Invocations consists of 18 pieces ranging from roughly two to five and a half minutes in length: *Improvisation*, *Élévation*, *Invocation*, *Meditation*, *Gymnopedie*, *Chorale*, *Meditation*, *Hymnus*, *Pièce*, *Meditation*, *Orgelchoral*, *Cantilène*, *Improvisation*, *Nocturne*, *Improvisation*, *Pièce*, *Communion*, *Antiphon*. According to the composer, most of the

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pieces originated in improvisations. The information on the box and the sometimes confusing notes in the leaflet, provided by the composer and John Henderson of RSCM, list the themes, almost all liturgical.

Lindner was born in Duisburg, Germany, in 1956. He is a Roman Catholic church musician and a musicologist in a town near Münster, Germany. He has evinced a strong interest in Baltic music; this has led to his music and recordings of it appearing under the ERES label, an Estonian firm.

The music is heavily indebted to the French organ symphonists, particularly Vierne, who seems to have been Lindner's greatest love. Nevertheless, the influence of Brahms's organ chorales and even of some of Reger's chorale preludes is obvious. The last two pieces, *Communion* and *Antiphon*, are perhaps the most effective. All of the works are good, useful organ compositions that every church organist should consider adding to his or her repertoire. Listening to the whole collection at once is not recommended, since a number of the short pieces do follow a pattern.

The South German organ builder Claudius Winterhalter built the organ in Grafenrheinfeld, near Schweinfurt, Germany, in 1999; it was intended it as a tribute to Cavaillé-Coll on the centenary of his death. The organ even uses French terminology and it has two of its three manuals enclosed as Positif expressif and Récit expressif. It is an instrument of three manuals and 43 stops (about 58 ranks). The builder had the chance to show the organ off to Lindner, who clearly fell in love with it and apparently pushed for its use in this recording.

I find it hard to share Lindner's enthusiasm. The principal chorus is quite muddy; the reeds, good specimens of French-type reeds, are so overpowering that anything approaching full organ is quite harsh. The solo stops and the two enclosed manuals are fine. The builder's claims that the organ is also suitable for older organ music and for Bach are, I think, unconvincing.

The performer, Wolfgang Baumgratz, is organist of Bremen Cathedral and professor at the Hochschule für Musik. He is also president of the Gesellschaft der Orgelfreunde and is well known in Europe as a recitalist and recording artist. Most of Lindner's pieces pose musical but not technical problems. Baumgratz makes extremely good use of the organ and finds an imposing number of solo possibilities. I was not able to see a score of the music—it is available from ERES—but the phrasing is obviously careful and musically convincing. I cannot help thinking that I would like to hear these same pieces on the famous Sauer organ in Bremen Cathedral over which Baumgratz normally presides.

—W. G. Marigold

May 24, 1926–November 25, 2007
(See notice page 10)

An Elm Court Musicale—1929 Skinner Residence Organ, Opus 783, 15 ranks. Peter Stoltzfus and Thomas Murray, organists, plus five selections from organ rolls. JAV Recordings, <www.pipeorgancds.com>.

Elm Court is the gorgeous estate of B. D. Phillips in Butler, Pennsylvania, not far north of Pittsburgh. The pipes are installed in a space above the main stair hall—a room not useful for much else, which probably has saved the instrument! When I was there about 30 years ago the organ was unplayable. Today the house, grounds and organ are restored to mint condition, and through the courtesy of the present owner, Mr. Frederick R. Koch, permission was granted to make this CD.

These are smooth and elegant sounds—you really ought to be there. The music has been chosen to illustrate what the organ was intended for. Murray plays Borowski, Fleury, Liszt, and Richard Keys Biggs, while Stoltzfus contributes the *Pastorale* and *Divertissement* from Vierne's *Twenty-Four Pieces*. Both gentlemen play exceedingly well and in the proper style for the circumstances,

but the real interest may be in hearing the rolls. The version of Youmans' "Tea for Two" is worth the price of admission! It is a fine thing to have this memento of a time and elegance never to return. Incidentally, a brother, T. W. Phillips, had a mansion also in Butler with a II/12 Aeolian organ in it. They were the oil company Phillipseps, don't you know . . .

"Shall We Gather"—American Hymns and Spirituals. William Appling Singers. Albany Records, Troy 476, \$16.99; <www.albanyrecords.com>.

This group, founded in 1979, consists of thirteen singers, and the CD, which I am enthusiastic about, includes 27 hymns and spirituals selected from a concert in New York's Christ and St. Stephen's Church. About half, I would guess, are very familiar and the remainder less so. "Come, Thou Fount" (*Nettleton*) is admirable in its purity. "Gospel Train" shows how a spiritual ought to sound, and a remarkable piece, "Inching Along," has a melody within a major third with no hint of dullness. Also included is the Jewish hymn, "In Mercy, Lord." These are straightforward arrangements, sung with beautiful diction and intonation.

Catharine Crozier Plays Aeolian-Skinner Opus 1309 (1959), Independence, Missouri. Fleur De Lis,

FL 0601-2; <www.fleur-de-lis-recordings.com>; available from the Organ Historical Society (\$12.98), <www.ohscatalog.org>.

This CD's seventeen selections were compiled from Vols. XV and XVI of "The King of Instruments" series produced by the Aeolian-Skinner Organ Company. These recordings were made in 1959, shortly after Crozier's inaugural recital on the large instrument. Any who remember hearing Catharine Crozier's immaculate playing will not have forgotten it. There are examples from every school: the Sowerby *Toccata* in a breathtaking performance, Berliński's *The Burning Bush*, also played often by the late Robert Baker, and compositions by Bach, Handel, Alain, Dupré, and others. Here are 75 minutes of organ playing that sets a standard.

Sigfrid Karg-Elert, Complete Organ Works, Vol. III. Stefan Engels, organ; Steinmeyer organ, 83 ranks, Opus 1543 (1931) in the Altoona, Pennsylvania Cathedral. Priory PRCD 830; <www.priory.org.uk>.

This disc contains 27 chorale-preludes and improvisations, and shows what an imaginative composer Karg-Elert actually was. Perhaps these recordings will reawaken interest, beautifully played as they are on an organ that could not be better suited to the music. The Great has three mixtures totaling 15 ranks—hardly

a typical American practice of the time. The cathedral dominates the skyline of Altoona—it is a huge building. The instrument was rebuilt in the early 1990s by Columbia Organ Works, and Engels rings out all the changes in this wide variety of musical examples. Well worth owning, both for the organ and the playing.

—Charles Huddleston Heaton
Pittsburgh, Pennsylvania

New Organ Music

Frauen komponieren (Female composers); 22 Orgelstücke aus dem 19. und 20. Jahrhundert (22 Organ Pieces from the 19th and 20th Century), Barbara Heller/Lucia Schnellbacher, editors. Schott ED 9741; <www.schott-music.com>.

The music of women composers continues to enrich the repertoire for organ. We are certainly indebted to Calvert Johnson for his work on the music of Florence Price and to Barbara Harbach for her fine editions and recordings of music by women composers. This new edition of music by several women composers showcases some of the outstanding talent that has been previously unknown and provides a single source for many unavailable compositions. Heller and Schnellbacher have selected 18 com-

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posers from the past 200 years and compiled a representative body of music that rivals any other. In addition, the editors provide a fascinating commentary on the history of women organists throughout the ancient and modern worlds.

Music by the British composer Elisabeth Stirling opens the compilation. Stirling was recognized during her lifetime (1819–1895) as an outstanding performer of the organ music of Bach, while her compositional style reflects her Romantic milieu with its lyrical melodies and rich harmonies. Her *Movement* is followed by two pieces by Elfrida Andrée, whose symphony may be known by specialists in Romantic organ repertoire. A 19th-century feminist, Andrée fought against the male-dominated Royal Academy of Music in Stockholm, was awarded her diploma, and held the post of organist at Göteborg Cathedral. Published in 1893 as part of *4 Orgelstücke*, her *Andante* and *Largo* may have been used for church services or for teaching. The Romantic and post-Romantic styles are also represented here in works by Cécile Chaminade, Dame Ethel Smyth, Nadia Boulanger, and Jeanne Demessieux.

Among the welcome finds in this collection is the *Fantasia und Fuge* by Johanna Senfter. A favorite composition student of Max Reger, Senfter employed many of the devices associated with the late Romantic German master: thickly textured chords, rapid flourishes, chromatic thirds, and solid, dense fugal writing. One other similarity shared with Reger is that she based the piece on the first line of the chorale, “Wie schön leuchtet der Morgenstern.” Senfter spent most of her career in Oppenheim writing music; she left a body of well over 140 compositions. Another rarity is the *Prélude et Fugue in C minor* by Elsa Barraine, one of two works in this genre she is known to have composed. Barraine was a winner of the Prix de Rome and an active composer in the mid-20th century. Dedicated to her *maître*, Paul Dukas, the *Prélude* counterpoints an angular melody against a cancrizans-like accompaniment that builds to a climax about halfway through the movement and then returns to the quietness of the opening measures. The *Fugue* uses a Hebrew chant as the basis for its subject and it, too, builds to full organ near the end but returns to a subdued ending in the relative major. Also from France comes a work by the pedagogue Lucie Robert-Diessel. Her *Lied* is a small tripartite piece full of dense harmonies in the static outer sections while the middle portion includes a canon that passes through the entire range of the instrument.

Included in this marvelous collection are works by three Eastern European composers, namely Erzsébet Szöny, Ivana Loudová, and Violeta Dinescu. The works of Szöny (*Majdnem Tánc*) and Loudová (*Monument*) reflect their close association with their respective native lands, as the first employs Hungarian rhythms and melodies while the second features a five-note motive based on the initials of the most famous Czech composers (B. Smetana, A. Dvořák, Z. Fibich, and L. Janáček). The Dinescu work, *Zeichenreihen* (Rows of Symbols), the most recently composed of all the works in this anthology, pays tribute to the work of Wassily Kandinsky, the Russian-born French Expressionist painter. According to the composer, the piece suggests “plasticity and elasticity” by “following the lines of a visual projection.”

The only American composer repre-

sented in the collection is none other than Emma Lou Diemer, one of the great female organists and composers of our time. Inspiration for *Fiesta*, composed in 1996, came from an annual Spanish festival held in Santa Barbara, California, Diemer’s adopted hometown. The work was written specifically for the festivities, and it is pervaded by lively dance rhythms. A rapid tempo and frequent meter changes add to the excitement. (One even hears the *Habañera* rhythm in the lower voices.) A flashy cadenza signals the *da capo* of the opening tune and a vigorous coda closes the piece.

Germany is well-represented by the works of Ruth Zechlin, Barbara Heller, Sieglinde Ahrens, Eva-Marie Houben, and Dagmar Koptein. The *Laudate* by Zechlin pays homage to the composer Jürg Baur on the 80th anniversary of his birth. This work begins simply but increases in intensity with each passing measure. It features many repetitive patterns, as it is based on the notes G, B-flat, A, E-flat, and D, a pitch set based upon letters found in Baur’s name and that of Gesualdo, whose music is a favorite of both Baur and Zechlin. The two pieces by Heller share a similar static quality. *Persisches Lied* (Persian Song) is composed as a litany with optional repeats that allow the performer to explore various colors of the organ. *Notte di maggio—Mainacht*, a brief work that employs an ostinato pattern that creates sixth, seventh, and ninth chords, takes its title from a favorite poetic text of Heller’s, which she has previously set in a vocal song cycle. Ahrens’ energetic *Invocation* employs the second of Olivier Messiaen’s “modes of limited transposition” as its base. Using all three possible permutations, the toccata-like work creates unique tonal colors. At one point, all three versions of mode sound together in what the composer calls “something like a wordless ‘cry’ of long sustained notes over a pedal point.” *Nun komm, der Heiden Heiland* by Houben pays tribute to the famous *Orgelbüchlein* of Johann Sebastian Bach. The composition employs an ostinato (in the pedal), a chorale melody in the tenor voice, and an undulating accompaniment figure portraying the restlessness of anticipation of the Savior’s arrival. Another chorale-based work, Koptein’s *Choralfantasie über “Ach wie flüchtig, ach wie nichtig,”* completes this outstanding collection. Composed in 1981 while improvising during a funeral, the work uses a “funeral dance theme” as the contrapuntal material. Full of syncopations and colorful, dissonant chords, the work evokes a great sense of freedom, perhaps what one experiences when freed from the human form. The complete chorale melody is heard only once toward the end of the work as it moves back into the fantasia style established earlier in the work.

In addition to the informative history found in the preface, the editors have included biographies and photographs (where available) of each composer. This anthology, the first of its kind, belongs in every organist’s collection.

—Steven Young
Bridgewater State College
Bridgewater, Massachusetts

João Wilson Faustini: Brazilian Organ Music, Volume 1. \$18.75.

Calimerio Soares: Pequenos Prelúdios Folclóricos, Volume 1 (Cadernos 1–4). \$16.25.

Published by Wayne Leupold as Brazilian Organ Music nos. WL600203 and WL600208, respectively. <www.wayneleupold.com>.

These two volumes are part of a new series from Wayne Leupold devoted to organ music from Africa, Central and South America, as well as Europe. Faustini, born 1931 in the state of São Paulo and now living in Newark, New Jersey, has been active in compiling hymnals as well as publishing the largest sacred choral music collection in Portuguese. This collection of organ music includes ten short works, none of them exceeding three pages, and a three-movement suite, with a simplified version of the final movement included. Titles are giv-

en first in English, then in Portuguese. They are registered for a two-manual organ and all have an obligatory pedal part, relatively easy. Several are based on hymn tunes: the collection opens with a lively setting of *Deck the Halls*, and includes *Promessa, When breaks the dawn of early morning*, two versions of *Look up to the sky, Fear the Lord* and *O sing to the Lord*, which starts in E minor and concludes in a joyful E major. Two postludes, one on *Vida e Luz*, the other being simply in F major and not based on any melody, would be most suitable when shorter pieces are required, and a piece entitled *Clarínada*, which has a RH solo for Swell trumpet against Great flutes, is perkily jaunty, over the LH and pedals in repeated quarter notes.

The overall musical language in the first ten pieces is more diatonic than chromatic; the pieces are tuneful and will be easily accepted by audiences and congregations. The *Suite* is markedly more difficult and dissonant; in the first section of the first movement entitled *Ciranda* the player must contend with rapidly shifting rhythms (from 9/8 Allegro to C time Andante) and plenty of accidentals, before a more measured *Maestoso* in quarter notes moves from C time to 3/4. The second movement, *Saudade*, is marked *Lento espressivo* and moves in quarter notes, the RH being marked for a Swell reed. The final movement, *Corruptio*, is written in a vibrant toccata style (although the suggested MM is only quarter = 66), mainly in 16th notes; both hands move almost entirely in parallel, the right hand in fourths over the left hand in thirds, but there are several bars of contrary motion. There are pedal runs in 16ths and syncopations, later carried into the manual writing, which add to the effects. In the simplified version the pedal runs are written into the left hand, replacing the thirds, the much easier pedal part en-

tering on the final page, but this rewriting leaves the piece compelling without sacrificing too much. In the simplified version, a dynamic *p* three bars from the end with a sudden *ff* final chord does not feature in the original, which seems better with the *ff* carrying on until the final chord.

Calimerio Soares (born 1944 in São Sebastião, Minas Gerais) has written a series of short pieces based on folk tunes. In this volume the first four sets are included, 20 pieces in total; many are only one page in length, and only three run to two pages. Most of them have markings for solo and accompaniment rather than specific stops, but the melody does appear in the pedals in some pieces. In *Cai, cai balão* the melody switches from pedals to right hand and then to left hand, and in *A Manquinha* it passes from left hand to right hand. The Brazilian words are included for the first phrase but without any translation. *Samba belê* and *Boi bumbá* include some syncopated rhythms, but the other preludes are quite straightforward. Some of the pedal parts require a degree of agility. These tuneful works, many of them with metronome marks of a quarter note = 52–66, which makes the occasional ones in 16th notes less daunting, make a most attractive set. Again, the language is far closer to diatonic with only the occasional chromatic surprise.

These two volumes are highly recommended for those players looking for something different but not inaccessible to audiences. Most of the works included would be useful for students at an early stage of combining hands on different manuals with feet. Wayne Leupold deserves our thanks for publishing these pieces; it is to be hoped that he will be able to continue to publish more collections from South America.

—John Collins
Sussex, England

Conference of Roman Catholic Cathedral Musicians Conference XXIV: Milwaukee, January 2007

The 24th gathering of the Conference of Roman Catholic Cathedral Musicians (CRCCM) <www.crcm.net> took place January 8–11, 2007, in Milwaukee at the Cathedral of St. John the Evangelist. CRCCM sponsors a conference each year in January. Meetings in recent years have been held in St. Louis, Chicago, Los Angeles, Omaha and Cologne, Germany.

Michael Batcho, cathedral music director, served as this year’s conference host. Originally built in 1857 and renovated in 2001, St. John’s Cathedral now houses two organs, the 1966 Noehren gallery organ and a new apse organ built by the Nichols & Simpson Company in 2005. The cathedral served as the center for the daily sung liturgies, business meetings, presentations, and concerts. Attendees were housed in the Pfister Hotel, a historical downtown Milwaukee landmark, graced with the largest hotel collection of Victorian art in the world.

Two major presentations were made to the conference. **Fr. Jordan Kelly**, OP, presented “True, Good and Beautiful: Shaping our Culture and the Role of the Cathedral Church” and **Leo Nestor**, professor of music at the Catholic University of America and a founding member of CRCCM, addressed “The Musician in the Church: Reflections on Vocation and Formation in the Christian Community and in the Catholic Church.” **Lynn Trapp** (St. Olaf Church, Minneapolis) gave a session on newer organ repertoire for the liturgical year. **Msgr. James Moroney**, executive director of the Secretariat for the Liturgy of the United States Conference of Catholic Bishops (USCCB), reported on the recent *Directory on Music and the Liturgy* approved by the USCCB, the consultation conducted by the music sub-committee toward the revisions of *Music in Catholic Worship* and *Liturgical Music Today*, and updated the conference on progress of the translation of the Roman Missal into

English, providing excerpts from the Order of Mass.

Two public musical performances were heard at the cathedral during the conference. **Sr. Mary Jane Wagner**, OSF, the former cathedral organist, presented a noontime organ recital playing Marcel Dupré’s *Variations sur un Noël, Toccata in F* by J. S. Bach, and the *Rhapsody of Praise* by Theophane Hytrek, OSF. An evening concert by the Milwaukee Choral Artists, a female ensemble conducted by **Sharon Hansen** with **Jeffrey Peterson**, organist, presented “Exultate: The Music of Milwaukee’s School Sisters of St. Francis.” This concert featured choral and organ music written by and for the School Sisters of St. Francis, a community distinguished by their work as artists, composers, music educators and parish musicians in the Archdiocese of Milwaukee.

Fr. Ken Augustine, a priest of the Archdiocese of Milwaukee, led a tour of significant churches and organs in the greater Milwaukee area. Attendees visited the Sacred Heart School of Theology, the Basilica of St. Josaphat, St. Anthony Catholic Church, and the Chapel of the School Sisters of St. Francis where the annual CRCCM members’ new music reading session was conducted.

Business sessions were conducted each day by CRCCM chairperson, **Anthony DiCello**. The major focus of these sessions was the crafting of a statement on the formation of liturgical musicians directed to the USCCB Secretariat for the Liturgy. Plans for two new projects were also formalized: *Making Music in the Cathedral: A Cathedral Musician’s Primer* and *A Profile of Roman Catholic Cathedral Music Programs in the US*.

—Anthony DiCello

Anthony DiCello is CRCCM chairperson, music director at St. Peter in Chains Cathedral, Cincinnati, and music director-assistant professor of music at the Athenaeum of Ohio/ Mount St. Mary’s Seminary, Cincinnati.

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Judith Hancock rehearsing the masses for the masses



(l-r) Gerre Hancock, Patty Denmark (background), and Ted Dannemiller



Bruce Sorrell of Kansas City, during a conducting session critiqued by Gerre and Judith Hancock



Gerre Hancock

Church musicians from 32 states, the Virgin Islands, and Barbados gathered on the mountain at DuBose Conference Center in Monteagle, Tennessee, for the 57th annual Sewanee Church Music Conference July 9-15. **Keith Shafer**, director of music and organist of St. Paul's Church in Augusta, Georgia, planned and directed the conference. Heading the faculty were **Gerre Hancock** and **Judith Hancock**, now on the faculty of the University of Texas in Austin. Serving as conference chaplain was **Dennis R. Maynard**, priest, rector, preacher and writer from Rancho Mirage, California.

The first day of the conference began with registration and ended with Evening Prayer, led by Dr. Maynard, who was also the officiant for the daily morning eucharists. The Hancocks were organists for the services that used Rites I and II with various musical settings of the liturgies. The psalms were set to Anglican chant, a topic that was discussed with plainchant by Gerre Hancock in one of his classes.

In other classes he demonstrated "Leading the Hymns with Conviction and Verve," "Improvisation for the Timid and Meek of Heart," and "An Anthem from Start to Finish." Judith Hancock held a class on organ repertoire and a class on "The Choral and Organ Works of William Mathias." Both Hancocks collaborated in two sessions on "Conducting the Choir," and led organ masterclasses featuring music of Jean Langlais, Nicholas Bruhns and Dieterich Buxtehude, played on the Casavant in the Chapel of the Apostles on the Sewanee campus by organists attending the conference.

Dr. Maynard gave a series of lectures that touched the nerve of current Episcopalian issues such as, "Do you really think that you're an Anglican?" and "How can we respond to the Biblical Fundamentalist?" "Are the Schismatics the Faithful Remnant or Contemporary Pharisees?" and "Where's the forgiveness in the Church?"

Adjunct faculty led a variety of classes. **Larry Marchese** of Sibelius Software talked about music publishing software. **Susan Rupert**, vocal professor at the

University of the South and School of Theology, presented Episcopal basics for those new to the Episcopal Church.

Reading sessions enriched the conference program. These were led by **Mark Schweizer**, editor of the St. James Music Press; **Celia Tolar-Bane**, director of music and organist of St. John's Episcopal Church in Columbia, South Carolina; **Donald E. Dupree, Jr.**, director of music and organist of St. Thaddeus Church, Aiken, South Carolina; and **Robert Delcamp**, Professor of Music, University Organist and Chair of the Music Department of the University of the South in Sewanee, Tennessee.

A highlight of the week was the organ recital played by Judith and Gerre Hancock in All Saints' Chapel of the University of the South. Judith Hancock opened the program with the *Praeludium in A-Moll*, Bux WV 153 by Dieterich Buxtehude, and also played Guilman's *Sonata in C Minor*. The charming *Duett for Organ* (1812) by Samuel Wesley was played by both Judith and Gerre Hancock. The program was rounded out with Gerre Hancock's stunning improvisation on the submitted theme, "Rosedale" by Leo Sowerby.

The 150 conferees formed the choir for two services in All Saints' Chapel. Evensong used Sowerby's *Magnificat in D* and *Nunc dimittis in D*, preceded by his *Eternal Light* for the introit. *Eternal Light* also began the service as Gerre Hancock improvised on it during the procession. The preces, responses, Lord's Prayer and collects were sung by the choir to settings by Gerre Hancock. The Phos Hilaron was sung to Charles E. Wood's *Hail, gladdening light*. Psalm 37 was set to Anglican chant by E. F. Day and George Thalben-Ball. The anthem was *Psalm 122* by Sowerby. The voluntary concluding the service was played by

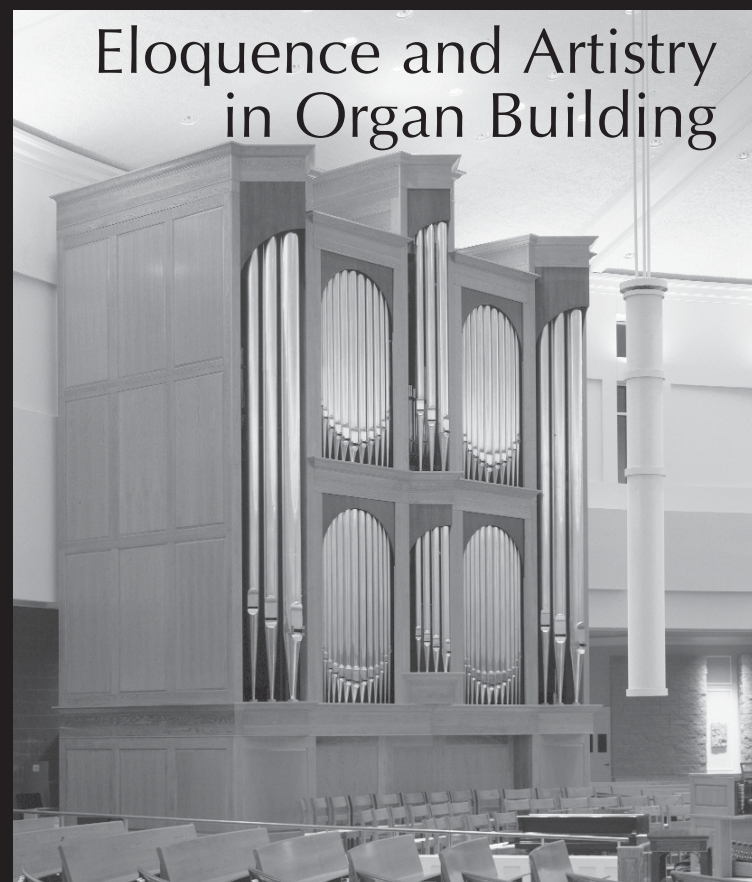
Gerre Hancock, who improvised on "St. Clement," the tune of the last hymn.

In the festival eucharist university service in All Saints' Chapel on Sunday morning, Craig Phillips's *Festival Eucharist* provided the settings of texts from the liturgy. Psalm 25 was sung to an Anglican chant by George Thalben-Ball. The offertory anthem was Gerre Hancock's *Christ Our Passover*. Richard Shephard's motet, *O Thou Before the World Began*, and Roland E. Martin's anthem, *Love on My Heart*, were sung at the communion. Both were composed for the 57th Sewanee church music conference, as was *Triptych on "At the Name of Jesus"* (King's Weston) by William Bates. *Triptych* was played by Gerre

Hancock as a prelude to the service. He also played the concluding voluntary, an extensive and elaborate improvisation on "Ora Labora," which was the last hymn of the service. Participating in both services were Gerre Hancock, Judith Hancock and Dennis Maynard.

Mary Fisher Landrum, a native of Indiana, Pennsylvania, is a graduate of Vassar College and did graduate work at the Eastman School of Music as a student of Harold Gleason. She has served as college organist and a member of the music faculty at Austin College, Sherman, Texas; Sullins College, Milligan College, and King College in Bristol, Tennessee. For a third of a century she was organist/choir director at Emmanuel Episcopal Church in Bristol, Virginia.

Photo credit: Bradley Phillips

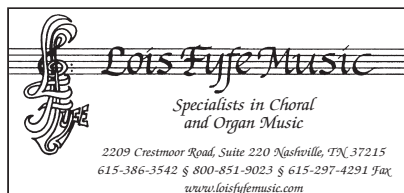


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47th Conference on Organ Music The University of Michigan

Jerry Jelsema

The 47th annual conference on organ music took place on the University of Michigan campus from September 30 through October 3, with a major emphasis on the life and work of North German composer and organist, Dieterich Buxtehude. Commemorating the 300th anniversary of the composer's death, numerous recitals featuring his music were presented and the well-known Buxtehude scholar, **Kerala J. Snyder**, presented a series of lectures concerning his organ music. Her topics included the composer's origins in Denmark, his move to Lübeck, his contact with other significant composers and organists of the time, as well as source materials and performance options for the contemporary player.

The only all-Buxtehude organ recital of the conference took place at the School of Music on the two-manual Fisk organ, an instrument fashioned on the famed Gottfried Silbermann organ at the Georgenkirche in Rötha, Germany. **Marcia Heirman**, a doctoral candidate at the school, played a wonderful program of works including several chorale preludes, two large praeludia as well as the *Toccata in D Minor* and the *Ciaccona in C Minor*.

Polish organist **Jozef Kotowicz** presented a stunning recital featuring music of Buxtehude, Bach, Petr Eben and contemporary Polish composers on Monday evening. Heard on the Karl Wilhelm organ at the First Congregational Church, Buxtehude's *Prelude and Fugue in F Minor* and Bach's well-known *Passacaglia in C Minor* were especially suited to this instrument with modified Werckmeister III tuning.

An additional Buxtehude concert of organ and vocal works also took place at the Congregational church on Tuesday evening. **Pamela Ruiter-Feenstra** and the Collegium Musicum from Eastern Michigan University alternated music for organ with pieces for various voice and stringed instrument combinations. The solo songs accompanied by viola da gamba and organ continuo were especially engaging. This creative and energetic program gave a more complete picture of Buxtehude as composer and church musician.

The final day of the conference began with an elegant recital by Les Deux Clavecins, composed of duo harpsichordists **Thomas Marshall** and **Allen Shaffer**, both former students of the university's music school. They performed transcriptions of Bach's *Suite No. 3 in D Major* and Buxtehude's *Fantasia on "Nun freut euch."* The final piece on the program was a work commissioned by the duo



Marilyn Mason at Hill Auditorium (photo credit: Peter Smith Photography)

from composer Pamela Decker, entitled *Portales*. Composed in 2000, *Portales* uses as a springboard a number of Spanish dances including the tango, fandango and charrada. The writing as well as the performance of this piece was virtuosic.

Also part of the conference was a lecture-recital by **Timothy J. Tikker** on a single work by French composer Jean-Louis Florentz, *Debout sur le Soleil: Chant de Resurrection, pour orgue* (Standing on the Sun: Song of Resurrection, for organ). A short recital of organ works by American composers was performed by **Michele Johns** at Bethlehem United Church of Christ on Tuesday. Sowerby's *Comes Autumn Time* and Bolcom's *What A Friend We Have in Jesus* showed the colors of the Casavant Frères organ of 54 stops. On Wednesday, the final day of the conference, two recitals were presented by students currently in various degree programs at the university, with both events held at Hill Auditorium.

Two lectures complementing the conference's Buxtehude theme included **Bela Feher's** impressive video presentation of churches and organs in Northern Germany and southern Denmark. Based on last summer's tour of the University of Michigan's annual organ travels, the presentation followed the steps of Bach and Buxtehude including churches, museums and monuments. An additional session included *Pipedreams* personality **Michael Barone**, who detailed the available recordings showcasing the organ works of Dieterich Buxtehude.

The Global Bach Community held an open meeting during the lunch hour on Wednesday, to introduce people to the organization. The GBC was written up in THE DIAPASON in May 2006. Its mission is to foster a sense of community among Bach lovers, performers and scholars worldwide. Formed in 2000, in addition to individual members, about 25 Bach organizations now belong to the GBC, which recently awarded its first small grant. The GBC advisory board includes Christoph Wolff and Helmuth Rilling; its board of directors includes Marilyn Mason and Richard Benedum.

The 47th conference on organ music was especially significant in that it was a celebration of leadership, dedication and artistry embodied in the work and life of **Marilyn Mason**, who marks her 60th year of teaching at the University of Michigan. Faculty, students (both current and former), and friends gathered for a splendid banquet honoring Dr. Mason on Monday evening. Former students gave testimony to her teaching, her wonderful sense of humor, her commitment to the instrument, her



Douglas Reed, Jonathan Tuuk, Joseph Galema, Marilyn Mason, Shin-Ae Chun, Seth Nelson (photo credit: Peter Smith Photography)

encouragement in careers and her graciousness and generosity. Fellow faculty members also spoke of her dedication to the school of music and to the university itself. The current dean of the school, Christopher Kendall, announced at the end of the ceremonies that Dr. Mason will leave a very generous bequest to the School of Music, which will endow the organ chair in perpetuity. The announcement was followed by a standing ovation and thunderous applause, all in appreciation of a respected and loved organist and musician.

The banquet festivities were followed by an impressive program of great organ favorites, played by former students of Marilyn Mason. **Jonathan Tuuk** opened the recital with a commanding performance of Tournemire's *Victimae paschali*. **N. Seth Nelson** deftly played the *Fantasia*, K. 608 of Mozart, followed by an inspired *Pièce Héroïque* performed by **Shin-Ae Chun**. **Herman Taylor** gave us *Si bemol-mineur* from *Deux Esquisses* by Dupré, and **Joseph Galema** stylishly dashed off *Naiades* and *Toccata* by Louis Vierne. The program closed with the toe-tapping music of William Albright: *Tango* and *Alla Marcia* from his *Flights of Fancy*, both brilliantly played by **Douglas Reed**.

The 47th conference on organ music at the University of Michigan was indeed a worthwhile event centered around the life and work of Buxtehude. The additional celebration of the life and work of Dr. Marilyn Mason made the conference even more exciting and wonderful. ■

Jerry Jelsema is organist and music director at the First United Methodist Church in Evanston, Illinois. He earned a Master of Music degree from the University of Michigan where he studied with Robert Glasgow, while his undergraduate studies took place at Central College in Pella, Iowa, a liberal arts college affiliated with the Reformed Church of America.

Marilyn Mason 60th anniversary tributes

Many tributes on the occasion of Marilyn Mason's 60th anniversary at the University of Michigan were offered at the banquet Monday evening at the Michigan League. The following is a sampling.

Marilyn Mason. There are few organists and lovers of the instrument who do not know your name. Your influence is far-reaching. Performing over the years on six continents, adjudicating at major competitions, and, importantly, leading the European tours to hear and play historical organs, you have opened the minds and ears of those fortunate to attend.

Wide-ranging in your interests—poetry, English literature—your gift of welcoming with warmth is gratefully remembered. Enthusiastic in all you undertake, be it walking, quoting poetry—yes, and cooking—all is accomplished with an infectious fervor. Your sense of humor, with your bon mots, is memorable.

Congratulations, Marilyn, on the magnificent achievement of 60 years at the University of Michigan, from one who was privileged to be your student. Thousands of students and audience members today say "Thank you."

—Gordon Atkinson, MMus
formerly of Canada and the USA,
now retired in Melbourne

My earliest memory of our class was a party in the MM Organ Studio celebrating the 450th anniversary of the Reformation. In just 10 years we will celebrate the 500th anniversary! We all wore Halloween costumes. I played *Ein feste Burg*. In those days before the European tours, we traveled with Marilyn around Michigan. We took the trio sonatas and the *Clavier-Übung III* to Olivet College, Mariner's Church, and Andrews University.

Our Marilyn is like a "jewel." She has many facets: the nurturing teacher, the professional, the gourmet, the bon vivant, the raconteur, and the deeply prayerful, reflective and grateful human being. And like a jewel she is precious to us all!

—Gale Kramer, DMA
organist emeritus, Metropolitan
Methodist Church, Detroit

I don't remember the exact day, time, or place. What I do remember is that during my lesson, as I played, I had the uneasy feeling that Prof. Mason was becoming more and more agitated. After several more pages, she shouted, "Stop, you are working too hard at that piece. Watching you play that is like me trying to eat peas with a knife." Then she said something that I will always remember: "Let the instrument be your teacher. The instrument will tell you exactly how it wants to be played, if you will just listen."

I have found that statement to be true; and those of us who have journeyed on the University of Michigan Historic Organ Tours have studied with some of the world's oldest and greatest teachers. This became clear when in Bologna, Italy, I found myself standing in the magnificent Church of San Petronio. The tour members were to play a recital that afternoon, and the organist asked if I wanted to play the "old" organ or the "new" organ. The old organ was completed around 1470,

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Marilyn Mason and her husband, Professor Emeritus William Steinhoff (photo credit: Peter Smith Photography)

and the new one somewhere around 1510. I played the old organ and I listened. As it predated Columbus's voyage, it had a lot to say.

I have been fortunate to tour with Prof. Mason on five Historic Organ Tours. She is always the consummate hostess for her aficionados. She does, however, like to take the occasional nap during the bus tour portions of the day. One particular day, our Italian tour guide stopped the bus in front of a house and proudly said, "This is where Marconi invented the radio." Roused from her sleep and not yet fully awake, Prof. Mason piped up, "How convenient—the house where macaroni was invented."

The University of Michigan organ tours allow a student to soak up the sights, sounds, and yes, even smells of a particular region. You hear the music as it would have actually sounded—sometimes sweet, sometimes harsh, and sometimes even out of tune. You just try keeping a 16th-century Trompeta Real in a freezing cold Spanish cathedral in tune sometime! As Prof. Mason would often say to us as we grimaced at the sounds, "It is not out of tune. It is authentic."

Traveling with her, you will find that in Spain, Tapas, Tia Maria, and Tientos do go nicely together. In Italy it is Pedals, Pipes, and Pizza. And in Germany it is true enough that Beer and Bratwurst do make Bach better. I skipped the French tours and over the years, I have regretted it as I still struggle with the age-old question, "When playing Franck, does one serve red or white wine?"

Prof. Mason has often said that the most important person to know is the man with the key. I once remarked to a gentleman with a huge ring of keys attached to his belt, "Wow, you must be very important." He replied, "No, if I were important, I would have only one key—the master key."

Prof. Mason, you are indeed a Master Key. You have unlocked the potential in each person under your tutelage. You have been the key to successful careers in music. And, you continue to unlock a world greater than any we could imagine on our own, or ever experience.

—Philip Burgess, DMA
St. Luke's Episcopal Church
Salisbury, NC

When Michele Johns called with the invitation to say a few words about Marilyn this evening, I had just been to the bookstore and gotten Doris Kearns Goodwin's chronicle of the World War II years of Franklin and Eleanor Roosevelt. I have borrowed the title of her book, *No Ordinary Time*, because I think that it best describes time with Marilyn, and why generations of students, and hundreds of organ aficionados on her tours have been attracted to her. Ordinary time is also that portion of the church year when there are no large festival times or feast days—but time with Marilyn usually seems like a festival, and often involves a feast.

Three important personality traits stand out whenever I think of Marilyn: her immense vitality, her ability to celebrate and be "in the moment," and her

insatiable curiosity. We students, in my era, had two nicknames of affection for Miss Mason: one was "Our Lady of Perpetual Motion," and the other was "Ms. Monsoon," because she truly is a force of nature! This vitality is focused into the joy and importance of the moment, resulting in lessons where it seemed that the most important thing in life was playing and understanding the composition

that was being studied. She also makes every second count. No time is wasted, and while "multi-tasking" is a recent buzzword, she has been a master at it for six decades.

Marilyn's insatiable curiosity has resulted in her having played almost every organ composition of significance. In addition to the many commissions and premiers of new music, her repertoire is voluminous, and covers every era and school of composition. This same curiosity has led to invitations to many renowned performers and scholars related to the organ, and consequently their presentations of recitals and master classes here in Ann Arbor. No one is ever more attentive at these, and a better student, than Marilyn herself. This is evident at lessons when she remarks, "Marie Claire Alain says this or that," "Maurice Duruflé said to play it this way," "Anton Heiller suggests this phrasing," or "Peter Williams advocates this registration."

Yes, Marilyn, for six decades now, it has been NO ORDINARY TIME, in fact it has been quite an EXTRAORDINARY TIME! Thank you!

—James Hammann, DMA
University of New Orleans
Chapel of the Holy Comforter

The Ann Arbor Chapter of the American Guild of Organists, in response to the generosity of Marilyn Mason over the years, is pleased to announce the estab-

lishment of the "Marilyn Mason Young Musicians Scholarship Fund." This fund will provide financial assistance to pre-college organ students to attend a Pipe Organ Encounter such as will take place in Holland, Michigan during summer 2008. By offering this opportunity to the community, the Ann Arbor AGO hopes to honor one of our founding members who has given so much for the advancement of organ playing.

—James H. Wagner, A.Mus.D.
Dean, Ann Arbor AGO chapter

Thanks from Marilyn Mason

This is to thank all who participated in my 60th anniversary celebrations during the 47th U-M Conference on Organ Music. I have had, in 60 years of teaching, many distinguished and wonderful students. I have taught future administrators, deans, and chairs of organ departments. BUT, I did not realize that my legacy included a Buxtehude scholar, Kerala Snyder. She reminded me, at the occasion of her four splendid lectures during our conference, that she studied the organ with me at Columbia University during the summers of 1954 and 1955.

—Marilyn Mason
University Organist
Chair, Organ Department
University of Michigan
School of Music

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Albert Schweitzer Organ Festival Tenth Anniversary

David Spicer



Back row (l to r): Wesley Hall, Benton Blasingame, Christopher Howerter, John Alexander; middle row: Ahreum Han, Chelsea Barton; front row: judges Paul Jacobs, Diane Meredith Belcher, and Frederick Hohman, along with ASOF co-founder David Spicer

It hardly seems possible that ten years have gone by since we began the Albert Schweitzer Organ Festival! We have experienced outstanding applicants who reflected superb teaching, wonderful adjudicators, and a high level of music making. Beautiful New England weather gave an idyllic setting for the festival. On Friday evening, September 7, our traditional opening concert was held. The service/choral portions were played by the writer:

Prelude: *Benedictus* (op. 59, no. 9), Max Reger (played at the first festival)

Psalm 150, César Franck

Hymn: *Christ Is Made the Sure Foundation* (Tune: CHRIST CHURCH, Richard W. Dirksen)

Kyrie (from *Messe Solennelle*, op. 16), Louis Vierne

He Comes to Us (with text by Albert Schweitzer), Jane Marshall

Go Ye into All the World, Robert Wetzer

Hymn: *Let Heaven Rejoice* (text by Hal M. Helms) (tune: ROCK HARBOR by Alan MacMillan)

The three judges were each invited to play a selection of their own choosing. The artists' playing from the balcony was projected onto a screen downstairs in the historic Meetinghouse. Frederick Hohman played *Comes Autumn Time* by Sowerby. Diane Meredith Belcher played her transcription of the *Largo ma non tanto* (from the *Concerto for Two Violins*, BWV 1043) by Bach, and the *Toccata in B-flat minor* (from *Pièces de fantaisie*, op. 53, no. 6) by Vierne. Paul Jacobs then played the *Fugue* (from *Fantasy and Fugue on B-A-C-H*, op. 46) by Max Reger.

Paul Jacobs returned as a judge to the competition in which he had won first prize ten years ago! At that competition, his mother and grandmother flew from Pennsylvania to be present at his winner's recital. They both returned again this time, to be present as Paul served as a judge.

Saturday morning the three High School Division finalists played the required repertoire. At 2:00 pm the Young Professional Division finalists were heard. The combined repertoire of these six finalists included: hymn tunes *St. Thomas* (Williams), *Coronation*, *Ein' Feste Burg*, *Diademata*, and *Veni Creator*; J. S. Bach, *Prelude and Fugue in G Major*, BWV 541; *Prelude and Fugue in C*, BWV 531; *Fantasia and Fugue in G minor*, BWV 542; *Trio Sonata No. 1*, BWV 525, and *Trio Sonata No. 6*, BWV 530; Charles-Marie Widor, *Adagio* (Symphony No. 3), *Adagio* (Symphony No. 5), and *Cantabile* (Symphony No. 6); Simon Preston, *Fantasia*, *The Christmas Light*; Jehan Alain, *Litanies*; Dan Locklair: "The people respond, Amen!" (Rubrics); and Franck: *Chorals* nos. 1, 2, and 3.

Immediately after the competition, all finalists and judges had a chance for interaction and discussion over a delicious meal provided by Dana Spicer at her restaurant, Mainly Tea, directly across the street from the Meetinghouse. On Sunday, September 9, all finalists played portions of the 8:00, 9:15, and 11:00 am worship services. At 1:30 pm, a masterclass with the three judges was held. Many important topics were covered, and awards were presented.



David Spicer awards Benton Blasingame first prize in the High School Division



ASOF Chair Leslie Vliet awards Ahreum Han first prize in the Young Professional Division



Judge Paul Jacobs (center) stands with his mother, Mary Jeanne Maggi (left) and his grandmother, Marie Novi



Judge Frederick Hohman at the Sunday afternoon masterclass

The judges' decisions

High School Division: first place, Benton Blasingame from Collinsville, Illinois, former student of Dr. John Romeri and currently studying with Thomas Bara at the Interlochen Arts Camp; second place, Wesley Hall from Spencer, Massachusetts, student of Patricia Snyder and currently studying with William Ness; third place, Chelsea Barton from Mechanicsburg, Pennsylvania, student of Dr. Shelly Moorman-Stahlman, a professor at Lebanon Valley College.

Young Professional Division: first place, Ahreum Han from New Haven, Connecticut, student of Ken Cowan at Westminster Choir College, of Alan Morrison at the Curtis Institute of Music, and currently at Yale with Thomas Murray; second place, Christopher J. Howerter, SPC, from Emmaus, Pennsylvania, student of Stephen Williams, Michael Krentz, and currently with James David Christie at Oberlin College Conservatory of Music; third place, John Alexander from Greensboro, North Carolina, student of Robert Burns King at the University of North Carolina at Greensboro.

We are very grateful to Paul Fejko for serving as the screening judge for initial recorded examples of these organists and other applicants. We are also grateful to Ahlborn-Galanti Organs for the \$2000 award for first prize in the High School Division, and to the Austin family, who provided the second prize of \$1000 in loving memory of Donald B. Austin. The Young Professional Division first prize of \$3500 was shared by J.H. & C.S. Odell Pipe Organ Builders, which provided \$1500; the Helen L. Reinfrank Music Fund, which provided \$1000; and Dr. Marilyn Mason, who also gave \$1000. The Reinfrank Fund also made possible the \$500 Creative Hymn Playing Award, while the Music Committee of First Church of Christ contributed the \$500 Improvisational Hymn Playing Award, both of which went to Benton Blasingame. Bank of America provided the Judges' Award, totaling \$1500. Other prizes and gifts toward the festival—including the High School Division third prize of \$500 and the Young Professional Division third prize of \$750—came from Austin Organs, Inc., Connecticut River Community Bank, Patrick J. Murphy and Associates, and several individuals in the First Church family.

Special thanks go to Gordon Auchincloss, who was on hand throughout the

Saturday competition to offer assistance should the organ need it, and to Bon Smith of Austin Organ Service Company of Avon, Connecticut, who graciously gave the gift of tuning for this festival. Austin Organ Service Company is the regular curator of this instrument, serviced by Alex Belair and Michael Tanguay. Thanks to Betty Standish, Music Committee Chair; Leslie Vliet, ASOF Chair; Dave Gilbert, administrative assistant; and Laurie Allen, for so ably performing the organizational work that made the festival run smoothly and efficiently.

Churches that allowed their instruments to be used for additional practice include Trinity Episcopal Church, Wethersfield, Bruce Henley, organist-choirmaster; St. John's Episcopal Church, West Hartford, Ralph Valentine, organist-choirmaster; St. James' Episcopal Church, also in West Hartford, Jason Roberts, organist-choirmaster; and First Church of Christ, Glastonbury, Angela Salcedo, director of music ministries.

We are pleased to announce that the 2008 Albert Schweitzer Organ Festival will have the following judges for the competition: Gerre Hancock, Marilyn Mason, and Frederick Hohman. Plans are underway to feature these organists in the opening concert of the festival on Friday, September 5, at 7:30 pm. The ASOF Committee is hoping to invite six qualified young organists to compete in the two divisions on Saturday, September 6.

The 2007 first-place winners, Ahreum Han and Benton Blasingame, will perform in recital on Sunday, June 8, 2008, at 7:00 pm at the First Church of Christ, Wethersfield, Connecticut. ■

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

Information about the Albert Schweitzer Organ Festival and current requirements for the competition are available by telephone at 860/529-1575 ext. 209, by e-mail at <music@firstchurch.org>, or by viewing the ASOF website: <www.firstchurch.org/ASOF>.

Photos by Scott Jensen

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Théodore Dubois and César Franck at Sainte-Clotilde: A New Look at the Chronicle of the Years 1857–1863 through the Rediscovered Memoirs

Helga Schauerte-Maubouet
English translation by Carolyn Shuster Fournier

Much is known about the first musical activities at Sainte-Clotilde in the years 1863 to 1868 when César Franck, the organist of this church, worked together with the young Théodore Dubois, his choirmaster. Much less known is the reversal of these roles, which occurred precisely from 1857 to 1863 when César Franck was choirmaster and Théodore Dubois was the choir organist. Dubois' memoirs,¹ recently rediscovered at the Bibliothèque nationale de France and partially published in the complete edition of his organ works,² shed new light on many of the unclear details in the unfolding of what has been labeled as "the Sainte-Clotilde Tradition."

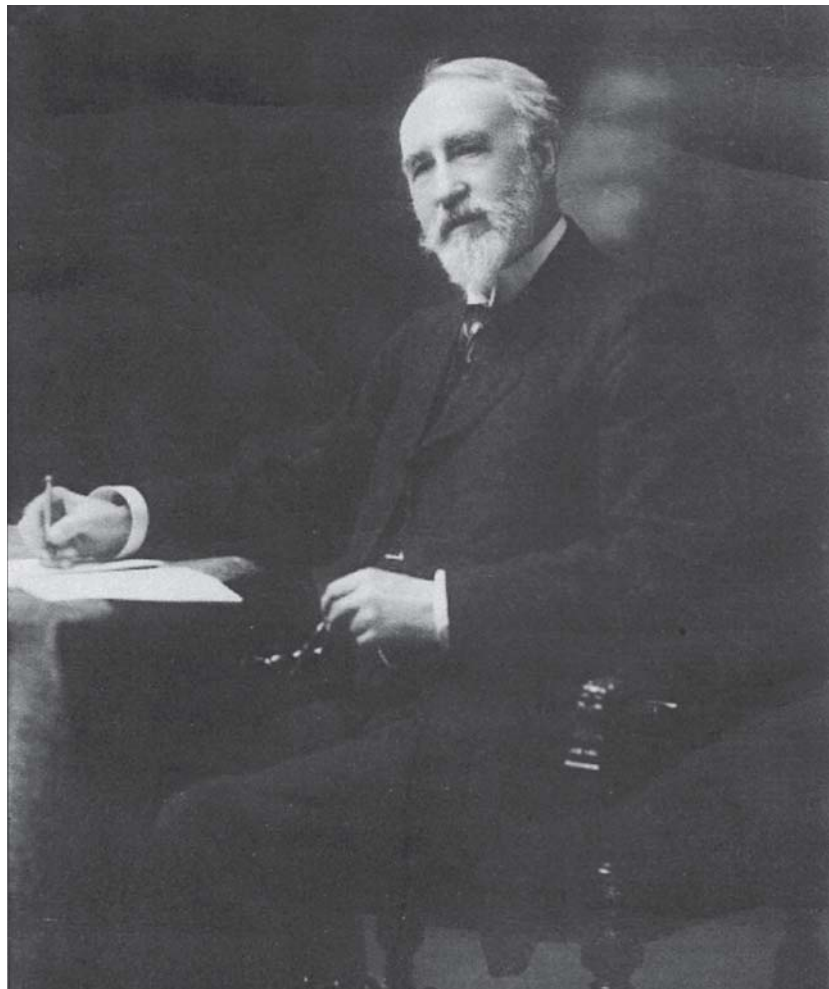
In 1857, at the time of the inauguration of this church, Théodore Dubois (1837–1924) was only twenty years old. The son of a modest basket maker in the Champagne region, Dubois was a third-year student at the Paris Conservatory, earning his living as a choir organist at the nearby Saint-Louis des Invalides Church. He recalls:

The Church of Sainte-Clotilde was to be consecrated and I learned that the newly appointed choirmaster César Franck (still unknown at that time) was looking for an organist accompanist. In spite of my shyness, I didn't hesitate and introduced myself to him without any recommendation. He immediately subjected me to a test in accompanying Gregorian chant, sight-reading and transposing. He finally engaged me on the spot for an annual salary of 1200 francs. With the incidental emoluments (700 or 800 francs) it was a fortune! Just imagine my joy at finally being delivered from all financial worries! [...] This was how I got to know C. Franck, who was always good and very kind to me, whose friend and admirer I became and remained up to his last hour.

Shortly after the consecration of the Ste-Clotilde Church, since no organ had been built yet, I accompanied the singers on a good Mustel harmonium. [...] Through my daily contact with C. Franck, I grew to love and admire this great artist. I was lucky enough to witness him composing his Mass, his Motets, and the beautiful Offertories, and to be the first to accompany them, including top-level works—due to their sublimity and their personally colored expressive harmonies—such as *Dextera Domini* [1861], *Quae est ista* [1861] and the *Offertory for Lent*. What a contrast with the works usually heard then in most of the churches in Paris! This was the beginning of a reaction against banality and poor taste which, after so many years, had not completely disappeared from the repertoire found in the church choir schools!³

Religious music was in fact in a state of real decadence, sung with dramatic sentimentality; the tonal result was closer to that of salon romances [for house gatherings]. This was the bona fide beginning of the tradition that distinguished Sainte-Clotilde from other Parisian churches. Here, the music was made with serenity, power and lyricism. As there was no organ in the church, it was essentially vocal. The choir, directed by César Franck (1822–1890) and made up of three male voice parts (soprano, tenor and bass), sang with an orchestra or was simply sustained by a double bass and a Mustel harmonium played by Théodore Dubois. Dubois, who was fifteen years younger than his choirmaster, did not hide his admiration for him.

These memories are dear to me because they remind me that C. Franck was such a noble-minded artist. The affectionate kindness that he showed towards me and also the great impression that his works made upon me; they were written in a style so new for me. Nobody will be surprised to hear that the church members of Ste-Clotilde took a somewhat refractory view of their music director's compositions. They preferred the banalities of the current rep-



Théodore Dubois, ca. 1910 (Private Collection)

ertoire. Hasn't it always been like that and doesn't one see that time finally puts everything right in its place and that the name of C. Franck is met with universal admiration today!

The artist's outward appearance did not correspond to his talent, to his genius. Had his eyes not been lively, flashing and full of intelligence, one would more likely have taken him in a peaceful moment for a sort of upright provincial citizen. But as soon as he started talking, he changed: with the persuasive power of his words he focused his attention with brilliant observations on art and literature, becoming convincing, almost fascinating; one felt that one was in the presence of a powerful strong will! There are in fact few young artists who knew him that were not influenced to some degree by him.⁴

Very concerned about the splendor and the magnificence of the worship services, the abbot Pierre Ambroise Hamelin (1800–1883), priest at Sainte-Clotilde, only moderately appreciated his choirmaster's music. Nevertheless, Franck dedicated his motet *Dextera Domini*, Offertory for Easter Sunday, to him. Théodore Dubois describes in detail one of the dreadful confrontations between the two men. It was in 1861, the year of the composition of this motet, that Hamelin launched this quip to Franck in front of the choir members:

"Mr. Franck, you do not know your job!" Franck simply replied to this, but with a firm and convincing voice: "Father, I affirm to you that I know my job!" I believe that he did know it. But our good priest never suspected so. He loved blaring music: and still the blaring music, this was not at all Franck's cup of tea. We were all appalled at such an outburst. Franck alone remained impassive and with an angelic air he told us upon leaving: "He does not know; he cannot know!" Deep thought, simple, just, full of philosophy, of observation and of kindness!⁵

Until then, Franck only carried out his duties as choirmaster. Accumulating the multiple functions of this post hardly left him any free time:

With the agreement of C. Franck my choirmaster, I asked him if he would allow Mr. Bourjuge's nephew, one of my occasional students who knew what the job entailed, whom I had already shown what the post involved, to substitute for me during my absence. My request was accepted and I was thus assured to find my position upon returning. My mind was at ease and I was then able to look forward to the happiness that I anticipated for this trip and stay in Rome.⁷

This account contradicts Joël-Marie Fauquet's version, which states that

when Dubois left for the Villa Médici in 1861, Franck held concurrently the functions of organist and of choirmaster so that Dubois could resume his position upon returning.⁸

Moreover, from a practical point of view, concurrently carrying out both positions could hardly be imagined. Théodore Dubois then boarded at the Villa Médici while keeping his position as organist-accompanist. Very happy in Rome, he later described these two years of absence from Sainte-Clotilde as the most beautiful days of his life. However, in November 1863, upon returning from a tour in Italy, he was actually urged to decide on the spot to shorten his stay and return hastily to Paris in order to succeed Franck. Here is his account:

Shortly after returning to Rome I received news from Ste-Clotilde that made me happy and sad at the same time. I was told that they had finished constructing the 'Grand Orgue'⁹ and that César Franck wished to exchange his position as choirmaster for that of organist, that the priest had agreed to this, and that they would gladly offer me this position if I was prepared to return forthwith(!). The prospect of this situation, which would insure my livelihood—so difficult for so many musicians returning from Rome—made me happy of course, but at the same time the thought of having to leave the Villa Médici before the end of my two years greatly grieved me. After all, it was in November and I should normally have stayed until the end of December. My parents wanted me to have a secure position. After much hesitation and thoughtful consideration, I decided to apply for permission to leave Rome in November, and to forgo my travels to Germany, which I would have gladly carried out, but which—I don't know why—few of the scholarship students took at that time.¹⁰

After returning from Rome in November, 1863, the roles at the Sainte-Clotilde Church were reversed. With César Franck at the Grand Orgue tribune, Théodore Dubois immediately assumed his new job as choirmaster. His account is of utmost importance because it reveals precisely and without ambiguity that

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heureusement gardé encore l'aspect des temps anciens. La pèche des démolisseurs et des élargisseurs de rues a jusqu'ici peut-être fait son œuvre en ces villes. Combien cela durera-t-il! Ah! lo ta!



Retour à Rome. nouvelles de St-Clotilde.

Un peu de temps après mon retour à Rome, je reçus des nouvelles de St-Clotilde qui me firent plaisir et peine à la fois. On m'avertissait que le grand Orgue venait d'être construit, que César Franck désirait ~~changer~~ sa place de Maître de Chapelle contre celle d'organiste, que le Curé y consentait, et qu'il me donnerait volontiers ~~la~~ place de Maître de Chapelle si je voulais revenir de suite (!) Cette situation, qui m'aurait assuré la vie matérielle, si difficile pour beaucoup de musiciens retournés de Rome, me faisait plaisir certainement, mais d'autre part l'obligation où j'allais me trouver de quitter la Villa Medici avant l'expiration de mes deux années me chagrinait beaucoup. Il est vrai que nous étions en gêne et que je ne devais régulièrement demeurer à la Villa que jusqu'en fin Xbre. Il fallait choisir, j'étais perplexé.

Chaque perspective

Théodore Dubois: Souvenirs de ma vie, p. 124: Bibliothèque nationale de France, BNF Rés. Vmc. Ms. 3

the Sainte-Clotilde Grand Orgue was not completely finished before the fall of 1863 and that Franck was not named titular organist until after the completion of the work.¹¹ It also clearly reveals the unexpected urgency of the missive from Sainte-Clotilde. Why did Franck so suddenly make up his mind to change roles and become organist? This crucial moment of the completion of the organ was thus revealed to be the real turning point in his musical career. Until that time, he had not yet composed any important organ pieces. But suddenly in September and October of 1863, he began composing with great intensity, which until now seemed to be surprisingly unexplained.

Théodore Dubois' account thus allows us to place in its true context the genesis of Franck's *Six Organ Pieces*, his first symphonic works, composed in 1863/1864 and edited in 1868. It establishes a link between the Sainte-Clotilde organ on the one hand, and his nomination to the organist position on the other hand. The *Six Pieces*, as the composer presented them at their first performance at Sainte-Clotilde in November 1864, are thus indebted to the finished state of the Cavaillé-Coll organ in the fall of 1863. Two of the *Six Pieces*, the *Grand Pièce symphonique* and the *Pastorale* (dedicated to Cavaillé-Coll), are dated precisely on September 16 and 29. The other ones—such as the *Fantaisie*, one of whose versions is dated October 1863, or the *Final*—were revised. It is incontestably the new aesthetic of the Sainte-Clotilde organ, one of Cavaillé-Coll's most beautiful instruments, which is at the origin of Franck's new genius

and which transformed and directed his creative thoughts towards new horizons.

Théodore Dubois' memoirs attest that the "completed" Sainte-Clotilde organ does not date from 1859 but from 1863. In his memoirs (cited above), the composer specifically uses the same phrase "the Grand Orgue was just constructed." A second witness concerning the work carried out between 1860 and 1863 was Charles-Marie Widor. He reports that one of the first to try out the instrument "which had just been finished" in the Sainte-Clotilde Church was the "old Hesse," on June 30, 1862.¹²

However, since the archives are missing, the rereading of the chronicle of these years shows uncertainties concerning the different revisions of the organ. Actually, the known documents concerning the construction of this organ suddenly end on December 2, 1859, namely three days before the originally determined date for the inauguration. Following some uncareful work carried out by the workers of the architect Théodore Ballu (1817–1885) during the installation of the top of the organ case, Cavaillé-Coll declared that

the instrument has become unplayable. Sawdust, wood shavings and even heavy objects had fallen into the organ, had stifled the sound of the pipes and altered their sonority so much that it was then impossible to repair the organ for the inauguration, announced for the fifth of this month.¹³

The date of the inauguration was then moved to December 19, the time allowed to "repair, clean and tune all the damaged material." To accomplish this,



César Franck: a "symphonic" page taken from the *Final*, Op. 21 (1864): Bibliothèque nationale de France, Ms. 22410

the organ builder not only required this delay, but also requested a compensation of more than 500 francs from the architect. Since the new date was set fifteen days later, what was he able to do in such little time? Was the organ entirely repaired? The reference found in the newspaper articles is evasive and puzzling. Adrien de la Fage announced that he would speak about "the organ in another article or that certain questions, rather serious, would eventually be dealt with."¹⁴ *La France musicale* praised Ballu's marvelous case and reported that

this instrument ought to have been as complete as possible, in keeping with the proportions of the church, that is, to possess 46 stops on three keyboards and a pedalboard, 14 combination pedals and 1796 pipes. This is, in fact, the Sainte-Clotilde organ.¹⁵

Why then was new work carried out on an organ supposedly "complete," finished and inaugurated? Moreover, the caliber and the undetermined length of the work threatened to put the organ "out of service" for many long months, restricting the parish to remain without a titular. Théodore Dubois' memoirs lead us to believe that this work continued until the fall of 1863. After studying the various archives (estimations, letters) published in Fenner Douglass's book, quoted above, only one explanation emerges. To render our hypothesis more pleasant and more familiar we imagine it under Théodore Dubois' pen, who, of course, in his memoirs does not say one word about these events.

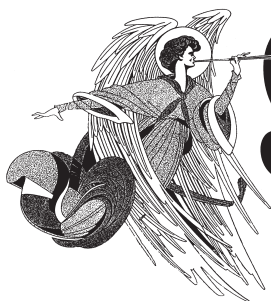
The year 1859 marks a date in my career: I finally obtained my First Prize in organ and in November *La Maîtrise* published my first organ piece, an *Offertory* that I composed with the inspiration of the Sainte-Clotilde organ. The construction of this large three-manual instrument was finished at the end of August, the great Lefébure-Wély who had been chosen to inaugu-

rate it had come to play it in September in the presence of the Duchess d'Albe as well as at the ceremony of the large wedding celebrated by the Bishop of Carcassonne. The previously announced inauguration, which was to have been brilliant, had been set for December 5 and it had become urgent to install the top of the imposing organ case. Pressed for time, the architect's workers allowed some debris and even some heavy objects to fall into the organ. One of these 'shells' had violently crashed into a special device for the wind chests of the Grand Orgue placed at the base of the great case towers. Regardless of the pneumatic levers, Cavaillé-Coll had to construct this new mechanism that required this special very expensive device (3,000 francs) in order to overcome the difficulties that had been raised. Alas, all attempts to tune the Grand Orgue were useless and the inauguration took place using only the rest of the undamaged stops.

It was then necessary to dismantle, verify, repair or reconstruct the damaged mechanism—or to change it. This took time and new funding. Wouldn't it just be easier to inverse the keyboards? Our hypothesis is then that Cavaillé-Coll would have inverted, between 1860 and 1862, the order of the Positif and the Grand-Orgue keyboards to simplify the mechanism of the note transmission to the pipe valves of the Grand Orgue. More appropriate to the quite special location of this tribune, the new layout thus presented the Grand-Orgue on the first keyboard and the Positif on the second one.¹⁶

The first public performance of all of the *Six Pieces* was given by Franck himself in the Sainte-Clotilde Church on November 17, 1864: this represented, in a way, a second but genuine inauguration of the completed organ. The columnist S. Dufour from the *Revue et Gazette musicale de Paris* underlines the immense influence that the organ's construction had on these compositions. Here is his report published in the 47th number of this periodical, on November 20, 1864:

Last Thursday at Sainte-Clotilde the elder M. César Franck gave a recital on the Cavaillé-Coll Grand Orgue which was attended by a great number of artists and amateurs. M. Franck performed the pieces he had composed, written by a master, and one remarked in the first a choir on the Voix Humaines which was most effective; and in the *Grande Pièce symphonique* a most distinguished melody was played initially on



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the Clarinet and then repeated on the Voix Célestes stops. This recital, in which M. Franck was revealed as much as a learned composer as a skillful instrumentalist, will have proved once again that the artistic level of the organist is rising from day to day in France, and that the accomplished proficiency in modern building, far from harming the musical composition, gives it, on the contrary, a precious and powerful means of expression. The beautiful organ at Sainte-Clotilde was not less brilliant in this recital by this learned organist.¹⁷

Concerning Franck as an improviser, Maurice Emmanuel (1862–1938), who met him for the first time in June 1881, reports that his sonorous creations

were always colored with very rich registrations. He even was able, through ingenious devices, to multiply the resources that the master builder had put at his disposal. It is thus that he gladly improvised on the Positif coupled to the Récit, in order to profit from the Positif 16' stops and to surround them momentarily on the voices of the Récit in a more vast choir; this realization thus anticipated the great Récit with 16' stops, which Cavallé-Coll later endowed in the Saint-Sulpice organ.¹⁸

In his memoirs, Théodore Dubois boasts about having seen the birth of Franck's *Six Pieces*, for which he helped the composer by pulling stops when Franck practiced on the Grand Orgue. In 1866, he also witnessed firsthand the famous meeting between César Franck and Franz Liszt who "religiously listened to these beautiful pieces which appeared to produce a great impression on him."¹⁹ The happy collaboration between Franck and Dubois at Sainte-Clotilde continued until 1868, the year when Dubois was named choirmaster at the Madeleine. The relationship between the two musicians, founded on mutual esteem, always remained very fraternal. Théodore Dubois dedicated to Franck the first piece of his *Twelve Pieces* for the organ (Leduc, 1886), whereas Franck indicated that one of his *Three Chorals* would be dedicated to Dubois.²⁰ Shortly after the success of his oratorio *The Last Seven Words of Christ*, when Théodore Dubois changed his post at Sainte-Clotilde with that at the Madeleine and became professor at the Paris Conservatory, he did everything he could to renew his collaboration with César Franck by pleading favorably for his nomination to the post of organ professor in 1872.

The discovery of Théodore Dubois' memoirs permits us to maintain that the Sainte-Clotilde organ, whose completion in 1863 no longer corresponded to the initial 1853 project, is later than that of Saint-Sulpice (1862). Closely related to the emergence of his symphonic works, the "Sainte-Clotilde Tradition" was established beginning with Franck's *Six Pieces*, which he composed or finalized at the time when he took possession of the completed organ. If the young Dubois' testimony irrevocably clarifies the mystery that hung over the genesis of these works, it engenders on its own another mystery widely accepted by all the biographies, organ monographs, dictionaries and encyclopedias: that of Franck's false nomination as titular organist at Sainte-Clotilde in 1859. ■

Notes

1. Théodore Dubois, *Souvenirs de ma vie* [*Memories of My Life*], autograph, BNF Rés. Vmc. Ms. 3. Signed and dated in August, 1912, this autobiography, written in Rosnay between 1909 and 1912, consists of seven books that are continuously numbered. Given to the Bibliothèque nationale by his son Charles Dubois (1877–1965), these books, which were lost for a longtime in the archives of the Music Department, were refound in 1997 after an investigation by Christine Collette Kléo.

2. Théodore Dubois: *The Organ Works*, edited by Helga Schauerte-Maubouet, published by Bärenreiter, Kassel. The urtext edition has been in progress since 2005. Three of the six volumes are actually available: Volume I (BA 8468): the early works and organ pieces with minimal pedal or optional pedal; Volume II (BA 8469): *The Twelve Pieces* from 1886; Volume IV (BA 8471): *The Twelve Pieces* from 1893, *Ascendit Deus*. All the volumes are provided with explanatory texts in three languages and numerous illustrations.

3. Théodore Dubois: *The Organ Works*, edited by Helga Schauerte-Maubouet, Vol. I, Kassel, 2005, p. XIII.

4. Ibid.
5. Dubois, *Souvenirs de ma vie*, pp. 138–139.
6. Cf. note 3, p. XIV.
7. Ibid.
8. Joël-Marie Fauquet: *César Franck*, Paris, 1999, p. 313.
9. Should one read "grand orgue de tribune" ["Grand Orgue in a gallery"] or "Grand-Orgue" in relation to the Positif and the Récit keyboards?
10. Dubois, *Souvenirs de ma vie*, p. 134; cf. illustration. On page 137 Dubois marks the exact date of his return to Paris: "November, 1863."
11. According to the past organ literature, the construction of the Grand Orgue at Sainte-Clotilde lasted from 1853 to 1859. As to Franck's nomination to the organist position, it is usually presumed to coincide with the organ inauguration, in December 1859.
12. "Cavallé-Coll recalled, with the same astonishment, the slow tempo of the Fugue in D Major under the fingers of the old Hesse on the organ that had just been completed in the Ste-Clotilde Church in Paris." Charles-Marie Widor in his Preface (Venice, October 20, 1904) to Albert Schweitzer: *J. S. Bach*, Edition Maurice and Pierre Foetisch, Lausanne [1905], 6th printing, page IX. Hesse came to Paris twice: in 1844 and in June 1862.
13. Cited in Fenner Douglass: *Cavallé-Coll and the Musicians*, Raleigh, 1980, p. 1501.
14. *Revue et Gazette Musicale de Paris* 27, no. 1, 1er janvier, 1860, pp. 4–5.
15. *La France musicale* 23, no. 52, December 25, 1859, p. 506.
16. The established order of an organ with three keyboards was the Positif (1st keyboard), the Grand-Orgue (2nd keyboard), and

the Récit (3rd keyboard). Until then, Cavallé-Coll disapproved of the idea of changing this accepted order (cf. Douglass, op. cit., p. 1440). All of the estimates of the Sainte-Clotilde organ mention the keyboards in the generally adopted order. This said, the little applied notation of certain estimates (cf. for example Douglass, p. 1391) can lead to a misunderstanding: one may read "2nd [Article] [-] Positif Keyboard" and not "2nd Positif Keyboard" (cf. the writing, more explicit, in other estimations, for example, in that of the Invalides Church communicated in Douglass, p. 1315).

17. The indication of the cited stops is in accordance with that of the Durand 1880 Edition (Maeyens-Couvreur, 1868). The Sainte-Clotilde organ then included an Unda Maris on the Positif and a Voix Céleste on the Récit. Cf. my article on the organ music in France in *Handbuch Orgelmusik*, Kassel, 2002, p. 376.

18. Maurice Emmanuel, *César Franck*, Paris, 1930, p. 108.

19. Cf. note 3, p. XIV.

20. According to Théodore Dubois (*Souvenirs*, page 223), César Franck, in 1890, had named him as a dedicatee of one of his *Three Chorals*. The posthumous publication (Durand, 1892) changed the names of the dedicatees.

This article appeared in French in *L'Orgue*, no. 278-279, 2007, II-III, pp. 7–13.

Through her concert tours, radio recordings and CDs (the complete organ works of Jehan Alain and Dietrich Buxtehude, portraits of Buttstett, Reger, Boëllmann, Dubois and Langlais, comprising some twenty recordings), as well as her musicological re-

search, Helga Schauerte-Maubouet has become one of the outstanding musicians of her generation. Organist of the German Lutheran Church in Paris, teacher at the Paris Conservatoire Nadia et Lili Boulanger, lecturer and jury member for international organ competitions, she maintains a brilliant career as a performing artist in Europe and the USA. Author of the first book in the German language on Alain's music, she has discovered and acquired some 40 of Alain's musical autographs. She has been engaged by Bärenreiter to contribute to the new edition of MGG, to write on French organ music subjects in the Handbuch Orgelmusik, and to publish scholarly-critical editions of the complete organ works of Léon Boëllmann, Théodore Dubois and Louis Vierne as well as of vocal music of Marc-Antoine Charpentier. She has also composed French Noël and German carol settings for other instruments and organ published by Merseburger-Verlag. In 1987 she received the cultural prize of Olpe, Germany. Since 1990 her biography has been included in the International Who's Who in Music, and she has been included in 2000 Outstanding Musicians of the 20th Century.

A French-American organist and musicologist, Carolyn Shuster Fournier is an international concert artist and titular of the Aristide Cavallé-Coll choir organ at La Trinité Church in Paris, France (cf. www.shusterfournier.com). Her latest CD, "An American in Paris" (Ligia Digital, distribution Harmonia Mundi), recorded at La Madeleine Church, is dedicated to French and American music. Chevalier in the Order of Arts and Letters, Dr. Shuster Fournier has written several articles for THE DIAPASON.

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Cover feature

Fratelli Ruffatti, Padua, Italy Wesley Chapel, Elkton, Maryland

From the builder

Fratelli Ruffatti is mostly known in the United States for building large four- and five-manual instruments with electric action. Two five-manual organs have been completed in the past 15 months, and two four-manual organs are currently being manufactured in the Ruffatti workshop. Few people, however, know that the majority of instruments that the firm produces outside of the United States are of mechanical action.

In tune with the trends and ideas that were coming from across the Alps at the beginning of the 1960s, Ruffatti was among the first in Italy to restore the tradition of building pipe organs with suspended mechanical action. One of the most famous of these instruments is in northern Italy, installed in 1970 in the parish church of the small medieval city of Noale. It is not a huge instrument, numbering 27 stops and 35 ranks of pipes over two manuals, but it became quickly famous from the beginning as the concert instrument for the first Italian competition of young organists. It is still today the centerpiece of a quite famous concert series, involving big names among international organists.

Ruffatti is here presenting to the American organ community an instrument that is quite small, but of large significance. Everyone knows that ancient Italian organs were, for the most part, of small size—one manual, with a limited number of stops—but quite musical and versatile. Since our predecessors could not depend upon a large number of voices to produce variety, they refined their voicing techniques to the point that every sound could be combined with every other to produce the most versatility even within a very limited number of stops. This is the tradition that Italian organbuilders come from and that constitutes the inspiration for Fratelli Ruffatti even today, whether it may be applied to very large or, even more importantly, to small instruments.

The organ manufactured for Wesley Chapel of Elk Neck is a good example of how a very small instrument can be pleasing and effective in spite of its very limited size. With only one manual and a total of six stops, including the Pedal, it is difficult to imagine any kind of versatility at all. However, a few special ingredients grant this instrument a real flexibility: the divided stops, the composition of the Mixture and, above all, the voicing techniques.

Splitting the stops in bass and treble is an old practice in ancient organs, as we all know, and it allows the organist to create two different tonal “platforms” within the same manual. In this case, both the Principal and the Spitzflöte are divided between C and C# in the middle of the keyboard, thus increasing the number of possible combinations. The Mixture, whose composition is shown below, has been designed in such a way that no “double pitches” occur when combined with the 2' Fifteenth. The Fifteenth and Mixture are conceived as an effective three-rank Mixture when pulled together, but at the same time the Mixture can also be independently used in a “*mezzo ripieno*” combination without the Fifteenth, creating a very interesting tonal color.

Although English names have been chosen for the stops, as a sign of respect for the users, a number of tonal features are present that link this instrument in many different ways to the classical Italian tradition.

The Principal pipes, both internal and in the façade, are without “ears,” as in the classical *Principale*. The low octave of the stop is made of stopped mahogany pipes, housed against the ceiling inside the case. They are connected to the windchest through a complicated series of metal windways. A stopped wooden low octave for the Principale is a common feature of the *Positivo* Italian or-



The Ruffatti instrument installed in historic Wesley Chapel (photo credit: Nancy Daley)



Historic Wesley Chapel in Elkton, Maryland (photo credit: Nancy Daley)



Rev. E. Martin Wiley, Jr., pastor, Wesley United Methodist Church and Wesley Chapel of Elk Neck; Rev. Thomas Edward, pastor, St. Mark's United Methodist Church, Wilmington, Delaware; Glenn H. Arrants, Jr., Chapel historian; Alice Moore, organist; Donald McFarland, organist/choir director, St. Alban's Episcopal Church, Wilmington, Delaware, and dedication recitalist (photo credit: Nancy Daley)

gans of the 17th and 18th centuries, and effective ways have been refined over the centuries—through proper scaling and voicing—to make the bridge between wood and metal remarkably smooth.

The Octave is of slightly smaller scale, or relative diameter, than the Principal, as found in many historical organs of northern Italy, as are the Fifteenth and the subsequent Mixture ranks.

The 4' Spitzflöte is an almost identical replica of the *Flauto in Ottava*, a stop of rare singing quality used by Gaetano Callido¹ in his instruments.

With the primary purpose of providing a good foundation, especially considering the rather dry acoustical environment of Wesley Chapel, an independent,

real 16' Bourdon has been provided for the Pedal, with pipes made of African mahogany, which are located behind the organ case.

The voicing technique is probably the element of highest significance. At the lowest wind pressure allowed by the acoustical conditions of the room (65 mm at the water column, or slightly over 2½ inches), all pipes have been voiced with completely open toe and a minimum number of barely visible nicks at the languids. The result is a very pleasing, singing tone without excessive chuff or unnecessary non-harmonic overtones. This constitutes the foundation for a successful blending of the stops as well as for the creation of successful, pleasing solo

voices. The pitch is 440 Hz at 20° Celsius and the temperament is equal.

Architecturally, the organ case has been designed to fit in the historical surroundings of Wesley Chapel. Although inspired both mechanically and aesthetically by the ancient *Positivo* organs, it must not be defined as a copy: its design is definitely a new, original creation. It features a façade composed of 22 pipes divided in two symmetrical sections. Each is topped by a hand-carved panel designed to add beauty to the ensemble while at the same time allowing for maximum sound egress. Two hand-carved wooden elements at the sides provide the necessary continuity between the top and the lower part of the case.

The casework is made completely from solid African mahogany. The keyboard features bone naturals with carved key fronts, and natural ebony sharps with bone inlays. The key cheeks are inlaid with thin strips of bone. The draw knobs are of ebony, with maple insets. The concave and parallel pedalboard (BDO measurements) is made of oak, with the sharps topped by ebony.

The mechanical action is suspended. The rollerboards are made from solid aluminum rollers with wooden arms.

The task of designing and manufacturing an instrument within such a small space has not been an easy one. In spite of this, every part is easily accessible for maintenance and ordinary tuning. The layout of pipes over the slider windchest in particular has been carefully designed to allow favorable conditions for the radiation of sound from all pipes.

—Francesco Ruffatti

Notes

1. Gaetano Callido was the most famous Venetian organbuilder of the 18th century. A pupil of Pietro Nacchini, he built over 430 organs in his lifetime, many of which are still preserved.

2. The basic principle of the open toe voicing technique is that of leaving the pipe toe completely open and regulating the sound volume by reducing the opening at the flue, or lower lip of the mouth. By operating this way several advantages are achieved, among which are a less turbulent air supply through the pipe foot and a more focused wind column at the mouth. These features are effective in reducing the “mouth noise” or “air noise” and, consequently, in reducing the need for languid nicking, a practice that can alter the natural timbre and that tends to reduce the development of upper partials in the sound spectrum.

From the organist

Several years back Glenn Arrants inquired: if he purchased an organ, would I play it?—and fortunately I said yes. He then informed me this would be no ordinary organ, but a pipe organ to be built in Italy. Through the months ahead, Glenn kept me informed of the progress.

The anticipation increased over the two and a half-year wait for the organ to be built. Finally we received word it would be delivered to the chapel on July 3, 2007. I was so excited about the opportunity to see this process firsthand, that I took off from work to be there to take photos and witness the arrival.

Spread throughout the chapel were all of the pieces that would be assembled into a pipe organ—in two weeks! I thought I understood the complexity of the pipe organ until I witnessed this firsthand. Imagine my excitement to hear that I would be playing the organ the first time that Sunday morning, although the pedals were not completed—the sound filling the sanctuary that morning was just a sweet taste of what was to come the following week when the instrument was complete.

There was concern that a pipe organ would overpower the small sanctuary and the congregation, but this is not the case. The sanctuary is filled with wonderful music, and the congregation's voices are supported beautifully. Even with full organ, there is no vibration anywhere in the 177-year old chapel.

To be the first organist of the Wesley Chapel Fratelli Ruffatti pipe organ is in-

MANUAL—unenclosed, 56 notes (C–G)

8' Principal Bass	25 pipes	mahogany + 95% façade + 70% interior
8' Principal Treble	31 pipes	95% façade + 70% interior
4' Octave	56 pipes	70%
4' Spitzflöte Bass	17 pipes	30% 1–8 common bass with Octave
4' Spitzflöte Treble	31 pipes	30%
2' Fifteenth	56 pipes	70%
II Mixture 1½'–1'	112 pipes	70%

PEDAL—unenclosed, 27 notes (C–D)

16' Bourdon	27 pipes	mahogany
-------------	----------	----------

7 ranks, 355 pipes

% = percentage of tin in tin-lead alloy

Composition of the Mixture II by itself

1–36	1½'	1'
37–48	2½'	1½'
49–56	4'	2½'

Composition of the Mixture II together with the Fifteenth 2'

1–36	2'	1½'	1'
37–48	2½'	2'	1½'
49–56	4'	2½'	2'

Cover photo: Nancy Daley

deed an honor, and a once in a lifetime opportunity. One cannot help but think of the dedicated craftsmen who built the organ, all the attention to detail, and the beautiful voices of the pipes. It gives me great joy to be able to sit down and play this organ, so much so that what seem like minutes in time are actually hours of enjoyment—this fine instrument will serve the congregation and community of Elk Neck for generations to come.

—Alice Moore

From the dedication recitalist

It was a great pleasure to prepare a program for the dedication of the new Ruffatti organ for Wesley Chapel of Elk Neck. It turned out to be much less of a challenge to prepare for a “small organ” than one might have suspected. The organ is well capable of playing standard literature, Bach and Telemann, and there is, in fact, wonderful variety to be had in various combinations of the voices. Most surprising was the excellent way the organ could be adapted to the modern works of Michael Burkhardt and Donald Johns in hymn-based partitas. Equally important, the gentle and very artistic voicing of this instrument allows it to lead congregational song with all the color and emotion one could ask for in an instrument of larger design. The divided stops are an ideal way to get “more organ” than the package seems to contain. Bravo Fratelli Ruffatti and congratulations to Wesley Chapel of Elk Neck.

—Donald McFarland

A brief history of Wesley Chapel of Elk Neck, Elkton, Maryland

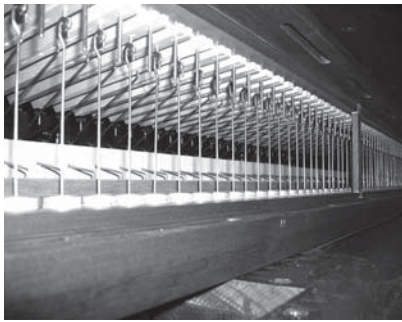
Elkton, Maryland, a city of some 13,000 people, sits on Chesapeake Bay near the

Delaware border. It dates from the 1700s and was a strategic crossroads during the Revolutionary War. Washington and Lafayette passed through it frequently, and it is very near the spot where the British landed for their march on Philadelphia. The Wesley Methodist Society formed its congregation there in 1797 and, in 1830, the parcel of land was bought “for and in consideration of the sum five dollars current money of Maryland,” and the Reverend William Ryder laid the cornerstone of a new building in which to hold the society’s services. Handhewn beams formed the 25' x 30' single-room chapel on a fieldstone foundation. The little building has several features that make it a particularly important structure architecturally, including a perfect half-circle arched ceiling, and varying-width clapboards that hide its vertical plank construction. Wesley Chapel seats about 50, and is one of the oldest rural chapels still in use in the area.

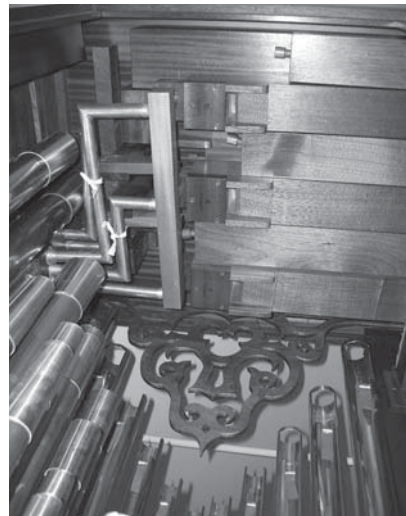
Glenn Arrants remembers how his mother served as church organist for almost 50 years. She played on an early 20th-century Möller organ, which took up considerable space in the tiny building. In the mid-1990s, the chapel went through a complete restoration and the Möller, which was then beyond repair, was replaced with a restored Estey reed organ. Church members missed the sound of a pipe organ, however, and, in 2005, set in motion plans to acquire an instrument specially built for the chapel. Because of the design work, the quality of construction, and the reputation of the company, Wesley Chapel chose Fratelli Ruffatti, distinguished pipe organ builders of Padua, Italy, to build its new instrument.



The parallel and concave pedalboard (photo credit: Nancy Daley)



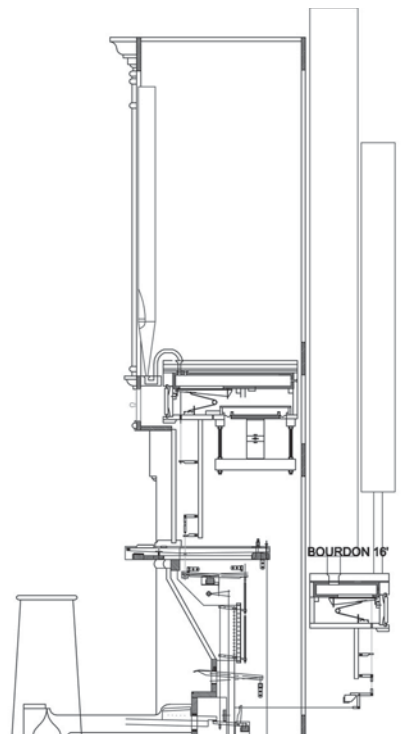
Detail of the pallet box. Each pallet is removable for ease of maintenance (photo credit: Fabrizio Scolaro)



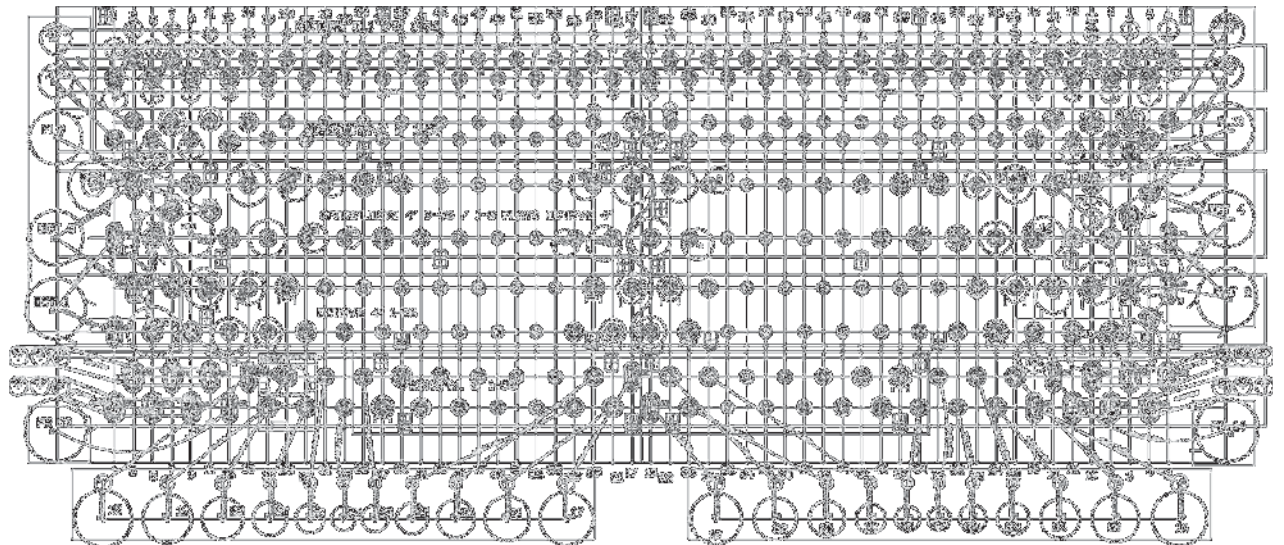
The bass pipes of the Principal, installed against the ceiling of the organ case (photo credit: Fabrizio Scolaro)



Detail of keyboard and draw knobs (photo credit: Fabrizio Scolaro)



Drawing of the case showing the mechanical action



Pipe layout for manual windchest

New Organs



**Dobson Pipe Organ Builders,
Lake City, Iowa
The Chapel of the Cross
(Episcopal),
Chapel Hill, North Carolina**

Dobson Pipe Organ Builders of Lake City, Iowa, has installed its Op. 82 at the Chapel of the Cross (Episcopal), Chapel Hill, North Carolina. Organized on May 13, 1842, the Chapel of the Cross represented the first denomination to organize a congregation in Chapel Hill, and was intended to serve as a place where students and faculty of the University of North Carolina could worship according to their tradition. By the fall of 1842 specifications for a church building were prepared. Actual construction proceeded slowly and came to a halt several times due to lack of funds, but the chapel was completed debt-free and was consecrated on October 19, 1848. By 1921 the parish outgrew the modest chapel and built its current, larger sanctuary. New and old are connected by a cloister, all of similar architectural style. The chapel was placed on the National Register of Historic Places in 1972.

The newer sanctuary serves as the

main worship space, while the chapel is used for services of up to a hundred people, numerous weddings and funerals where significant organ literature is played, and organ recitals. It was clear from the outset that the musical requirements of the new organ would be far greater than one might normally associate with a space such as the chapel. The organ builder's challenge was to design a comprehensive two-manual organ with sufficient pedal, all within the proper visual and tonal proportions dictated by the room's intimate physical and acoustical setting.

Initial design discussions for Op. 82 were lively, since the chapel's significant musical needs were seemingly at odds with the historical committee's concerns about a large organ case. Several key individuals contributed a great deal to these discussions: James and Susan Moeser, members of both the parish and the organ committee, as well as fine organists and teachers; Terry Byrd Eason, member of the parish and the organ committee, and also architectural consultant and designer involved with the chapel renovation; Clare Baum, resourceful chair of the organ committee;

and Wylie S. Quinn, director of music and organist. In the end all were able to agree on a plan that achieved everyone's goals.

Op. 82 is a two-manual and pedal instrument of 17 ranks with mechanical key and stop actions; for reasons of space and versatility, the Pedal has electric action. The organ is arranged like many 19th-century instruments: the Great is located at impost level immediately behind the façade, with the Swell placed behind the Great at a higher level. Underneath the Swell are the pipes of the Pedal. The blower and the weighted reservoir are located in a sacristy behind the wall against which the organ is placed. The organ case is constructed of rift-sawn, fumed and stained white oak that is enriched by hand-carved details. In addition, accents of American black walnut, ebony, rosewood, Carpathian elm burl and cow bone are found at the organ's console. Folding doors are available to enclose the stop jambs and music rack. A cover for the keyboards folds and recedes into the case when not in use.

The chapel's intimate acoustic requires very little power to fill the space with sound. While the stoplist looks substantial for the size of the chapel, it is voiced entirely on 60 millimeters of wind pressure. Consequently each stop sings gently yet carries effortlessly throughout the room. As the ensembles build, the organ sounds full and satisfying, yet not overbearing. Contributing to the impres-

sion that the organ sounds bigger than it looks are the Swell to Great 16' coupler and the Pedal 16' Bassoon.

The instrument was first used for services and programs in April 2006, and was formally dedicated on October 13, 2006 in a program by Dr. Quinn.

—John Panning

Photo credit: Lynn Dobson

GREAT (58 notes)

- 8' Prestant
- 8' Chimney Flute
- 4' Octave
- 2' Super Octave (from Mixture)
- 2' Mixture IV
- 8' Trumpet
- Swell to Great 16'
- Swell to Great 8'

SWELL (58 notes, expressive)

- 8' Stopped Diapason
- 8' Salicional
- 4' Flute
- 2 1/2' Nasard
- 2' Gemshorn
- 1 1/2' Tierce
- 8' Oboe
- Tremulant (affects entire organ)

PEDAL (32 notes)

- 16' Subbass
- 8' Bourdon (ext)
- 16' Bassoon
- 8' Trumpet (ext Bassoon)
- Great to Pedal
- Swell to Pedal



Lewis & Hitchcock, Inc. has installed an Aeolian-Skinner organ in the residence of Patrick Allen of New York City. The organ is Opus 1128 of Aeolian-Skinner, built in 1947 for Room 424 of the Eastman School of Music, Rochester, New York, where it was used as a practice instrument. When the organ became available, Dr. Allen, who had practiced on this organ while a student, purchased it and contracted with Lewis & Hitchcock to remove the organ, restore it, modify it to fit his apartment, and to install it. The drawknob console is located in his living room at the foot of the stairs leading to the second floor; the organ is installed in a former bedroom on the second floor, facing the stairs. Dr. Allen is organist and master of choristers of Grace Episcopal Church, Lower Broadway.

GREAT

- 8' Bourdon 61 pipes
- 4' Principal 61 pipes
- Great to Great 4'

SWELL

- 8' Viole de Gambe 61 pipes
- 4' Gemshorn 61 pipes
- 8' Hautbois 61 pipes
- Swell to Swell 16'
- Swell to Swell 4'

PEDAL

- 16' Bourdon 32 pipes
- 8' Spitz Principal 32 pipes
- 4' Flute 32 pipes

Couplers

- Great to Pedal 8'
- Swell to Pedal 8'
- Swell to Pedal 4'

- Swell to Great 16'
- Swell to Great 8'
- Swell to Great 4'

Pistons (preset at the factory)
3 General, 2 Great, 2 Swell, SFZ and General
Cancel

Toe Studs: 2 Pedal, Great to Pedal and SFZ

Shoes: Swell & Crescendo

The organ is listed on the NYC AGO Organs pages: <www.nycago.org/Organs/NYC/html/ResAllenP.html>

Photo credit: Steven E. Lawson

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Calendar

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

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

UNITED STATES East of the Mississippi

15 JANUARY

Mark Loring; Park Congregational, Grand Rapids, MI 12:15 pm

16 JANUARY

Michael Hey; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

17 JANUARY

David Shuler; The Church of St. Luke in the Fields, New York, NY 8 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5:45 pm

18 JANUARY

John Scott; St. Paul's Episcopal, Indianapolis, IN 7:30 pm

Paul Jacobs; Wisconsin Lutheran College, Milwaukee, WI 8 pm

19 JANUARY

Yale Schola Cantorum; St. Mary's Church, New Haven, CT 8 pm

Alan Morrison; St. Norbert Abbey, DePere, WI 2 pm

Christopher Young; Grace Episcopal, Sheboygan, WI 7:30 pm

20 JANUARY

Justin Bischof; Cathedral of St. Patrick, New York, NY 4:45 pm

John Scott; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Mark Trautman; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

Ken Cowan; Christ Church, Bradenton, FL 4 pm

David Higgs; Washington National Cathedral, Washington, DC 5 pm

Ken Cowan; Christ Church, Bradenton, FL 4 pm

Gail Archer; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

David Hurd; Christ Church Cathedral, Nashville, TN 4 pm

Leon Nelson, with brass and soprano; First Presbyterian, Arlington Heights, IL 4 pm

Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm

Anthony & Beard; Weidner Center for the Performing Arts, Green Bay, WI 2 pm

21 JANUARY

Music of the Baroque; Harris Theater, Chicago, IL 7:30 pm

22 JANUARY

Heinrich Christensen; King's Chapel, Boston, MA 12:15 pm

Joe Henry; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

23 JANUARY

Orff, *Carmina Burana*; Woolsey Hall, Yale University, New Haven, CT 8 pm

24 JANUARY

Stephen Hamilton, workshop; St. Paul's Episcopal, Greenville, NC 2 pm

Stephen Hamilton, Dupré, *Le Chemin de la Croix*; St. Paul's Episcopal, Greenville, NC 7:30 pm

Dong-ill Shin; First (Scots) Presbyterian, Charleston, SC 7:30 pm

25 JANUARY

Diane Meredith Belcher, with St. Mark's Choir; St. Mark's, Philadelphia, PA 7:30 pm

David Higgs; Music Center, St. Petersburg College, St. Petersburg, FL 7:30 pm

Cathedral Choir; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

Bruce Barber, with violin; St. Chrysostom's, Chicago, IL 7:30 pm

26 JANUARY

Peter Krasinski, silent film accompaniment; St. John's Episcopal, Gloucester, MA 8 pm

Choral Evensong; Grace Church, New York, NY 4 pm

Alan Morrison; St. Peter's Evangelical Lutheran, Lancaster, PA 7:30 pm

The American Boychoir; Clemmons United Methodist, Clemmons, NC 7 pm

Daniel Roth, recital and masterclasses; FNB Concert Hall, University of Alabama, Tuscaloosa, AL 4:30 pm

Cathedral Choir; Cathedral Church of the Advent, Birmingham, AL 7:30 pm

27 JANUARY

Rob Richards; Portland City Hall, Portland, ME 2:30 pm

Scott Lamlein; Lexington Baptist, Lexington, MA 3:30 pm

Choral Evensong; All Saints, Worcester, MA 5 pm

Super Bell XV; First Church of Christ, Wethersfield, CT 4 pm

Buxtehude, *Magnificat*; Grace Church, New York, NY 11 am

Bach, motets; Holy Trinity Lutheran, New York, NY 5 pm

Svetlana Berezhnaya; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

Choral concert; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

Jonathan Dimmock; Duke University, Durham, NC 5 pm

The American Boychoir; St. John the Beloved Roman Catholic Church, Summerville, SC 7 pm

Peter Richard Conte; Covenant Presbyterian, Fort Myers, FL 4 pm

The Chenaults; Hyde Park Community United Methodist, Cincinnati, OH 4 pm

Emanuele Cardì; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

Michael Stuart; Peachtree Road United Methodist, Atlanta, GA 5 pm

Duo Majoya; Calvin College, Grand Rapids, MI 8 pm

Stephen Schnurr, Jr.; St. Mary of the Lake Catholic Church, Gary, IN 3 pm

Southern Indiana AGO Choral Festival; St. Mark's United Church of Christ, New Albany, IN 3 pm

28 JANUARY

The American Boychoir; Palms Presbyterian, Jacksonville Beach, FL 7:30 pm

Len Langrick; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

29 JANUARY

Heinrich Christensen; King's Chapel, Boston, MA 12:15 pm

Monteverdi, *Vespers of 1610*; Trinity Wall Street, New York, NY 7:30 pm

Daniel Roth; Church of the Holy Trinity (Episcopal), New York, NY 8 pm

Jack Mitchener, with soprano; St. Paul's Episcopal, Winston-Salem, NC 7 pm

The American Boychoir; First Presbyterian, Ocala, FL 7 pm

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

Melanie Ohnstad; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

31 JANUARY

The American Boychoir; First Presbyterian, Lakeland, FL 7 pm

1 FEBRUARY

Jonathan Moyer; Daniel Chapel, Furman University, Greenville, SC 8 pm

The American Boychoir; Trinity Episcopal, Vero Beach, FL 7 pm

Daniel Roth; St. Joseph's Catholic Church, Orlando, FL 7:30 pm

Bradley Hunter Welch; First United Methodist, Oak Ridge, TN 8 pm

2 FEBRUARY

Solemn Evensong; St. Paul's, Doylestown, PA 5 pm

Royal School of Church Music anniversary; Washington National Cathedral, Washington, DC 3 pm

Marilyn Keiser, workshop; First Presbyterian, Pompano Beach, FL 10 am

The American Boychoir; Englewood United Methodist, Englewood, FL 7 pm

3 FEBRUARY

Scott Lamlein; Wesley United Methodist, Worcester, MA 12:15 pm

David Kazimir; Ascension Memorial Episcopal, Ipswich, MA 4:30 pm, following Evensong

Choral Evensong; Grace Church, New York, NY 4 pm

Bach, Cantata 158; Holy Trinity Lutheran, New York, NY 5 pm

Peter Plany; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

David Schelat; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

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The American Boychoir; Covenant United Methodist, Port Orange, FL 3 pm
Marilyn Keiser; First Presbyterian, Pompano Beach, FL 4 pm
Christopher Harrell; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
Chris Urban; Glenview Community Church, Glenview, IL 3 pm

4 FEBRUARY

The American Boychoir; Trinity Lutheran, Orlando, FL 7 pm

5 FEBRUARY

Kathryn Moen; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

6 FEBRUARY

The American Boychoir; Micosukee Indian School, Miami, FL 1:30 pm
David Lamb; First United Methodist, Columbus, IN 12 noon

7 FEBRUARY

Olivier Latry, masterclass; Crawford Hall, North Carolina School of the Arts, Winston-Salem, NC 3:45 pm
The American Boychoir; Moorings Presbyterian, Naples, FL 7:30 pm
Martin Jean; Columbus State University, Columbus, GA 7:30 pm

8 FEBRUARY

Dennis James, silent film accompaniment; Portland City Hall, Portland, ME 7:30 pm
Brahms, *Requiem*; Cathedral Church of St. Paul, Boston, MA 7:30 pm
John Weaver; Pew Fine Arts Center, Grove City College, Grove City, PA 7 pm
Vincent Dubois; St. Ann's, Washington, DC 8 pm
Olivier Latry; Crawford Hall, North Carolina School of the Arts, Winston-Salem, NC 7:30 pm
The American Boychoir; St. John's Episcopal, Tampa, FL 7 pm
Theresa Bauer; St. Paul's Episcopal, New Albany, IN 12 noon
Clarence Dickinson Festival; First-Trinity Presbyterian, Laurel, MS 7:30 pm
Thomas Weisflog, with Millar Brass Ensemble; Rockefeller Memorial Chapel, Chicago, IL 8 pm
•**Anita Werling**; Universalist Unitarian Church, Peoria, IL 7:30 pm

9 FEBRUARY

Children's Choir Festival; Wesley United Methodist, Worcester, MA 4:30 pm
Joyce Jones, workshop; Wilson College, Chambersburg, PA 10 am
The King's Singers; Grace Episcopal, The Plains, VA 5 pm
The American Boychoir; St. Peter's Anglican, Tallahassee, FL 7 pm
REBEL; Case Western Reserve University, Cleveland, OH 7:30 pm

10 FEBRUARY

Stephen Hamilton; College of the Holy Cross, Worcester, MA 3 pm
Renea Waligora; Methuen Memorial Music Hall, Methuen, MA 3 pm
Choral Evensong; All Saints, Worcester, MA 5 pm
Hans Hielscher; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Choral Evensong; St. Peter's-by-the-Sea, Bay Shore, NY 5 pm
Choral Evensong; Christ Church, New Brunswick, NJ 6:30 pm
John Weaver; Shadyside Presbyterian, Pittsburgh, PA 4 pm
The Suspicious Cheese Lords; Old Presbyterian Meeting House, Alexandria, VA 4 pm
Gillian Weir; Leith Symington Griswold Hall, Baltimore, MD 4 pm
Lenten Procession; Cathedral of Mary Our Queen, Baltimore, MD 6:30 pm
Lenten Procession; Church of St. John the Evangelist, Severna Park, MD 7 pm
The American Boychoir; Christ Episcopal, Pensacola, FL 4 pm
Mary Preston; Forrest Burdett United Methodist, Hurricane, WV 3 pm
Leon W. Couch, III; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
Paul Jacobs; St. Lorenz Lutheran, Frankensmuth, MI 4 pm
Olivier Latry; Wabash College Chapel, Crawfordsville, IN 3 pm
Buxtehude cantata and Evensong; Trinity Episcopal, Highland Park, IL 4 pm
Chanson; Christ Church Cathedral, New Orleans, LA 4 pm

11 FEBRUARY

Carson Cooman; King's Chapel, Boston, MA 12:15 pm
Diane Meredith Belcher, masterclass; Central Synagogue, New York, NY 10 am, recital 12:30 pm
Janet & Kent Hill; Park Congregational, Grand Rapids, MI 12:15 pm
Tim Strand; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

12 FEBRUARY

Carson Cooman; King's Chapel, Boston, MA 12:15 pm
Diane Meredith Belcher, masterclass; Central Synagogue, New York, NY 10 am, recital 12:30 pm
Janet & Kent Hill; Park Congregational, Grand Rapids, MI 12:15 pm
Tim Strand; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

13 FEBRUARY

Choral concert; St. Ignatius Loyola, New York, NY 8 pm
Thomas DeWitt; Morrison United Methodist, Leesburg, FL 12 noon
The American Boychoir; Oak Grove United Methodist, Decatur, GA 7 pm
James Guyer; First Lutheran, Columbus, IN 12 noon

14 FEBRUARY

Gregory Chestnut; Christ Church, Bradenton, FL 12:15 pm
The American Boychoir; Cumming First United Methodist, Cumming, GA 7 pm

15 FEBRUARY

Yuko Hayashi; Old West Church, Boston, MA 8 pm
ensemble amarcord; Central Baptist, Hartford, CT 7:45 pm
Craig Williams; Holy Trinity Lutheran, Akron, OH 8 pm
Janet Hamilton; Our Lady of Perpetual Help Catholic Church, New Albany, IN 12 noon

16 FEBRUARY

The American Boychoir, with St. Paul's Choristers; St. Paul's Episcopal, Alexandria, VA 7 pm

17 FEBRUARY

Henry Lowe; All Saints, Worcester, MA 5 pm
Choral concert; First Church, Wethersfield, CT 4 pm
Affabre Concinui; St. James's Episcopal, West Hartford, CT 7:30 pm
David Pickering; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm
Clyde Holloway; The Church of St. Mary the Virgin, New York, NY 8 pm
Stefan Engels; Miller Chapel, Princeton Theological Seminary, Princeton, NJ 7:30 pm
Eric Plutz; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers
Marilyn Keiser; Washington National Cathedral, Washington, DC 5 pm
The American Boychoir, with Misericordia University Choir; St. Nicholas Roman Catholic Church, Wilkes-Barre, PA 7 pm
John Scott; Duke University Chapel, Durham, NC 5 pm
Janette Fishell; St. James Parish, Wilmington, NC 5 pm
Paul Jacobs; First Presbyterian, Naples FL 4 pm
The Atlanta Baroque Orchestra; Peachtree Road United Methodist, Atlanta, GA 3 pm
Marko Petricic; Cathedral of St. Philip, Atlanta, GA 3:15 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm
Daniel Pinkham Memorial Concert; Church of the Covenant, Cleveland, OH 3 pm
ensemble amarcord; Wright State University, Dayton, OH 7:30 pm
Adrian Lucas; Park Congregational, Grand Rapids, MI 4 pm
Music of the Baroque; First United Methodist, Evanston, IL 7:30 pm
William Aylesworth, John Bryant, Christine Kraemer, Merlin Lehman, Leon Nelson, Kirstin Synnestvedt & Chris Urban; First Presbyterian, Arlington Heights, IL 4 pm
VocalEssence; Ordway Center for the Performing Arts, St. Paul, MN 4 pm

18 FEBRUARY

Roberta Gary, workshop; Old West Church, Boston, MA 8 pm
•**Tom Trenney**, improvisation masterclass; Immanuel Lutheran, Grand Rapids, MI 7 pm
Music of the Baroque; Harris Theater, Chicago, IL 7:30 pm

19 FEBRUARY

ensemble amarcord; The Episcopal Church of the Ascension, Knoxville, TN 7:30 pm
Velda Graham; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

20 FEBRUARY

Frederick Teardo; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon
John Matthews, Jr.; Grace Lutheran, Columbus, IN 12 noon

21 FEBRUARY

Johannes Unger; Williamsburg Presbyterian, Williamsburg, VA 7:30 pm
Carol & James Hawkinson; Christ Church, Bradenton, FL 12:15 pm
Choral Evensong; Cathedral of St. Philip, Atlanta, GA 5:45 pm

22 FEBRUARY

Karel Paukert; Christ Church Cathedral, Hartford, CT 8 pm
Nathan Laube; Emmanuel Church, Chestertown, MD 8 pm
John Scott; St. John's Cathedral, Jacksonville, FL 7:30 pm
Judy Diekhoff & Marci Dickinson; First Presbyterian, Jeffersonville, IN 12 noon
David Lamb; Fourth Presbyterian, Chicago, IL 12 noon

23 FEBRUARY

Peter Planyavsky, masterclass; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 10 am

•**Joyce Jones**, "Pedals, Pipes & Pizza" workshop; Wilson College, Chambersburg, PA 10 am
Craig Cramer, with South Bend Symphony; Morris Performing Arts Center, South Bend, IN 8 pm

24 FEBRUARY

Edward Broms, with trumpet; Holy Name Parish, West Roxbury, MA 4 pm

Douglas Major; St. John's Episcopal, Gloucester, MA 4 pm

Adrian Lucas; All Saints, Worcester, MA 5 pm

Peter Planjavsky; St. Peter's by-the-Sea Episcopal, Bay Shore, NY 6 pm

Johannes Unger; St. Ignatius Loyola, New York, NY 4 pm

James Bobb & Rick Erickson; Holy Trinity Lutheran, New York, NY 5 pm

Patrick Hawkins; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm

John Burkhalter & Gavin Black; Christ Church, New Brunswick, NJ 6:30 pm, following 6 pm Vespers

Joyce Jones; Wilson College, Chambersburg, PA 3 pm

Stefan Engels; First Presbyterian, West Chester, PA 4 pm

Scott Montgomery; Heinz Chapel, University of Pittsburgh, Pittsburgh, PA 4 pm

Master Singers of Virginia; St. Luke Catholic Church, McLean VA 4 pm

Jonathan Moyer; Cathedral of Mary Our Queen, Baltimore, MD 5:30 pm

David Brock; Cathedral of St. Philip, Atlanta, GA 3:15 pm

Choral Evensong; Cathedral of St. Philip, Atlanta, GA 4 pm

Tom Trenney, silent film accompaniment; Hiram College, Hiram, OH 3 pm

ensemble amarcord; Secrest Auditorium, Zanesville, OH 3 pm

Tom Trenney; United Methodist Church, Painesville, OH 7:30 pm

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

Affabre Concinui; The Church of the Holy Spirit, Lake Forest, IL 4 pm

Diane Meredith Belcher; Rammelkamp Chapel, Illinois College, Jacksonville, IL 4 pm

26 FEBRUARY

Donald Armitage; St. Paul's Episcopal, Winston-Salem, NC 7 pm

Jonathan Tuuk; Park Congregational, Grand Rapids, MI 12:15 pm

Kirsten Uhlenberg; The Church of St. Louis, King of France, St. Paul, MN 12:35 pm

27 FEBRUARY

Edward Broms; Cathedral Church of St. Paul, Boston, MA 12:15 pm

David Hughes; Cathedral Basilica of the Sacred Heart, Newark, NJ 12 noon

Lisa Lohmeyer; St. Peter's Lutheran, Columbus, IN 11:45 am

Mark Davidson; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

28 FEBRUARY

St. Luke's Choir with period instrument orchestra; Church of St. Luke in the Fields, New York, NY 8 pm

Janette Fishell & Colin Andrews; St. Paul's Episcopal, Greenville, NC 8 pm

Robert Reeves; Christ Church, Bradenton, FL 12:15 pm

29 FEBRUARY

Affabre Concinui; Church of the Good Shepherd, Jacksonville, FL 8 pm

Olivier Vernet; First Wayne Street United Methodist, Fort Wayne, IN 7:30 pm

David Lamb; St. Mary's Catholic Church, New Albany, IN 12 noon

UNITED STATES

West of the Mississippi

18 JANUARY

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

19 JANUARY

Sacred music workshop; University of Texas, Austin, TX

20 JANUARY

Laura Ellis; First Presbyterian, Midland, TX 3 pm

Kristian Oleson; Christ the King Lutheran, Houston, TX 5 pm

Jonathan Dimmock; Cathedral of St. Mary of the Assumption, San Francisco, CA 3:30 pm

Karen Christianson; Grace Cathedral, San Francisco, CA 4 pm

22 JANUARY

Brass Spectacular; St. Louis Cathedral, St. Louis, MO 8 pm

23 JANUARY

Paul Jacobs, masterclass; Holsclaw Hall, University of Arizona, Tucson, AZ 1 pm

Paul Jacobs; Grace-St. Paul's Episcopal, Tucson, AZ 8 pm

25 JANUARY

Paul Jacobs; St. Mark's United Methodist, Sacramento, CA 7:30 pm

27 JANUARY

Herndon Spillman; Strauss Performing Arts Center, University of Nebraska, Omaha, NE 3 pm

Ken Cowan; First United Methodist, Beaumont, TX 3 pm

Robert Bennett; West University United Methodist, Houston, TX 4 pm

Bradley Hunter Welch; Acton United Methodist, Granbury, TX 5 pm

James Welch; First United Methodist, Huntsville, TX 6:30 pm

Brent Hylton; Pinnacle Presbyterian, Scottsdale, AZ 4 pm

Sheila Bristow, with baritone; St. Mark's Cathedral, Seattle, WA 2 pm

Sandra Soderlund; Grace Cathedral, San Francisco, CA 4 pm

Choral concert; All Saints Episcopal, Pasadena, CA 5 pm

28 JANUARY

Joseph Adam; Benaroya Hall, Seattle, WA 7:30 pm

30 JANUARY

Gillian Weir; Memorial Church, Stanford, CA 8 pm

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1 FEBRUARY

David Pickering; Shaw Center Auditorium, Graceland University, Lamoni, IA 7:30 pm

James David Christie; Visitation Catholic Church, Kansas City, MO 8 pm

Wayne Kallstrom; St. Paul United Methodist, Lincoln, NE 12 noon

Scott Montgomery; Westminster Presbyterian, Oklahoma City, OK 7:30 pm

Gillian Weir; All Saints Episcopal, Fort Worth, TX 7:30 pm

Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

2 FEBRUARY

James David Christie, masterclass; Visitation Catholic Church, Kansas City, MO 9:30 am

3 FEBRUARY

David Higgs; St. Rita Catholic Community, Dallas, TX 7:30 pm

Choral Evensong; Cathedral Church of St. John, Albuquerque, NM 4 pm

Paul Jacobs; Our Lady of Lourdes Church, Sun City West, AZ 3 pm

Janette Fishell; Sidney Harman Hall, Christopher Cohan Center, San Luis Obispo, CA 3 pm

Choral Evensong; St. Francis' Episcopal, San Francisco, CA 5:30 pm

Choral concert; Trinity Episcopal, Santa Barbara, CA 3:30 pm

Olivier Latry; Walt Disney Concert Hall, Los Angeles, CA 7:30 pm

4 FEBRUARY

Joseph Adam; Benaroya Hall, Seattle, WA 12:30 pm

5 FEBRUARY

Mary Preston; Wiedemann Hall, Wichita State University, Wichita, KS 7:30 pm

8 FEBRUARY

Douglas Cleveland; First Congregational, Sioux Falls, SD 7:30 pm

Paul Jacobs; Memorial Drive Presbyterian, Houston, TX 7 pm

9 FEBRUARY

Steven Egler, with flute, workshop; First Presbyterian, Bryan, TX 1:30 pm, masterclass 10 am

Cathedral Chamber Choir, with New Mexico Symphony Orchestra; Cathedral Church of St. John, Albuquerque, NM 6 pm

Scott Montgomery; Pasadena Presbyterian, Pasadena, CA 7:30 pm

10 FEBRUARY

Carlene Neihart; Pine Ridge Presbyterian, Kansas City, MO 3 pm

Frederick Swann; Boston Avenue United Methodist, Tulsa, OK 5 pm

Shelley/Egler Duo; First Presbyterian, Bryan, TX 6 pm

Wolfgang Stockmeier; University of Denver, Denver, CO

James Welch; St. Mark's Episcopal, Palo Alto, CA 4 pm

Bruce Barber; St. Mark's Episcopal, Berkeley, CA 6:10 pm, following 5:30 pm Evensong

William Peterson; Pomona College, Claremont, CA 3 pm

Herndon Spillman; San Dieguito United Methodist, Encinitas, CA 7 pm

11 FEBRUARY

Vincent Dubois, masterclass; Roxy Grove Hall, Baylor University, Waco, TX 2 pm

12 FEBRUARY

Vincent Dubois; Jones Concert Hall, Baylor University, Waco, TX 7:30 pm

Frederick Swann; University Christian Church, Fort Worth, TX 3 pm

13 FEBRUARY

Edwina Beard; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

17 FEBRUARY

Bach, Cantata 18; Christ the King Lutheran, Houston, TX 5 pm

Byron Blackmore; The American Lutheran Church, Sun City, AZ 3:30 pm

Yoon-Mi Lim; Knox Presbyterian, Santa Rosa, CA 5 pm

Choral festival; Cathedral of Our Lady, Los Angeles, CA 7 pm

18 FEBRUARY

Gerre Hancock; St. Andrew's Episcopal, Amarillo, TX 7 pm

Alison Luedecke, with Millennia Consort; First Congregational, Berkeley, CA 4 pm

19 FEBRUARY

Gerre Hancock, lecture; St. Andrew's Episcopal, Amarillo, TX 9 am

20 FEBRUARY

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

Affabre Concinui; Bishop Union High School Auditorium, Bishop, CA 7:30 pm

22 FEBRUARY

Jan Kraybill, masterclass; Shaw Center Auditorium, Graceland University, Lamoni, IA 4 pm

Stefan Engels; Ed Landreth Auditorium, Texas Christian University, Fort Worth, TX 7:30 pm

Thomas Joyce; St. Mark's Cathedral, Seattle, WA 7:30 pm

Affabre Concinui; St. Mark's Episcopal, Medford, OR 8 pm

23 FEBRUARY

Jan Kraybill; Shaw Center Auditorium, Graceland University, Lamoni, IA 7:30 pm

24 FEBRUARY

VocalEssence; Hopkins High School Auditorium, Hopkins, MN 4 pm

Elizabeth & Raymond Chenault; Cathedral Basilica of St. Louis, St. Louis, MO 2:30 pm

James David Christie, masterclass; School of Music Organ Hall, Arizona State University, Tempe, AZ 10:30 am masterclass, recital 7:30 pm

Peter Westerbrink; Grace Lutheran, Tacoma, WA 3 pm

Jeffrey Smith; Grace Cathedral, San Francisco, CA 4 pm, following 3 pm Evensong

Frederick Swann, with orchestra; St. Margaret's Episcopal, Palm Desert, CA 4 pm

Stephen Tharp; Neighborhood Church, Palos Verdes Estates, CA 3 pm

Paul Jacobs; St. Mark Evangelical Lutheran, Anchorage, AK 4 pm

25 FEBRUARY

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

26 FEBRUARY

Bradley Hunter Welch; St. Olaf College, Northfield, MN 7:30 pm

27 FEBRUARY

Scott Raab; Cathedral Church of St. John, Albuquerque, NM 12:30 pm

Gary Quamme; Pinnacle Presbyterian, Scottsdale, AZ 4 pm

28 FEBRUARY

David Pickering; Libby Gardner Concert Hall, University of Utah, Salt Lake City, UT 7:30 pm

29 FEBRUARY

David Heller; First Plymouth Congregational, Englewood, CA 7:30 pm

INTERNATIONAL

16 JANUARY

Roger Sayer; Reading Town Hall, Reading, UK 1 pm

Gordon Stewart; The Temple Church, London, UK 1:15 pm

17 JANUARY

Gillian Lloyd; St. Martin's, Dorking, UK 1 pm

18 JANUARY

Joseph Sentance; St. Stephen Walbrook, London, UK 12:30 pm

19 JANUARY

Henry Fairs; St. Peter's, St. Albans, UK 5:30 pm

20 JANUARY

Iain Quinn; Westminster Abbey, London, UK 5:45 pm

23 JANUARY

Masayo Katsuyama; Minato Mirai Concert Hall, Yokohama, Japan 12:10 pm

Stephen Cleobury; The Temple Church, London, UK 1:15 pm

Gavin Roberts, with soprano; St. Marybone Parish Church, London, UK 7 pm

26 JANUARY

Iain Quinn; King's College, Cambridge, UK 6:30 pm

30 JANUARY

Daniel Hyde; The Temple Church, London, UK 1:15 pm

1 FEBRUARY

Karl Dorman; SS. Peter and Paul, Godalming, UK 1 pm

2 FEBRUARY

Stephen Cleobury; King's College Chapel, Cambridge, UK 6:30 pm

6 FEBRUARY

Greg Morris; The Temple Church, London, UK 1:15 pm

7 FEBRUARY

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

Huw Williams; St. Matthew's Westminster, London, UK 1:05 pm

8 FEBRUARY

David Davies; St. Stephen Walbrook, London, UK 12:30 pm

16 FEBRUARY

Affabre Concinui; Hi-Way Pentecostal Church, Barrie, ON, Canada 8 pm

19 FEBRUARY

Stephanie Burgoyne & William Vandertuin; St. Paul's Cathedral, London, ON, Canada 12 noon

20 FEBRUARY

David Titterington; Southbank Centre, London, UK

21 FEBRUARY

John Belcher; St. Martin's, Dorking, UK 1 pm

Stephanie Burgoyne & William Vandertuin; St. Mark's Anglican, Brantford, ON, Canada 12:15 pm

22 FEBRUARY

Olivier Latry; Southbank Centre, London, UK

Rachel Laurin; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

23 FEBRUARY

David Sanger; St. Peter's, St. Albans, UK 5:30 pm

24 FEBRUARY

Gillian Weir, with the William Byrd Singers; Royal Northern College of Music, Manchester, UK 7:30 pm

Olivier Vernet; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

27 FEBRUARY

Hatsumi Miura, with trumpet and oboe; Minato Mirai Concert Hall, Yokohama, Japan 12:10 pm

Darius Battiwalla; The Temple Church, London, UK 1:15 pm

Steven Grahl, with New London Chamber Choir; St. Marybone Parish Church, London, UK 7 pm

Organ Recitals

STEPHANIE BURGOYNE & WILLIAM VANDERTUIN, Trinity Church, Cambridge, ON, Canada, August 30: *Festive Fanfare*, Jacob; *Concerto in g*, Graun; *Andante (Sonata No. 7)*, Rheinberger; *Fanfare, Reverie, Danse*, Bédard.

PHILIP CROZIER, Don Bosco Kirche, Germering (Munich), Germany, July 8: *Voluntary in D*, Boyce; *Tranquillo, Andante*, Allegretto (*Six Interludes*), Bédard; *Praeludium in E*, BuxWV 141, Buxtehude; *Ach bleib bei*

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uns, Herr Jesu Christ, Walcha; Triosonata No. 1 Es-dur, BWV 525, Bach; Remembrance (Hommage à Jean-Philippe Rameau), Pasticcio (Organ Book), Langlais; Partite diverse sopra De Lofzang van Maria, Post.

MICHAEL GAILIT, St. Nicolai Church, Svendborg, Denmark, August 5: *Prelude in d*, Weckmann; *Mein junges Leben hat ein End*, Sweelinck; *Prelude in D*, BuxWV 139, *Erhalt uns Herr, bei deinem Wort*, BuxWV 185, *Magnificat primi toni*, BuxWV 203, Buxtehude; *Sonata No. 2 in d*, op. 15, van Eyken; *Vier Orgelwerken*, de Kort; *Étude de Concert*, van der Horst.

DAVID GELL, St. Joseph the Worker Catholic Church, Winnetka, CA, September 8: *Fugue on America (Second Organ Sonata)*, Thayer; *Concert Variations on the Star-Spangled Banner*, op. 23, Buck; *O Beautiful for Spacious Skies*, Wold; *America the Beautiful*, Whitford; *Variations on America*, Lovelace; *Yankee Doodle Battle Hymn*, Balderston; *Variations on the Navy Hymn*, Joseph; *God of Our Fathers*, Diemer; *Variations and Fuguing Tune on Chester*, Gell; *Fantasy on Battle Hymn of the Republic*, Jordan.

GERARD GILLEN, First Presbyterian Church, Hannibal, MO, October 13: *Toccata and Fugue in d*, BWV 565, Bach; *Fugue in C*, BuxWV 174, Buxtehude; *Sonata in B-flat*, op. 65, no. 4, Mendelssohn; *Prelude, Fugue and Variation*, Franck; *Largo (New World Symphony)*, Dvorak; *Two Preludes on Old Irish Hymn Tunes*, op. 100, Stanford; *Chant Héroïque*, Langlais; *Romance Sans Paroles*, Bonnet; *Finale (Symphonie VI)*, Widor.

WILLIAM D. GUDGER, with John Freeman and Michael Smith, trumpet, Martha Edwards, horn, and Bill Zehfuss and Tom Joyce, trombone, St. Matthew's Lutheran Church, Charleston, SC, October 1: *Fugue in E-flat*, BWV 552, Bach, arr. Gudger; *Sol-*

enn March to the Holy Grail from Wagner's Parsifal, LW A315, Liszt, arr. Gudger; *Grand choeur dialogué (Six pièces)*, Gigout, transcr. Gudger; *Largo (Symphony No. 5, op. 47)*, Shostakovich, transcr. Gudger; *Introduction, Allegro assai (Sonata No. 1, op. 42)*, Guilmant, transcr. Gudger.

PAUL HALE, First Presbyterian Church, Springfield, IL, October 30: *Praeludium in e*, Bruhns; *Sei gegrüßet Jesu gutig*, Bach; *Clair de Lune*, Vierne; *Sonata III in c*, Guilmant; *The Angel's Farewell (The Dream of Gerontius)*, Allegro maestoso (Organ Sonata), Elgar.

BOYD JONES, Columbus State University, Columbus, GA, October 8: *Passacaglia in d*, BuxWV 161, Buxtehude; *Toccata and Fugue in d*, BWV 538, *Einige canonische Veränderungen*, BWV 769a, Bach; *Improvisation*, op. 150, no. 7, Saint-Saëns; *Consolation in D-flat, Prelude and Fugue on B-A-C-H*, Liszt; *Humoresque 'L'organo primitivo'*, Yon; *Variations on America*, Ives.

JEANNINE JORDAN, Mt. Angel Abbey, St. Benedict, OR, July 25: *Prelude in E-flat*, BWV 552, *O Herr Gott, dein göttlich Wort*, BWV 1110, *Jesu, meines Lebens Leben*, BWV 1107, *Allein zu dir, Herr Jesu Christ*, BWV 1100, *Alle Menschen müssen sterben*, BWV 1117, *Fugue in E-flat*, BWV 552, Bach.

CHRISTINE KRAEMER, First Presbyterian Church, Arlington Heights, IL, October 10: *Concerto after Vivaldi in d*, BWV 596, Bach; *Elevation (Mass for the Convents)*, Couperin; *Pastorale*, op. 19, Franck; *Rhodymedre (Three Preludes Founded on Welsh Hymn Tunes)*, Vaughan Williams; *Praeludium in f-sharp*, BuxWV 146, Buxtehude.

C. RALPH MILLS, Scarritt College, Nashville, TN, September 1: *Three Short Pieces*, S. Wesley; *Prelude and Fugue in a (Voluntary No. 5)*, C. Wesley; *The Good Shepherd*, Sandresky; *Jubilo*, Locklair.

ANTHONY NEWMAN, The Church of the Holy Trinity (Episcopal), New York, NY, October 22: *Fantasia on Te Deum*, Newman; *Prelude and Fugue in e*, BWV 548, Bach; *Rossignol en amour*, Couperin; *La Poule*, Rameau; *Le Coucou*, Daquin; *Toccata and Fugue on B-A-C-H*, Newman; *Prelude and Fugue in E-flat*, BWV 552, Bach; *Fantasia in f*, K. 594, *Sonata in C*, K. 276, *Fantasia in f*, K. 608, Mozart; *Allegro Choral (Symphony II)*, *Carillon de Westminster*, op. 54, Vierne.

MASSIMO NOSETTI, Basilica Cattedrale, Messina, Italy, July 25: *Festival Fanfare*, Callahan; *Academische Festouvertüre*, op. 80, Brahms, transcr. Ludwig; *Intermezzo, Cantabile (Symphonie no. 6, op. 42)*, Widor; *Postlude*, op. 105, no. 6, Stanford; *Nimrod*, Elgar, transcr. Harris; *Toccata-Studio*, Esposito.

WILLIAM PETERSON, Pomona College, Claremont, CA, September 30: *Praeludium in e*, Bruhns; *Onder een linde groen*, Sweelinck; *Récit de tierce en taille, Dialogue*, de Grigny; *Kyrie, Gott Vater in Ewigkeit*, BWV 672, *Christe, aller Welt Trost*, BWV 673, *Kyrie, Gott heiliger Geist*, BWV 674, *Pièce d'orgue*, BWV 572, Bach; *Cinq strophes sur l'hymne: Sanctorum meritis, Sortie dans le style de Bach sur l'antienne: Cantantibus organis*, Guilmant; *Communion (Dix Pièces)*, Gigout; *Choral No. 1 in E*, Franck.

SYLVIE POIRIER & PHILIP CROZIER, Église des Saints-Anges, Lachine, QC, Canada, August 29: *Prélude et fugue en ut majeur*, Albrechtsberger; *Variations sur un thème original*, Bédard; *Sonate en ré mineur*, op. 30, Merkel.

CHRISTA RAKICH, with Wendy Rolfe, flute, First Lutheran Church, Boston, MA, September 3: *Te Deum Laudamus*, BuxWV 218, *Ach Herr, mich armen Sünder*, BuxWV 178, Buxtehude; *Siciliana (Sonata in E-flat)*, BWV 1031, *Herzlich tut mich*

verlangen, BWV 727, Bach; *Fantasia in C for Flute & Organ, Ach Herr, mich armen Sünder*, Krebs; *Basilica Triptych for Flute & Organ*, Woodman; *Praeludium in E*, BWV 566, Bach.

NAOMI ROWLEY, with Nancy Reichmann, oboe, Shepherd of the Bay Lutheran Church, Ellison Bay, WI, October 21: *A Trumpet Minuet*, Hollins; *Introduction and Fugue in d*, Zundel; *Now Thank We All Our God*, Tag; *For the Beauty of the Earth*, Mahnke; *Cantilena in G*, Foote; *Variations on Creator Spirit, Heavenly Dove*, Duruflé; *Tone Piece in F*, Gade; *Aria for Oboe and Organ*, Jordan; *Concerto in F*, Handel; *All People That on Earth Do Dwell*, Pelz; *Aria*, Carter; *Toccata in b*, Gigout.

STEPHEN THARP, Antwerp Cathedral, Belgium, July 27: *Toccata Labyrinth*, Briggs; *Ave Maria, Consolamini, Prélude et Fugue en Ut majeur*, op. 13, Demessieux; *Allegro deciso (Évocation)*, op. 37, Dupré; *Ave Maria, Ave Maris Stella (Trois Paraphrases grégoriennes)*, op. 5, Langlais; *Te Deum*, Hakim.

MAXINE THÉVENOT, Knox Presbyterian Church, Stratford, ON, Canada, August 3: *Sellingers Rounde*, Byrd; *Sonata No. 2*, Hindemith; *Herzlich tut mich verlangen (nos. 9 and 10)*, O Welt, ich muss dich lassen (Eleven Chorale Preludes), Brahms; *Fantasia für Orgel*, Schönberg; *Sonate für Orgel*, op. 92, no. 1, Krenek; *Sonata in f*, op. 65, no. 1, Mendelssohn.

RALPH TILDEN, First United Methodist Church of Union County, Blairsville, GA, September 16: *Corriente Italiana*, Cabanilles; *Renaissance Dances*, Phalèse; *Élevation (Messe pour les Couvents)*, Couperin; *Praeludium in g, Our Father, Who Art in Heaven*, Buxtehude; *Toccata and Fugue in d*, Bach; *Amazing Grace*, Swann; *Crucifer*, Busarow; *Toccata*, Barié.

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

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

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Eickhoff, Erik, ° to booking director, Phillip Truckenbrod Concert Artists, Hartford, CT. Nov 6

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Loeser, Carl, ° appointed curator of pipe organs, Boardwalk Hall, Atlantic City, NJ. Oct 6, 8

Mardirosian, Haig, ° to dean of academic affairs, American University. Mar 5

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Feb 1, 30°

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3/53°, Aug 1, 30-31

Bigelow
First Presbyterian Church, Clarksville,
TN. 2/30°, May 32

Buzard
Mt. Pleasant Lutheran Church, Racine,
WI. 3/40°, April 1, 30-31

Casavant
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York, NY. 4/118°, Dec 1, 30-32

Dobson
Calvary Lutheran Church, Brookfield,
WI. 2/24°, Mar 32

Kenilworth Union Church, Kenilworth,
IL. 2/29°, Sept 32

University of Delaware, Newark, DE.
2/22°, June 31

Fabry
St. John Lutheran Church, Algonquin,
IL. 2/15°, July 28

Fisk
Christ Episcopal Church, Roanoke, VA.
2/38°, Feb 32

Fowler
Andrews University, Theological Seminary Chapel, Berrien Springs, MI.
2/28°, June 31

Faith Lutheran Church, Bridgeport, MI.
2/25°, Jan 30

Gober
First Church in Oberlin, United Church of Christ, Oberlin, OH. 2/45°, Mar 1, 30-31

Johnson
Jamestown College, Jamestown, ND.
3/40°, April 29

Levsen
St. Paul's Episcopal Church, Atlanta,
GA. 2/22°, April 29

Lewtak
Holy Trinity Church, Utica, NY. 3/29°, Jan 1, 29

Milnar (Austin Opus 1206)
Soldiers and Sailors Memorial Auditorium, Chattanooga, TN. 4/81°, June 27

Nolte
Our Lady of Mt. Carmel Parish, Kenosha, WI. 3/16°, July 1, 26-27

Nordlie
Kernersville Moravian Church, Kernersville, NC. 2/12°, Oct 1, 34-35

Ott
St. Mark's Lutheran Church, Aurora, IL.
2/32°, Nov 1, 26-27

Quimby
James C. Coleberd residence, Hannibal,
MO. Aug 32°

Russell
First Presbyterian Church, Ithaca, NY.
4/87°, June 1, 28-30

Schlueter
Episcopal Church of the Advent, Madison, GA. 2/15°, May 1, 30-31

Schoenstein
First United Methodist Church, Birmingham, MI. 3/46°, Sept 1, 30-31

Wilhelm
Asbury United Methodist Church, Livermore, CA. 2/28°, Sept 32

Holy Trinity Church, Ste. Agathe, QC, Canada. 1/10°, Jan 30

Janet Peaker studio, Toronto, ON, Canada. 2/7°, Oct 36

St. John's Catholic Church, Fenton, MI. 3/64°, Mar 32

Zamberlan
Oakmont Presbyterian Church, Oakmont, PA. 3/25°, Nov 28



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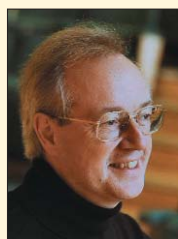
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Diane Meredith Belcher



Guy Bovet*



Stephen Cleobury*



Douglas Cleveland



Ken Cowan



Scott Montgomery
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Vincent Dubois*



Stefan Engels*



Thierry Escaich*



László Fassang*



Janette Fishell



David Goode*



Gerre Hancock



Judith Hancock



Martin Haselböck*



David Higgs



Marilyn Keiser



Susan Landale*

CHOIRS AVAILABLE

The Choir of Saint Thomas
 Church, NYC
 John Scott, Director
 April 21-27, 2008

The Choir of St. John's College
 Cambridge, UK
 West Coast USA Tour
 Spring 2009

*=European artists available
 2008-2009



Olivier Latry*



Joan Lippincott



Alan Morrison



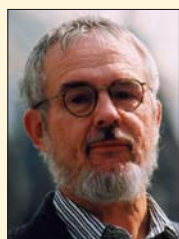
Thomas Murray



James O'Donnell*



Jane Parker-Smith*



Peter Planyavsky*



Simon Preston



Daniel Roth*



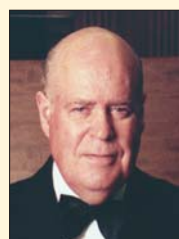
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