

# THE DIAPASON

JANUARY, 2010

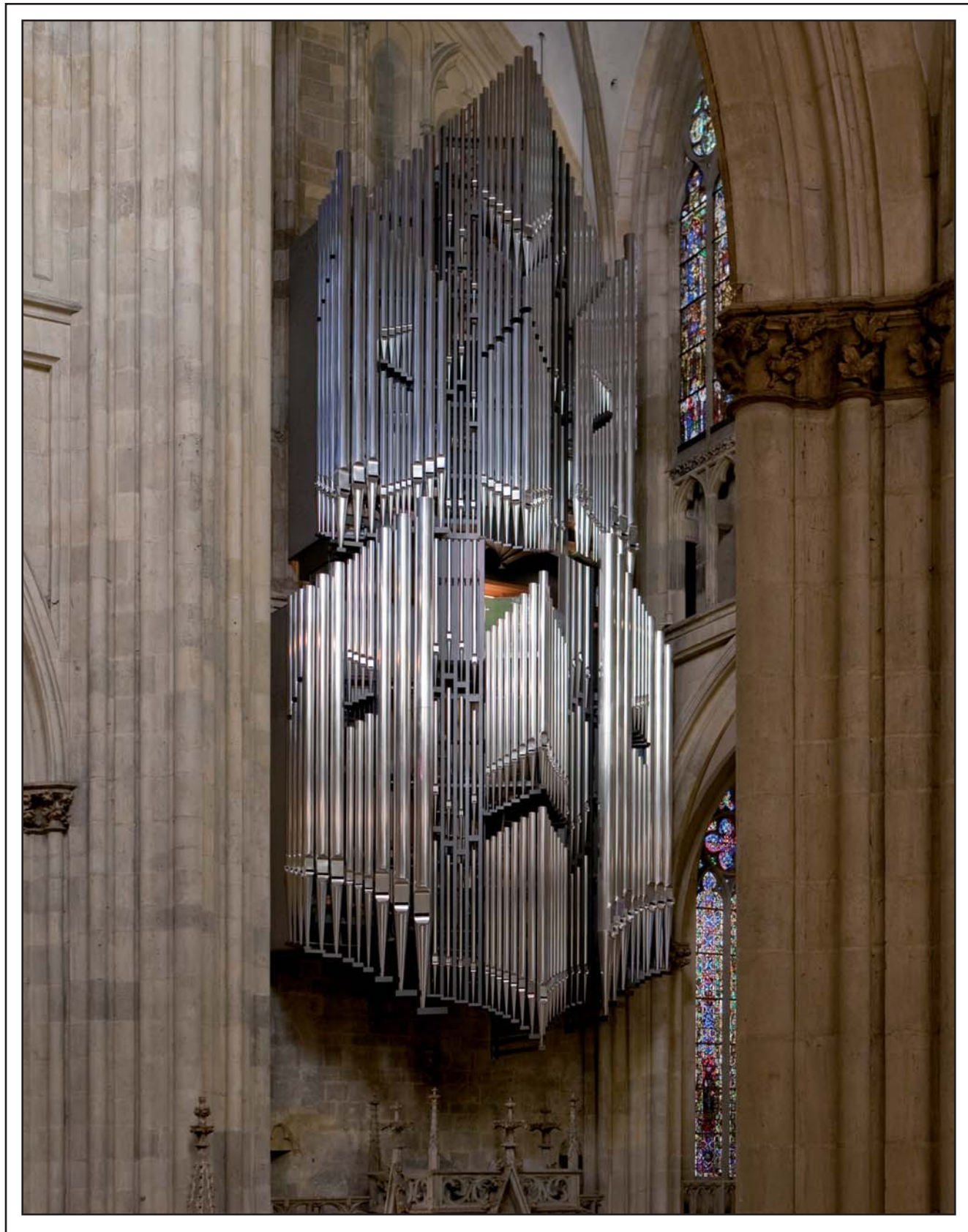


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Cathedral Church of St. Peter  
Regensburg, Germany  
Cover feature on pages 28–29

# Christopher Houlihan



photo: Lanny Nagler

"Enormous talent...an amazing musician and performer...the audience should be prepared to be mesmerized." (*The Republican, Springfield MA*)

"Organist's star rises high, quickly...rising star of the organ world who already has his own fan club" (*Cincinnati Enquirer*)

"An intense player who unleashed an extraordinary technical arsenal during the course of the work...charisma and energy of a major soloist." (*The Hartford Courant*)

"Clearly, Christopher Houlihan is a major talent whose star is destined to brightly shine over the horizon of the years ahead" (*The American Organist*)

"Christopher Houlihan is a rising star in the organ world" (*Choir & Organ*)

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# THE DIAPASON

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the Harpsichord, Carillon, and Church Music

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## Editor's Notebook

### The next hundred years

Now that we have celebrated THE DIAPASON's 100th anniversary in the December 2009 issue, we begin our second century. One wonders what lies ahead for the pipe organ and church music. THE DIAPASON will continue to report on the organ culture in our country and abroad, fulfilling its mission as established in December 1909: "... devoting its pages . . . to the construction of the organ and to those whose life work is the creation of the kist o' whistles—the grandest of musical instruments."

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### 2010 Resource Directory

The seventh edition of the *Resource Directory* is included with this issue of THE DIAPASON. If your company was not included, or if your information needs updating, please visit our website, and in the left column, click on "Supplier Login." There, you can enter or update your listing. Call or send an e-mail if you need assistance with this.

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## Letters to the Editor

### Gavin Black: On Teaching

I've been enjoying Gavin Black's column "On Teaching" in THE DIAPASON. Although I don't have organ students, I'm learning a lot from the articles. Besides being an organist, I'm also a piano technician. The article about tuning systems (September) is, by far, the best description of tuning and tuning systems that I've ever read! I'm going to save this issue in case I have to give a talk about tuning history to the piano studio class at the university where I work (I'll give you full credit).

I was fascinated by the experiment mentioned, where one tone at A-440 is played through the left channel of headphones, and one tone at A-442 is played through the right channel. I would think that one would hear beats, but I'll have to try this sometime! The description of the physics behind this makes sense.

I've always been interested in key characteristics associated with well temperaments, and I have to say that I'm actually distracted by the beating and varying sizes of the intervals (especially half-steps) in well temperaments when played on organ or piano. This may be from my constant exposure to equal temperament as a piano tuner. I do agree that harpsichords sound great in well temperaments.

One thing that puzzles me, and I find fascinating, is that I still experience "key color" when playing an organ or piano tuned in equal temperament. This might have something to do with the fact that I have absolute pitch. Other musicians with absolute pitch have told me of similar experiences.

As you can see, tuning is one of my favorite topics and I could go on at length! Thanks again for your excellent series in THE DIAPASON.

Matt Dickerson  
Organist, St. Michael's Catholic Church, Indianapolis, Indiana  
Piano Technician, Butler University  
Indianapolis, Indiana

### Secular organs in Los Angeles

First, many thanks for Wilbur Held's birthday item in the October issue. It was perfect, and his siblings were happy to be included, too. Your write-up inspired me to get out my own copy of his *Nativity Suite* and have him autograph it, which I did right away!

And in the November issue, I enjoyed the article by James Lewis on secular organs in Los Angeles. First, Temple Baptist Church: one of my high school girl friends was a member there and knew the organist, Ray Hastings, well. As a child, I attended L.A. Philharmonic concerts there. The last time I was there in

the fifties to hear Myra Hess, Burt Lancaster walked right past my wife and me, big deal!

And Bovard Auditorium (I am a USC alumnus, grad school, as well as UCLA grad)—what memories! I remember the original console well, and Mr. Lewis has it all correct. This was a major loss, which should not have happened, and I am not alone in my opinion. It was a powerful and impressive instrument.

And Poly-Technic High School: My dad was on the science faculty, and I was in the organ class for three years. On graduation night in February 1938, I played a solo: Cyril Jenkins's "Dawn." I was able to use that wonderful solo labial reed, very convincing at least above middle C, extremely powerful. The grille shown in the article picture hides the choir and swell, all the rest was on the other side. I have rambled all through that organ so often, and once stayed up in the Solo while someone played on the Tuba. In the 1960s, one Holy Week my family and I were in the auditorium and I played the organ for the last time. Poly-Technic High School is now Los Angeles Trade Tech College. The automatic player was on the right side stage steps. Yes, Mr. Lewis is right again: that luminous console was a real pain. Half the time many of the lights were burned out and you had to memorize which ones.

And Barker Brothers: Often after school I would go there to hear the organ. One time someone put a large vase of flowers on the console. The wire of the frame of an overhanging painting broke and the vase was broken, allowing water to invade the console. That was a mess. I confess that I do not remember any gold display pipes, just grilles. The pipework went to the San Fernando Mission, and the console to the home in Toluca Lake of Dick Simonton of Muzak.

The long-time Barker Brothers organist was Mr. Harry Q. Mills. There was always a sign by the console telling when Mr. Mills's next performance would be. Just across from the organ grilles was a balcony where at Christmas a boy's choir would sing carols. The Christmas tree was two stories high and had immense glass decorations. It really was quite a place, and when I drive by the building now and see the tall entrance doors I feel very sad and nostalgic.

Simonton had a basement auditorium too with a Wurlitzer, I think the last one Jesse Crawford played or recorded on. I will be very glad to see Mr. Lewis's OHS book when it comes out.

Thanks to THE DIAPASON and another fine important article.

Malcolm Benson  
San Bernardino, California

## Here & There

**All Saints Church**, Worcester, Massachusetts, continues its music series: January 3, Lessons & Carols; 1/31, Choral Evensong; February 21, Donald Meinke; 2/28, Choral Evensong; March 7, Henry Hokans; 3/14, Three Choirs Festival; 3/21, Gretchen Longwell and David Garth Worth; April 2, Candlelight service of Lessons and Carols for Good Friday; 4/18, Choral Evensong. For information: [www.allsaintsw.org](http://www.allsaintsw.org).

**The Cathedral of the Blessed Sacrament**, Altoona, Pennsylvania, continues its music events: January 3, Epiphany choir festival; February 21, Penitential Procession for Lent; March 21, Fauré, *Requiem*; April 18, Ecumenical Alleluia Concert. For information: 814/944-4603, <http://parishes.dioceseaj.org/altoonacathedral/>.

**The Bach Society at Christ the King Lutheran Church**, Houston, Texas, continues its series: January 3, Hans Davidsson; 1/17, Mercury Baroque;

February 7, Bach, *Widerstehe doch der Sünde*, BWV 54; March 14, Wolfgang Zerer; March 28, 30, and April 2, Bach, *St. John Passion*, BWV 245; May 2, Bach, *Bleib bei uns*, BWV 6. For information: [www.bachsocietyhouston.org](http://www.bachsocietyhouston.org).

**Coral Ridge Presbyterian Church**, Fort Lauderdale, Florida, continues its music events: January 4, Paul Jacobs; 1/8, Jonathan Willcocks; February 18 and 19, patriotic concert; March 20, Mendelssohn, *Elijah*; 3/26, Samuel Metzger. For information: 954/491-1103, [www.crpc.org](http://www.crpc.org).

**St. James Church**, New York, New York, continues its music events: January 6, Epiphany Lessons & Carols; 1/30, Boys' & Girls' Choir Festival; February 20, Davis Wortman; March 16, Choral Evensong; April 18, organ recital and Choral Evensong; May 2, Choral Evensong; 5/15, Christopher Jennings. For information: 212/774-4204; [www.stjames.org](http://www.stjames.org).

**Emmanuel Church**, Chestertown, Maryland, continues its music series: January 6, Epiphany Evensong; 1/29, Tom Sheehan; March 5, Brian Jones; April 30, Maxine Thevenot; May 13, Ascension Evensong; June 4, Ken Cowan. For information: <www.emmanuelchesterparish.org>.

**Camp Hill Presbyterian Church**, Camp Hill, Pennsylvania, continues its music events: January 6, Deborah Dilane; February 3, Eric Riley; March 3, Arnold Sten; April 7, Esther Long; 4/11, Ken Cowan. For information: 717/737-0488; <www.thechpc.org>.

**The Cathedral of the Incarnation**, Garden City, New York, continues its music events: January 10, Choral Evensong for Epiphany; February 2, Choral Evensong for Candlemas; 2/28, Ryan Jackson; March 7, Choral Evensong for Lent; 3/14, choral concert; April 25, Alistair Nelson; May 2, Choral Evensong for Easter; 5/16, Jessica French. For information: 516/746-2955; <www.incarnationgc.org>.

**St. Thomas Church Fifth Avenue**, New York City, continues its organ recital series: January 10, John Scott; 1/17, Woo-sug Kang; 1/24, Jessica French; 1/31, David Lang; February 7, Abigail Rockwood; 2/14, Nancy Cooper; 2/21, Katherine Meloan; 2/28, B. Andrew Mills; March 7, Arthur Lawrence; 3/14,

Nicholas Bideler; 3/21, Eugene Lavery. For information: <www.saintthomaschurch.org>.

**St. Joseph Cathedral**, Columbus, Ohio, continues its music series: January 10, Robert Wisniewski and Paul Thornock, Vierne Symphonies I, II; 1/17, Robert Wisniewski, Weldon Adams, and Dorothy Riley, Vierne Symphonies III, IV; 1/24, Joseph Ripka and Paul Thornock, Vierne Symphonies V, VI; February 28, Cathedral Choir; March 14, Carolé Terry. For information: 614/241-2526; <www.cathedralmusic.org>.

**First Presbyterian Church**, Pompano Beach, Florida, continues its music series: January 10, Mark Jones, with the Lynn Conservatory Brass; 1/31, Nathan Laube; April 18, Dave Wickerham. For information: 954/328-5950; <www.pinkpres.org>.

**All Saints' Episcopal Church**, Las Vegas, Nevada, continues its music series: January 10, Epiphany Choral Evensong with recital by Bede Parry; February 14, Hans U. Hielscher; March 28, choral concert. For information: <www.allsaintslv.com>.

**Presbyterian Homes**, Evanston, Illinois, presents its Elliott Chapel organ recital series: January 11, Stephen Buzard; February 22, Michael Stefanek; March 29, Cathryn Wilkinson; April 26, Karel

Paukert; May 24, Richard Pilliner. For information: <www.presbyterianhomesmusic.org>.

**St. Peter in Chains Cathedral**, Cincinnati, Ohio, continues its concert series: January 17, Cincinnati Symphony Orchestra; February 24, Swedish Radio Choir; March 31, *Lamentations of Jeremiah* and Allegri, *Miserere*; April 25, Chanticleer; June 4, choral concert. For information: 513/421-2222; <www.stpeterinchainscathedral.org>.

**Washington National Cathedral**, Washington, D.C., continues its music series: January 17, Robert McCormick; February 14, Anne Timpane; March 14, Charles Miller; April 4, Scott Dettra; 4/25, Gary Davison. For further information: <www.nationalcathedral.org>.

**Second Presbyterian Church**, St. Louis, Missouri, announces upcoming events in its music series: January 17, Israeli soprano Yael Handelman; February 7, Carolbeth True Jazz Quartet; March 14, Noteworthy Duo (flute and guitar); April 11, chorale and orchestra present Vaughan Williams' *Dona nobis pacem*; May 2, Andrew Peters. For information: <www.secondchurch.net>.

**St. Luke Catholic Church**, McLean Virginia, continues its concert series: January 17, Washington Symphonic Brass; 1/20, Todd Fickley; April 21, Vera Kochanowsky, harpsichord; May 2, Ensemble Gaudior; 5/9, Washington Symphonic

Brass; 5/19, Paul Skevington; 5/30, National Men's Chorus; June 6, Paul Skevington. For information: 703/356-0670; <www.musicinnmclean.org>.

**First Church of Christ**, Wethersfield, Connecticut, continues its music events: January 24, Super Bell XVIII, featuring five handbell choirs; February 28, a concert of spirituals; March 14, 375th-anniversary musical by Neely Bruce; April 2, Dubois, *Seven Last Words*; June 30, ASOF winners' concert. For information: 860/529-1575 x209; <www.firstchurch.org/musicarts>.

**Duke University Chapel**, Durham, North Carolina, continues its organ recital series on Sundays at 5 pm: January 24, David Arcus; February 21, Michael Radulescu; March 21, Robert Parkins. For information: <www.chapel.duke.edu>.

**Walt Disney Concert Hall**, Los Angeles, continues its organ recital series, featuring the Glatter-Götz/Rosales organ: January 24, Ken Cowan; March 14, Hector Olivera; April 18, Sophie-Véronique Cauchefeur-Choplin. For information: 323/850-2000; <LAPhil.com>.

The seventh annual **University of Alabama Church Music Conference** will take place January 29-30, with Stephen Tharp as featured concert artist. The new 2010 organ scholarship competition will also be held and the first-place winner will be featured on the Friday



The Choir of the Church of the Good Shepherd, Lexington, Kentucky

The Choir of the Church of the Good Shepherd, Lexington, Kentucky, sang a six-day residency in Ely Cathedral, Cambridgeshire, England, in July 2009. Organist/choirmaster John Linker led the group of trebles and adults, and assistant organist Stephanie Sonne served as principal accompanist and organist for the week. Former assistant organist Zach Ullery (presently as-

sistant organist at the American Cathedral, Paris, France) served as auxiliary accompanist and organist. In addition to singing daily services and enjoying some sightseeing, the choir participated in a workshop with Paul Trepte, director of music at Ely Cathedral. For information: <www.goodshepherdlex.org> and <www.johnlinker.com>.



James Kibbie with current and former students

James Kibbie and six of his current and former students at the University of Michigan recreated Mendelssohn's all-Bach recital of 1840 in a performance at Calvin College in Grand Rapids, Michigan on November 6. Shown in photo (l to r) are performers Andrew Herbruck,

John Beresford, Diana Saum, Joe Balistreri, Richard Newman, and John Woolsey, together with students from Calvin College and Professors Norma de Waal Malefyt and Larry Visser (Calvin College) and James Kibbie (University of Michigan).



Leipzig finalists and jury: Jürgen Wolf, Enjott Schneider, Domenico Tagliente, Samuel Liegéon, Baptiste-Florian Marle-Ouvrard, Stefano Barberino, Stefan Engels, Thierry Escaich, Lionel Rogg

The Leipzig International Organ Improvisation Competition took place October 29-November 1, 2009. Baptiste-Florian Marle-Ouvrard (Paris) won first prize (€5,000) plus the audience prize, Stefano Barberino (Berlin) second prize (€3,000), and Samuel Lie-

géon (Paris) third prize (€1,500). The jury included Stefan Engels (Leipzig), Thierry Escaich (Paris), Lionel Rogg (Geneva), Enjott Schneider (Munich), Domenico Tagliente (Vienna), and Jürgen Wolf (Leipzig). For information: <www.ORGANpromotion.org>.



The Choir of Our Lady of Mt. Carmel Church, Chicago, with Paul French, conductor, and organists Stephen Alltop, David Jonies, and Jay Peterson

Our Lady of Mt. Carmel Church, Chicago, presented an organ spectacular October 2, celebrating the 200th anniversary of the birth of Felix Mendelssohn. Chicago organists Stephen Alltop, David Jonies, and Jay Peterson performed the six organ sonatas on the

church's E. M. Skinner (1929) and Visser-Rowland (1987) organs. The Choir of Our Lady of Mt. Carmel Church, Paul French, conductor, sang four choruses from two of Mendelssohn's oratorios. Jay Peterson accompanied the choir.

evening concert, along with UA music faculty and University Singers.

Saturday workshops include a choral reading session, new organ repertoire, voice and organ masterclasses, handbells, musicianship and church orchestras, Demessieux lecture, Schübler Chorale lecture/demonstration, children's camp activities, the science of singing and word, drama and liturgy. For information: <<http://music.ua.edu/2010-university-of-alabama-school-of-music-church-music-conference/>>.

**The Cathedral Church of the Advent**, Birmingham, Alabama, continues its music series: January 29, Stephen G. Schaeffer, with the Ambassador Brass Quintet; March 7, Choral Evensong for Lent; 3/21, Gillian Weir; April 23, Broadway Cabaret; May 13, Choral Eucharist, music of Tomás Luis de Victoria and Gerald Finzi. For information: <[www.adventbirmingham.org](http://www.adventbirmingham.org)>.

**Holy Trinity Lutheran Church**, Lancaster, Pennsylvania, continues its

music series: January 31, Gary Garletts; February 19, Peter Brown; 2/26, Murray Forman; March 5, Donna Burkholder; 3/7, Alan Morrison; 3/12, Margaret Marsch; 3/19, Josephine Freund; 3/26, Philip T. D. Cooper. For information: <[www.trinitylanaster.org](http://www.trinitylanaster.org)>.

**Trinity Episcopal Church**, Santa Barbara, California, continues its music series: January 31, hymn fest; February 14, music of Handel; March 14, Bach birthday bash; April 25, Kirkin' o' Tartans. For information: <[www.trinitysb.org](http://www.trinitysb.org)>.

The Lincoln, Nebraska AGO chapter presents the **Lincoln Organ Showcase** series of concerts. The series began on November 1 with Jan Kraybill at the First United Methodist Church in Lincoln, and 11/20, John Scott at Westminster Presbyterian Church, Lincoln; it continues: February 7, Ahreum Han, First Presbyterian Church, Lincoln; March 6, Aaron David Miller, Concordia University, Seward; and May 2, Jean-

Baptiste Robin, St. Paul United Methodist Church, Lincoln. For information: <[www.agolincoln.org](http://www.agolincoln.org)>.

**The Cathedral of St. Paul**, St. Paul, Minnesota, continues its music series: February 7, hymn festival; March 28, University of Minnesota choirs; April 30, VocalEssence; May 9, Northwestern College Choir; 5/30, Mozart, *Missa Brevis in F*, K. 192. For information: 651/228-1766; <[www.cathedralsaintpaul.org](http://www.cathedralsaintpaul.org)>.

**St. Lorenz Lutheran Church**, Frankenmuth, Michigan, continues its music series: February 14, Richard Webster, hymn festival; March 14, St. Lorenz instrumental ensembles; May 7, fourth annual Bach Week; 5/13, Ascension Day Bach Vespers. For information: Scott M. Hyslop, 989/652-6141; <[Shyslop@stlorenz.org](mailto:Shyslop@stlorenz.org)>; <[www.stlorenz.org](http://www.stlorenz.org)>.

**The Carlene Neihart International Pipe Organ Competition** takes place April 10 at Second Presbyterian Church, Kansas City, Missouri. The

church's 1949 Möller pipe organ was rebuilt and restored in 2009 and includes a new movable console. Quimby Pipe Organs will underwrite the first place award (\$2,500); second place (\$1,500) is sponsored by Casavant Frères and Carroll Hansen; third place award is \$1,000. For information: <[organcompetitions.com](http://organcompetitions.com)>.

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

**The Mainz International Organ Competition** takes place October 10-16, 2010, sponsored by the Music University of Mainz, Germany. The com-

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Director of Music  
St. Peter Church  
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**Brennan Szafron**

*Organist/Harpsichordist/  
Accompanist*  
Organist and Choirmaster  
Episcopal Church of the Advent  
Spartanburg, South Carolina



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petition will consist of a pre-selection process and then three rounds on the Goll organ of the Music University and the Cavallé-Coll organ in the Church of St. Bernhard in Mainz-Bretzenheim. It is open to organists of any nationality born after January 1, 1975. The closing date for applications is February 28, 2010. Competition director is Eduard Wollitz. For information: <www.orgelwettbewerb.hfm-mainz.de>.

A choral festival took place October 11, 2009 at **Santa Ynez Valley Presbyterian Church**, Solvang, California. Participating choirs were from Our Lady of Sorrows Catholic Church and Old Mission, Santa Barbara, and from the host church. Directors included Bob Helman, Roy Spicer, and Alan Satchwell; accompanists were Alessandra Ward, Charles Talmadge, Pam Malloy, Anabelle Dalberg, and David Gell.

**Anthony Baglivi** has retired after more than three decades as editor and advertising manager of *The American Organist* magazine. He joined the AGO national headquarters staff in 1973 as editorial assistant, assumed responsibilities for advertising and production of the magazine in February 1974, as managing editor in May 1980, and as editor in August 1982. The AGO national council awarded him the title of editor emeritus. Todd R. Sisley has been appointed acting editor and advertising manager.

In honor of Baglivi's many years of

service, the AGO national council, in cooperation with the Associated Pipe Organ Builders of America, has created a permanently endowed scholarship in his name. Annual earnings from the scholarship fund will support an award to be given to a student attending an AGO Pipe Organ Encounter (Technical).

**Karen Beaumont** plays recitals this winter and spring: January 11, St. John's on the Lake, Milwaukee, Wisconsin; February 3, Milwaukee Catholic Home, Milwaukee, Wisconsin; March 15, Summerfield Methodist Church, Milwaukee, Wisconsin; and April 6, Church of the Transfiguration, New York City. For information: <www.geocities.com/karen.beaumont/organist.html>.



**Helen Audibert, Berner Ridenhour, Ronald Ebrecht, Brian Parks, and Orion Parks** (photo credit: Janet Parks)

First Congregational Church, Waterbury, Connecticut, continued its annual Children's Introductory Concerts on

October 8 and 9; 1,500 public school fifth-grade students attended the programs, presented by **Ronald Ebrecht**, director of music, and **Brian Parks**, guest artist. Since 1996, First Church has hosted more than 30,000 students for musical programs. The Introductory Concerts are funded in part by the Waterbury Women's Club, which also assists with ushers. Pictured in the photo are (l to r) Helen Audibert, First Church Music Committee chair; Berner Ridenhour, Waterbury Women's Club; Ronald Ebrecht, Brian Parks, and Orion Parks (photo credit: Janet Parks).



**David A. Gell**

**David A. Gell** gave an organ concert Sunday, October 4, at Trinity Episcopal Church, Santa Barbara, California, entitled "A Musical Journey of the Netherlands in memoriam Gerard Faber (1926-2008)." The Dutch composer Faber was a former teacher of Gell. The program included works by Jan Pieterszoon Sweelinck, Jan Zwart, Willem Hendrik Zwart, Jacob Bijster, Cor Kee, Raymond Henry Haan, Hendrik Franciscus Andriessen, and a hymn by Gerard Faber, "Without Thee."

**Barbara Harbach's** new opera, *O Pioneers!*, received its world premiere October 9 and 10 at the University of Missouri, St. Louis, Missouri. The opera is based on Willa Cather's novel of tragedy, transformation, and redemption on the American frontier at the turn of the 20th century and is the story of a family of Swedish immigrants in the farm coun-



**Barbara Harbach**

try near the fictional town of Hanover, Nebraska. Harbach teamed with lyricist Jonathan Yordy to create *O Pioneers!* For information: <www.barbaraharbach.com>.



**Bálint Karosi**

Phillip Truckenbrod Concert Artists announces representation of Hungarian organist **Bálint Karosi**, who is a versatile musician as a composer, harpsichordist, clarinetist, improvisateur, and

► page 8



**Charles Lang, Christa Rakich, Andrea LeBlanc, and Susan Ferré**

Charles Lang, gamba, Christa Rakich, organ, Andrea LeBlanc, traverso flute, and Susan Ferré, harpsichord, were participants in the **Big Moose Bach Festival**, sponsored by Music in the Great North Woods, September 5-7. Concerts took place in Berlin and Gorham, New Hampshire. The festival opened at Chapel Arts in Gorham with multiple keyboards—organ, clavichord, and harpsichord, featuring the C-major

Trio Sonata, BWV 529, arranged for two harpsichords. Successive concerts at St. Barnabas Episcopal Church in Berlin featured sonatas for gamba and flute, and the *Concerto for Two Harpsichords*, BWV 1061a. The festival concluded with the *Goldberg Variations*, performed in the historic Randolph Church to a capacity crowd. The final concert was followed by a Service of Compline.



**David Pickering (faculty), Diana Chou, Elaine Guo, Shuling Haitao, Bella Chou, Shayla DeLong. Not pictured: Jack Ergo (faculty), Kylie McGill, and Matthew McGill**

**The Department of Music at Graceland University** sponsored its third annual keyboard camp August 10-14 in Lamoni, Iowa. Seven participants, all of whom reside in Iowa, attended the camp, which featured Graceland faculty Jack Ergo (piano) and David Pickering (organ). All participants studied both organ and piano during their week in residence. Classroom sessions taught by faculty introduced students to the organ, organ registration, practice techniques, the piano music of Frédéric Chopin, and hymn playing. Professors Ergo and Pickering also played a joint recital featuring music of Bach, Bridge, Chopin, Debussy, and Gawthrop.

Students also had the opportunity to participate in masterclass sessions on both organ and piano, in addition to taking a field trip to the Kansas City metropoli-

tan area. While in Kansas City, students and faculty visited Kent Swafford, piano technician at the University of Missouri-Kansas City Conservatory of Music, who gave a lecture and demonstration of the piano's inner workings for students. The group then proceeded to the Community of Christ International Headquarters in Independence, Missouri, where they attended one of the daily afternoon organ recitals at the Community of Christ Temple (Casavant, IV/102). Jan Kraybill led tours of both the Temple's Casavant organ and the Auditorium's 1959 Aeolian-Skinner (IV/113) organ.

The keyboard camp concluded with a recital by students performing works on both organ and piano. The fourth Graceland University Keyboard Camp will take place August 9-13, 2010.

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an organist who has made a specialty of historic performance practice.

He has won prizes at international performance competitions, including First Prize at the Sixteenth International Johann Sebastian Bach Competition in Leipzig, First Prize and Prize of the Audience at the Dublin International Organ Competition, First Prize at the Arthur Poister Organ Competition, and First Prize and Prize of the Audience at the Miami International Organ Competition. He was also a winner of the Prague Spring International Clarinet Competition in 2002.

As a composer he was commissioned to write a work for the new organ at the National Concert Hall in Budapest, and gave the premiere performance of the work, *Consonances*, a concerto for organ and symphony orchestra, as soloist there in 2007. This performance was broadcast on American Public Media's *Pipedreams* program, and his compositions are published by Wayne Leupold Editions Ltd.

He studied at the Liszt Academy in Budapest, at the Conservatoire Superior de Genève, and at the Oberlin Conservatory of Music in Ohio, earning two master's degrees, two "Prix de Virtuosité" as well as both an Artist Diploma and a Master of Music degree in historical keyboard performance. He was awarded the "Prima Primiissima Junior Prize" for music in 2009, which honors the most distinguished performers of his native Hungary.

Bálint Karosi is a resident of Boston, where he is active as a performer in chamber music circles and plays historical clarinet for Boston Baroque. He is organist and director of music at First Lutheran Church in Boston. His debut solo CD was released in 2009. For information: 888/999-0644, 860/236-2288; <www.concertartists.com>.



Jack Mitchener

Jack Mitchener has made the first recording of the *Concerto in G Minor* for solo organ, composed by either J. G. or C. H. Graun in 1738. Written "col pedale oblig.," the work was selected by Mitchener for its affinity with the 1799 Tannenberg organ of two manuals and pedal, the largest extant organ built by David Tannenberg and now restored at Old Salem Museums and Gardens in Winston-Salem, North Carolina. En-

titled "Dulcet Tones," the CD is on the Raven label (OAR-950).

Mitchener, associate professor of organ at Oberlin College Conservatory of Music, became familiar with the two Tannenberg organs in Winston-Salem while growing up nearby, and in his previous faculty position as associate professor of organ at the University of North Carolina School of the Arts and Salem College. At least two editions of the work have been published, one in 1992 and another from 1999, but musicologists differ in their attribution of the composer. The source, a manuscript located in Brussels, bears only the composer's last name, Graun, and the date 1738. The brothers Carl Heinrich Graun and Johann Gottlieb Graun were both composers trained in Dresden, were in the service of the Crown Prince Frederick of Prussia at his court in Ruppiner by 1732, and both moved with him to Berlin when he became King Frederick the Great in 1740.

On the CD, Mitchener also plays the C. P. E. Bach *Sonata in D*, chorales by J. S. Bach and Homilius, the Bach *Pastorella*, and other works by Pachelbel, Haydn, Frescobaldi, Cima, and Pasquini. The organ used for the CD was delivered to Salem's Home Moravian Church in 1799 and is the largest extant Tannenberg. It was restored in 2004 by Taylor & Boody of Staunton, Virginia, for placement in a concert hall built for it at the Visitors Center of Old Salem Museums and Gardens in Winston-Salem, where the organ is on loan from Home Moravian Church. For information: 804/355-6386; <www.ravencd.com>.



Nigel Potts

Last October, Nigel Potts appeared as the guest organist on Philadelphia's WRTI-FM radio station, playing the Wanamaker Grand Court Organ. The hour-long program of transcriptions included music by Walton, Bach, Purcell, Rachmaninoff, Elgar, Delius, Whitlock, and Potts's latest transcription of *Liebestraume* by Liszt. Nigel Potts is now represented by Phillip Truckenbrod Concert Artists; <www.nigelpotts.com>.



Stephen Tharp

Stephen Tharp is featured on a new recording on the JAV label (JAV-178, \$25.00). Recorded on the famous 1738 Christian Müller organ at the Church of St. Bavo in Haarlem, the Netherlands, the program includes works by Buxtehude, Bach, Bruhns, Böhm, Liszt, Vierne, Alain, and Peeters. For information: <www.pipeorgancds.com>.



Greg Osborn and James Welch

On October 31, 2009, James Welch presented his 17th annual Halloween recital at St. Mark's Episcopal Church, Palo Alto, California. In addition to solo organ music, this year's recital, entitled "Masterpieces from a Gothic Cathedral," featured the seldom-heard *Toccata in D minor for Organ and Chainsaw*, arranged by Lynda Alexander. Greg Osborn, a friend of James Welch's, brought his Stihl chainsaw, and after "tuning" to the organ, they proceeded to present the duet. Another novelty piece was *Nocturne for an Orange*, by late Hammond organ wizard Porter Heaps. Written in the key of G-flat, the melody is played by rolling an orange up and down the black keys. Also on the program were *Pageant Triumphant* (1928) by Gordon Balch Nevin, *Will o' the Wisp* (1932) by Roland Diggle, four movements of Vierne's Symphony No. 1, *Fantasia pour le verset Judex Crederis au Te Deum* by Alexandre Boëly, *Toccata alla Rumba* (1971) by Peter Planyavsky, and "Scherzetto" from *Lyric Symphony* (2009) by Rulon Christiansen.



Carol Williams

Carol Williams has released her latest CD, *Carol Williams Plays, Volume 2, "Madness,"* recorded at St. Martin's Church in Dudelange, Luxembourg.

The organ was built in 1912 by Georg Stahlhuth (1830–1913) and his son Eduard Stahlhuth (1862–1916). Thomas Jann restored the instrument in 2001, after various rebuilds. The organ comprises four manuals and 94 ranks. The CD features a new organ work by Karl Jenkins, *The Madness of Morion*, commissioned by the Spreckels Organ Society, along with works by Philip Glass, Ponchielli, Fats Waller, and more. For information: <www.melcot.com>.

## Appointments

Todd Sisley has been appointed acting editor and advertising manager of *The American Organist* magazine, following the retirement of Anthony Baglivi. Sisley began work at AGO national headquarters in 1993 as an assistant in the membership department. He gradually assumed other duties over the next four years, eventually becoming more involved with TAO and working as assistant to Daniel Colburn, AGO executive director 1980–1995. In 1998, he began to work exclusively for the magazine.

## Nunc Dimittis

David R. Davidson, director of the Dallas Symphony Orchestra Chorus, died September 5, 2009 in Dallas, Texas, at the age of 60. A native of Hamilton County, Ohio, he held degrees in piano performance and music education from the University of Cincinnati, where he also did graduate study in choral conducting. After working as a public school teacher and church musician in Cincinnati, Davidson served as minister of music at Highland Park Presbyterian Church in Dallas 1985–2003, when he moved to Highland Park United Methodist Church. Starting in 1993, he prepared the Dallas Symphony Chorus for many concerts and recordings. Davidson also was founder of the professional Dallas Handbell Ensemble and served as an adjunct instructor in choral conducting at Southern Methodist University's Perkins School of Theology. Survivors include his wife, Judith Anne Davidson, son, daughter, mother, two brothers, two sisters, and two grandchildren. A funeral was held at Highland Park United Methodist Church.



Jerald Hamilton

Jerald Hamilton died November 1, 2009, in Albuquerque, New Mexico. Born March 19, 1927, in Wichita, Kansas, he was a graduate of the University of Kansas, Lawrence, and served on the faculties of Washburn University of Topeka, Kansas; Ohio University, Athens; the University of Texas, Austin; and the University of Illinois at Urbana-Champaign, from which he retired in 1988 as Professor Emeritus of Music.

In 1942 he began a long career in church music as organist of the First Presbyterian Church in Wichita and later as organist of the First Methodist Church in Lawrence; subsequent positions included Grace Episcopal Cathedral, Topeka; St. David's Episcopal Church, Austin, Texas; the Chapel of St. John the Divine, Champaign, Illinois; and the Cathedral Church of St. John,

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Albuquerque, from which he retired in 1993 as Organist-Choirmaster Emeritus.

Post-graduate study was at the Royal School of Church Music, Croydon, England, and the School of Sacred Music of Union Theological Seminary in New York City. Organ study in the U.S. was with Susie Ballinger Newman, Laurel Everette Anderson, and Catharine Crozier. Additional study was with Gustav Leonhardt, and as a Fulbright scholar in Paris with André Marchal. While in Paris he was accompanist for the Choeur Philharmonique de Paris, supply organist for the Episcopal Cathedral of the Holy Trinity, the British Embassy Church, and the American Church in Paris.

He served as member and sometime chairman of diocesan music commissions in the Episcopal Dioceses of Kansas and Illinois, was a long-time member of the American Guild of Organists and the Association of Anglican Musicians, and for thirty years toured as a concert organist first with the Colbert-LaBerge (later the Lillian Murtagh) management, Karen McFarlane Artists, and finally with the Phyllis Stringham management. Together with his wife, he served in retirement as a reader for disabled students at the University of New Mexico. Jerald Hamilton is survived by his wife, Phyllis Searle Hamilton, three daughters, a grandson, and many nieces and nephews.

## Here & There

**Ashgate Publishing Company** announces the release of *Mendelssohn and Victorian England*, by Colin Timothy Eatock. Part of the series "Music in Nineteenth-Century Britain," the book considers the reception of composer, pianist, organist, and conductor Felix Mendelssohn in 19th-century England, and his influence on English musical culture. Mendelssohn's highly successful ten trips to Britain, between 1829 and 1847, are documented and discussed in detail, as are his relationships with English musicians and a variety of prominent figures. An introductory chapter describes the musical life of England (especially London) at the time of Mendelssohn's arrival, and the last two chapters deal with the composer's posthumous reception, to the end of the Victorian era. For information: <[www.ashgate.com/isbn/9780754666523](http://www.ashgate.com/isbn/9780754666523)>.

**The Organ Historical Society** announces the release of *Historic Organs of Seattle*, a four-disc compilation of recitals from the 2008 OHS national convention held in Seattle, Washington, and its environs. Nearly five hours of music feature historic organs by Aeolian-Skinner, Casavant, Hook & Hastings, and Hutchings-Votey, Kilgen, Tallman, Woodberry, Hinners, Cole & Woodberry, as well as instruments by contemporary builders such as Flentrop, C. B. Fisk, and Rosales, and organs representing the organ-building community that has developed in the Pacific Northwest, including Paul Fritts, Martin Pasi, John Brombaugh,

Richard Bond, and more. Performers include Douglas Cleveland, Julia Brown, J. Melvin Butler, Carole Terry, Bruce Stevens, and others in live performances on 24 pipe organs built between 1871 and 2000. Includes a 36-page booklet with photographs and stoplists; \$34.95; OHS members: \$31.95. For information: <[www.ohscatalog.org](http://www.ohscatalog.org)>.

**Dobson Pipe Organ Builders, Ltd.**, Lake City, Iowa, has completed their opus 87 at Highland Park United Methodist Church, Dallas, Texas; the organ comprises 95 ranks on four manuals and pedal. Work continues on opus 89 (three manuals, 56 ranks) for the new Sikes Chapel at the University of Tampa in Florida. Dobson is also restoring the 1896 Kimball organ (two manuals, 27 ranks) at Union Sunday School, Clermont, Iowa. For information: <[www.dobsonorgan.com](http://www.dobsonorgan.com)>.

**C. B. Fisk, Inc.** held an open house in November for their opus 136, a three-manual, 39-stop organ for St. Peter's Episcopal Church in Charlotte, North Carolina. Work continues on opus 135 (three manuals, 70 stops) in Indiana University's Auer Hall. Last fall Fisk completed opus 134 at Covenant Presbyterian Church in Nashville. For information: <[www.cbfish.com](http://www.cbfish.com)>.

The inaugural concert of the **Juget-Sinclair** historic copy of the 1753 Richard organ built for the Musée de l'Amérique française in Quebec City took place on October 4. Michel Bouvard played the instrument before a large gathering of musicians, music lovers and dignitaries. The following week, Kenneth Gilbert gave a conference on the instrument for Les Amis de l'orgue de Québec.

In the Juget-Sinclair workshop, work is complete on the two-manual, 20-stop instrument for St. Mark's Episcopal Church in St. Louis, Missouri. The instrument was installed last November and the dedicatory recital, played by Clive Driskill-Smith, will be held on April 18 at 4 pm. There will also be an AGO meeting and dinner at St. Mark's the following evening, where Denis Juget and Stephen Sinclair will be speaking briefly about the instrument. The consultant for the project was Barbara Owen, and St. Mark's organist and choir-master is Robert Mullgardt. Work is currently underway on a 3-stop instrument for the residence of Randall Swanson in Chicago, scheduled for completion by the end of the year.

**J.H. & C.S. Odell** continues work on Op. 313 at St. Michael's Roman Catholic Church on West 34th Street, New York City. They have restored the winding system, including a new blower and overhaul of the double-rise reservoir, have rebuilt the Choir pneumatic stop action assembly, and are proceeding with restoration tasks as time and funds permit; the organ has been silent for over 15 years. Organist Don Barnum has launched a new choir program and the organ is now being used routinely. Restoration continues. There are pipes damaged and miss-

ing from the Choir and Swell; Odell is fabricating replacements. Work will be ongoing for the next several years as time and funds permit.

Repair work at West Point Cadet Chapel commenced in May 2009. The Nave and Transept Great divisions, which had been offline since lightning strikes took them down nearly two years ago, are now fully back in service. Odell is replacing the switching systems and rewiring in the Transept Positiv, Swell and Harmonic divisions, and expects to complete these early in 2010. For information: 860/365-0552; <[www.odellorgans.com](http://www.odellorgans.com)>.

Diane Bish played the dedication recital on the new **Allen organ** at Trinity Church, Manassas, Virginia in October. Situated in the heart of historic Old Town Manassas, Trinity Church was originally founded as Dentigen Parish in 1745. The parish changed its name to Trinity Church in 1872. The present building dates from 1922.

The installation was designed and completed by Jordan Kitts Music, Inc., College Park, Maryland. The Allen Heritage console controls 58 digital stops and 10 ranks of Reuter pipework that comprises a full Great principal chorus, plus an 8' Trumpet and a pedal stop. The instrument also features Allen's Interlaced Audio™. The French "terrace-style" console in two-tone oak finish, features custom-designed drawknobs with rosewood stems and maple faces, reverse color-scheme keyboards with rosewood



**Allen organ, Trinity Church, Manassas, Virginia**

sharps, black naturals and tracker touch, and an adjustable-height music rack and bench. For information: <[www.allenorgan.com](http://www.allenorgan.com)>.

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



**Todd Znamenacek and eagle**

When he is not navigating through the sea of wood chips surrounding his bench at **Bedient Pipe Organ Company**, woodcarver **Todd Znamenacek** offers his talents to others in need of his handiwork. Znamenacek's latest creation is a bald eagle lectern for St. John's Episcopal Church in Minden, Louisiana. Conrad E. Soderstrom, organist and choirmaster at St. John's, contacted Znamenacek after reading about Bedient's Opus 74 in THE DIAPASON. The story featured a photo of Znamenacek carving a pair of lions that now reside at the top of the organ case at St. Mark's Episcopal Pro Cathedral in Hastings, Nebraska. St. John's had been searching for a woodcarver to create a new reading desk in the form of an eagle for their existing

lectern. The eagle is the symbol of St. John Apostle and Evangelist.

Znamenacek began by gluing blocks of English oak together, fashioning 'blanks' from which the carving could begin. The first blank was initially cut by bandsaw and later spun in a lathe to create the spherical base that the eagle would stand upon. More oak chunks, representing the head, body and wings were then glued to the base. Slowly, with grinder, mallet and chisels, Znamenacek transformed the oak blocks into claws, wings, beak, eyes and countless feathers. During the finishing process, Znamenacek mounted the majestic animal to one end of his workbench, where it dominated conversation in the Bedient shop. For information: <[www.Bedientorgan.com](http://www.Bedientorgan.com)>.

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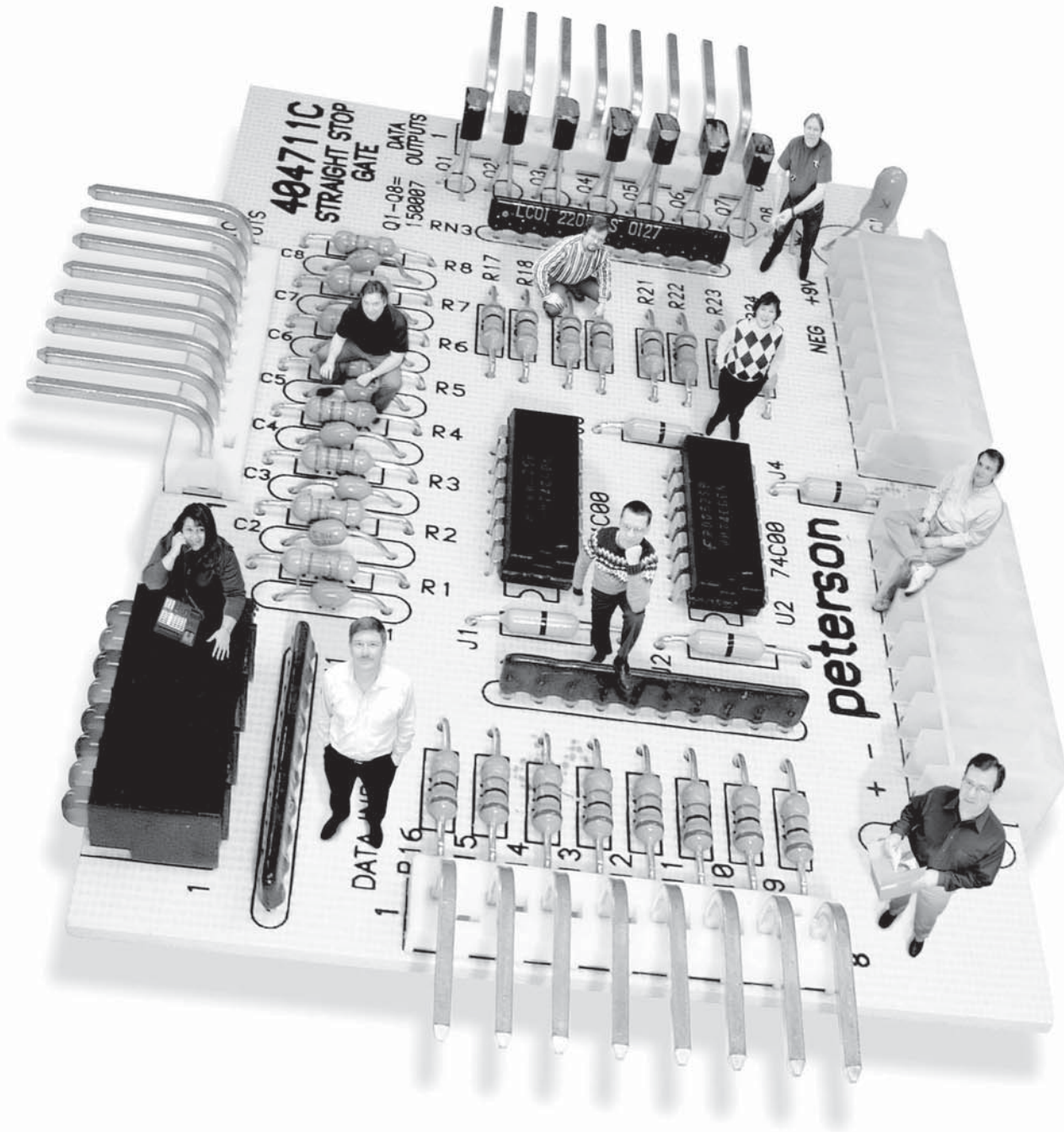
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## Looking Back

### 10 years ago in the January 2000 issue of THE DIAPASON

Cover, Dobson Pipe Organ Builders, Valparaiso University

Aaron David Miller appointed associate organist and assistant director of music, Fourth Presbyterian Church, Chicago

Stephen Roberts appointed director of music and organist, St. Peter RC Church, Danbury, CT

Russell Stinson appointed to Josephine Emily Brown Professorship of Music, Lyon College, Batesville, AR

Mark Zwilling appointed director of music ministries, Cathedral of Hope, Dallas, TX

George Baker rejoined Karen McFarlane Artists after an absence of 20 years

Daniel Roth awarded "Prix Florent Schmitt"

Marie-Madeleine Chevalier-Duruffé died in Paris at age 78

"Project 2000: The Diapason Index enters Y2K," by Herbert L. Huestis

"French Organ Seminar," by Kay McAfee

New organs: Phil Parkey & Associates, Fabry Pipe Organs, Inc., John Allen Farmer, Inc.

### 25 years ago, January 1985

Cover: Rieger Orgelbau, College View Seventh-day Adventist Church of Union College, Lincoln, NE

Robert Shaw appointed Robert W. Woodruff Professor of Music and Humanities, Candler School of Theology, Emory University, Atlanta, GA

Sandra Soderlund appointed director, San Anselmo Organ Festival

Keith Reas appointed director of music, First United Methodist Church, Phoenix, AZ

Robert Sutherland Lord appointed to full professor, University of Pittsburgh

"Organ Pedagogy: The Eighth Annual Organ Conference at the University of Nebraska-Lincoln," by Mary Ann Dodd

"Conférence de Notre-Dame," by Olivier Messiaen, translated by Timothy Tikker

New organs: Andover Organ Company, John-Paul Buzard, Lee Organs, Stephen F. Meador, Hellmuth Wolff and Associates

### 50 years ago, January 1960

Largest Schlicker organ goes to Valparaiso University

"If You Must Act as an Organ Consultant," by Charles H. Heaton

"Define Principles of Valparaiso Organ Design," by Paul G. Bunjes

People: Feike Asma, E. Power Biggs, Fernando Germani, Royal D. Jennings, Dr. Albert Schweitzer, Marianne Webb, John Finley Williamson

Organs by Aeolian-Skinner, Austin, Casavant, Keates, McManis, Möller, Reuter, Schantz, Tellers, Wicks

### 75 years ago, January 1935

Westminster Choir College opens new buildings

"Virtues and Faults Seen in the Various 'Classic' Designs," by J. B. Jamison

People: Alfred Brinkler, Winslow Cheney, Clarence Dickinson, Virgil Fox, Porter Heaps, Hugh McAmis, Cora Conn Moorhead, Sydney H. Nicholson, Renee Nizan, Hugh Porter, Günther Ramin, Mario Salvador

Organs by Aeolian-Skinner, Bartholomay, Estey, Kilgen, Kimball, Möller, Wicks

## In the wind . . .

by John Bishop



John Bishop

### Improbable recipes

My father is a retired Episcopal priest and as long as I've been in the organ business—starting as a teenager ostensibly growing up in the rectory—I've enjoyed corresponding with him about church music. We've spent countless hours together in section 26 (row 4, seats 13 and 14) at Fenway Park in Boston, watching the Red Sox play, and I've often reflected that we might be the only priest-organist team in the place. Last week Dad sent me the newsletter from the Parish of the Epiphany in Winchester, Massachusetts, the church where he was rector as I was growing up (The newsletter is called *Three Crowns*. Get it, Epiphany?), because the church's music director had written a nice blurb about an upcoming musical service:

Trapped on the paper, it is just a lot of lines and squiggles, circles and flags, black and white—an ancient language, undecipherable to the uninitiated. But to those who are "called" to it, music on the page is the door to a multi-colored, "sensational" world, both a challenge and a reward for heart, mind, and soul. . . .

It seems improbable that a few dozen pages of black and white "directions" could convey the recipe for an opera, or a symphony—and yet they do. But it is only the recipe. It takes a parish choir to pick up the pages, to apply much valuable time and energy, to learn the skills in order to share this amazing transformation with each other, with a church family, and in the praise of the Creator who has gifted us with the miracle that is music.



Fisk organ, Parish of the Epiphany, Winchester, Massachusetts

Take a look at the website of this wonderful parish, <[www.3crowns.org](http://www.3crowns.org)>. Suzanne McAllister has been minister of music there for many years, leading a vibrant and relevant choir program and playing the 1974 Fisk organ. This is the church where more than forty years ago I sang in the choirs and was inspired to learn to play the organ.

What is all this that we do? Whose idea was it that we would make a livelihood of flailing at a stack of keyboards during worship? Whose idea was it to solder up a lot of pewter tubes and make of them a musical instrument? And how did it ever get to be that a lot of squiggles printed on a sheet of paper can be read as organized sound?

§

I love the thought that a printed score is a *recipe* for a piece of music. When cooking, we can personalize a recipe by substituting lime for lemon or by fudging the amount of sugar or spice. When playing or singing a piece of music, we can personalize the recipe by adding a trill, by altering the tempo, or even by adding passing notes, altering harmonies, and (God forbid) improvising cadenzas. The older I get, the harder it is for me to accept the idea that just because we know (or assume) that a piece of music was composed by Uncle Johann it is therefore sacrosanct, that it is somehow illegal to change a note or two for the sake of fun. If, as we are taught, that it's true that much of Bach's music is improvisations that happened to get written down, do we imagine that it would please *himself* that dozens of generations of musicians are then forbidden to mess around with it?

Cooking is one of my favorite pastimes and I seldom cook directly from a recipe. I love to try to replicate something I had in a restaurant or something I remember eating when traveling, and I think it's fun to fool with ingredients. For a long time I cooked "without a net"—throwing things together that I thought would taste well—and was often disappointed when the meat turned out tough, when the sauce congealed, and when one ingredient in a dish was overcooked while another was raw. With experience and lots of reading, I've learned a little of the chemistry of cooking and I'm disappointed less often.

During my recent trip to Thailand, I was thrilled with everything I ate. For many years I've enjoyed Thai cuisine as it is served in American restaurants, and while much of what I ate in Thailand was familiar (lots of what you eat in a Thai restaurant here is authentic), there was an unmistakable native flair about it in

Thailand. My host had run a Thai restaurant in "The States" and was familiar with many of the recipes and ingredients we were enjoying, so I was given good insight into how the flavors are blended, and I looked forward to trying to re-create dishes. Before I came home, I bought several cookbooks and some of the particular spices and flavorings I assumed would be difficult to find here.

In my first excursions as a Thai chef, I adhered closely to the recipes and was pleased with how the unfamiliar ingredients morphed into the dishes I enjoy. A creative amateur cook can dream up a great-tasting batch of something that looks like the ubiquitous noodle dish Pad Thai, but until you get a jar of tamarind paste (available at Whole Foods, believe it or not) you'll not get the authentic taste. Tamarind is a sticky, gooey, tarry substance that comes from a tree. It's close to jet black in color and it's hard to imagine that it's something that occurs in nature—it looks more like one of the lubricants I use in my workshop. Taste it straight from the jar and you'll be puckering for the rest of the day—*ptooey!* But when it's mixed with fish sauce and lime juice, it produces an elixir that transforms a plate of noodles into ambrosia. All you need to add is rice noodles, onion, chicken, shrimp, chopped peanuts, tofu, green onions, and bean sprouts.

Now that I've gotten the hang of some basic flavors that are the core of Thai cuisine, I find that when you sauté almost any meat or fish with onions, add the cooked meat to a sauce of coconut milk, curry paste of any color, and lime juice, and throw in a couple handfuls of frozen peas you get a yummy slurry. If you like it spicy, add some red chili sauce. Scoop it over jasmine rice and you'll recognize it as Thai food.

### Musical ingredients

Our serious classical musical educations teach us the accepted and traditional use of the rare but essential ingredients. Figuratively, we know where in a Bach Prelude and Fugue we should put the tamarind. In fact, we can say that without the figurative tamarind you might argue whether it's Bach or not. But some chopped toasted peanuts, a handful of raisins or grapes, or minced green onions can be tossed in without a need to change the name of the dish.

We place heavy emphasis on *Urtext* editions of the pieces we play, those publications claiming to be accurate transmission of the composer's intentions—the Ark of the Covenant or the Holy Grail. But does that mean we all have to play the pieces the same way? I think that *Ur-*

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texts ensure that we start from the same recipe—that our extemporizing comes from the same source. But for heaven's sake, don't be afraid to add some garlic and salt and pepper to taste.

§

More than twenty years ago I took on the care of a large three-manual tracker organ built in the 1960s by one of our fine Massachusetts organbuilders. Without saying which organ and which builder, I'll say that it's a well-known example of the American Classic Revival, with a traditional architectural *Werkprinzip* form with towers and fields of façade pipes and an unornamented plywood case. It is considered an important example of that style of *Euromerican* organbuilding and it shows up in several of the standard pipe organ picture books.

Not long after I got to know the organ, I ran into the fellow whose shop built it. During our conversation about the instrument, I confessed that I had trouble tuning the Positiv Krummhorn. It was a thin-sounding buzzy little thing and many of the pipes were unstable in both speech and pitch. He replied, "I hate that . . . Krummhorn."

Aha. So every stop in every respected organ is not a masterpiece. So it's okay for an organbuilder to say that he's disappointed in some feature of an instrument he built. Does that mean that it would be okay when assessing an older instrument to recommend the replacement of an unsuccessful stop? Or should the organ be respectfully and dutifully preserved in its original condition?

What's that onion doing in my oatmeal?

Now just because I remember this one conversation about this one organ stop doesn't mean I'm ready to justify the replacement of any stop that I think is less than great. And I'm not saying that this opens the door for us to look for convenient justification to do what we want without good artistic and academic consideration. But I do think that insisting on authenticity solely for the purpose of authenticity is not the best way to serve the future of our instrument.

§

Classic French cuisine includes some of the world's best recipes and some of the most rigid attitudes about food. Jacques Pépin was trained as a chef in post-World War II France. He immigrated to the United States in 1959 to work for Pierre Franey in the celebrated Manhattan restaurant *Le Pavillon*, that esteemed and influential establishment that grew out of the restaurant of the same name at the 1939 New York World's Fair. It was *Le Pavillon* that brought the grand tradition of French cuisine to America, and Jacques Pépin, along with Julia Child and other gastronomic luminaries, who created the revolution that remade the complicated and rigid tradition to be accessible and understandable to American palates and amateur cooks.

In his memoir *The Apprentice* (Houghton Mifflin Company), Pépin writes of the autocratic, authoritarian tyrants who were his mentors, and professional kitchens in which teen-aged apprentices were the butt of cruel jokes, subject to severe punishments for mistakes. It was not okay to substitute lime for lemon.

As I read and re-read Pépin's words, I'm reminded of the stories I've read of French musical pedagogy of early- and mid-twentieth-century France. Marcel Dupré's life as a student was as rigorous,

demanding, and demeaning as Pépin's. Dupré and his peers did not practice scales and arpeggios as if their lives depended on it. They practiced scales and arpeggios because they felt their lives *did* depend on it. Stern teachers stood over them ready to strike if a note was missed.

Modern educational theorists preach against such authoritarian techniques, quite correctly looking out for the feelings of the student. While it's easy to argue that especially gifted students should be challenged, it's equally true that rigorous, even violent teaching methods leave scars on the psyche that exceed the value of the lessons.

While Marcel Dupré was a generation older than Jacques Pépin, both were products of a rigorous, demanding, old-world educational system. Both were taught independently as apprentices rather than in large classes. Both were fully immersed and versed in ancient pedagogical traditions and both were able to use that intense pedagogy as a springboard for meaningful innovation. Pépin's lilting contemporary recipes are exciting and fresh in a way similar to the bold harmonies, beautiful melodies, and deep mystic symbolism of Dupré's masterpieces.

Neither Dupré nor Pépin could have achieved such breadth and depth of influence without the rigor of their educations, however demanding or daunting.

§

Ingredients in a recipe are the blueprint, the roadmap to be translated by the cook, through the utensils and heat sources, into the magic that is delicious food.

Notes on a score—those squiggles and symbols—are the recipe, the blueprint, the format to be translated by the musician, through the instrument, into the magic that is audible music.

The chef learns the basics, the techniques, the theories, and the chemistry. Once he knows those basics and can reliably prepare and present traditional dishes, he's more free to experiment because he knows the rules.

The musician learns the techniques, the historical priorities, and the language of the art. Once he can reliably prepare and present the great masterworks, he's more free to experiment, to innovate, and to challenge himself and his audience. How's that for a lot of lines and squiggles? ■

## On Teaching

by Gavin Black

### Repertoire, part 3: Mailbag

This month's column is devoted to answering a few questions from readers, arising out of the two recent columns about repertoire. The questions all have to do with one basic point—namely, how it can be possible for students to work effectively on pieces that are "too hard." These questions have led me to believe that I should discuss this further, especially since I also consider it a very important point. I will revisit certain things that I have already said, looking at them from somewhat different angles, and add a few new ideas.

### What is too hard?

I begin by quoting at length from a set of questions sent to me by Don Stoner, a reader from Pennsylvania who studied organ in college and has taught



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high school and middle school music for many years. From his perspective as an experienced teacher, he has provided interesting feedback on different matters over the past couple of years, and in this instance his questions bring up essentially everything that I want to address here. He wrote as follows:

Thanks once again for your articles in THE DIAPASON. I would like to ask you several questions that I was thinking about, especially in the paragraphs about the issue: What is too hard? . . . Here goes!

Should a teacher first assess what the technical and theory abilities a student has at the keyboard? For example: You get a student that wants to play the famous Bach *Tocatta and Fugue in D minor*. But he doesn't have the "finger power" (for lack of a better way to describe it) to negotiate the manual runs, the pedal work, and so on. It would, I think, be like throwing someone in 10 feet of water and tell him to swim!! While I think that we need to let people play music they enjoy, they need to have certain amount of technical ability to be able to "make it through" to the end of the piece. Would you in this case say to a student "I appreciate your enthusiasm, but I think that we need to start with a smaller prelude and fugue (little 8) and then build up to this larger selection"? Do you think that all organ students are ready to "make the decision" that "I can play this piece no matter what anyone thinks"?

The essence of the matter is this: if it is true—as I believe—that it is important to encourage students to work on music that they really like and want to work on, then it must be OK to let those students (some of the time at least) work on music that is harder than what we as teachers might consider prudent. It also must mean, again some of the time, being willing to throw out any sense that it is necessary to work on pieces in some particular order. In general, it seems to call for taking a somewhat improvisatory approach to the business of using repertoire as material for making technical progress. In order for any of this to work, it is necessary to discover a way to use any piece—regardless of its degree of difficulty—as the material for teaching and learning at any stage. The essence of this, in turn, is the ability to break each piece down into simple components and to figure out how to use those components as appropriate teaching materials.

It can, as a matter of teaching technique, learning technique, and practicing strategy, be done successfully with any piece.

However, as Don Stoner suggests in the last line quoted above, part of the issue is psychological. This is true most fundamentally with respect to the root of this whole discussion: the reason for letting students work on whatever music they most want to work on is that the mind of the student will then become more focused and better able to work efficiently. I believe this because I have observed it over and over again in myself, in colleagues, and in students. I think that this effect can often be at work even in people who believe that it doesn't apply to them—that is, who believe that they have the pure willpower to make themselves work regardless of their feelings about what they are working on.

### Temperamental and psychological issues

However, there certainly are some psychological or temperamental points that run counter to this. The main one is that if a student is working, even very efficiently and effectively, on a piece that is very challenging—"too hard"—for that student, then the student has to have *patience*. It will clearly take many times as long to learn a piece that is lengthy and difficult than to learn a piece that is short and (relatively) easy. A student who asks to work on such a (long, difficult) piece must think carefully about whether he or she has the patience to defer the gratification of having completed the whole piece, perhaps not even to be able to predict how long it will take. If this student gets pleasure out of playing pieces for people along the way, then he or she will have to think about whether it is all right to do less of that for the time being—that is, to be learning fewer pieces in a given space of time and thus have fewer, or no, new pieces to perform during that time. (I am talking now about this as a source of pleasure, satisfaction, or motivation, not as a practical requirement. Of course some students are in a position where they need pieces for practical purposes, say for church or to meet the requirements of a structured academic program. If so, then of course those needs may intervene temporarily and deflect the student from simply studying what he or she wants to study.)

If a student comes to a teacher wanting to work on a very difficult piece, one that is exciting and interesting to that student, then the teacher should discuss the temperamental and psychological issues involved. That is, the teacher should remind the student that this will be a long project, will require patient and well-organized work, and will involve postponing the satisfaction of having completed and learned a piece. It is by no means necessary to end up working on that piece. However, it is necessary (where "necessary" means "much better for the learning process") that the student be genuinely happy with whatever piece(s) he or she end up working on. And while there need not be an assumption that the longer or more difficult piece *will* be

chosen, there should also not be an assumption, even as a starting point, that it will *not* be chosen.

In fact, if a student has a strong desire to work on a piece that is a stretch for that student, then the teacher can use that as a sort of bargaining chip: you may certainly work on this piece, but only as long as you practice it well, in the ways that I suggest, patiently, systematically, etc.

The other psychological dimension that I want to discuss is *fear*. Fear is a natural response to the prospect of doing something very difficult. At a minimum, fear of failure, in and of itself, comes into play. On top of that, there is fear of disappointing the teacher, fear of disapproval from others—the teacher, fellow students, others in the field, a kind of imaginary, externalized "superego," one's parents, and of course one's self. There is also the fear, specifically, of being thought hubristic, arrogant, self-important, or just plain cluelessly unrealistic in your claims about what you can or can't accomplish. These fears are all natural and more or less universal. However, acting on them, in particular by limiting the scope or ambition of what pieces one works on, seems to me to be a terrible loss. In discussing with a student the pros and cons of tackling a big difficult piece, a teacher should, I believe, encourage the student to think clearly about his or her motivation, temperament, style of working, and so on. The student should know as clearly as possible what it would feel like to dig in and work on a very challenging piece, and make a free decision about whether that is or is not something that he or she wants to do. But the teacher should also try very hard to help the student ignore any voice of fear, any voice suggesting that working on a harder rather than an easier piece is scary or risky.

In fact, helping our students to free themselves from fear is probably the most important thing that we can do as teachers. I have one anecdote to relate on that subject. At my first organ lesson in the spring semester of 1985—which was my second year as a graduate student—I placed on the music desk of the Fisk organ at Westminster Choir College the Helmut Walcha organ edition of *The Art of the Fugue*. When Professor Eugene Roan arrived for the lesson, he just sat down in a nearby chair, nodded and smiled. He was telling me that, yes, it was OK for me to work on that (very) long, (excruciatingly) difficult piece for my upcoming degree recital. There was essentially nothing in the record of what I had done prior to that day to suggest that I could handle this project. His immediate, concise, friendly agreement that I could and should do it not only led to my lifelong involvement with that piece, it also signaled to me that I really was an organist, and that I could really aspire to do what I wanted to do.

### The role of the teacher

This brings us to the next question. It is always important, essential in fact, that a teacher know as much as possible about the "technical and theory abilities a student has" as Don Stoner aptly puts it. The notion of letting students choose

their own repertoire *cannot* be based on the teacher's abdicating the responsibility to know both exactly where that student is in the learning process and as much as is humanly possible about the student's abilities and aptitudes. This knowledge can be used either to help the student choose pieces to work on that will seem appropriate in a traditional way—neither too easy nor too hard, adding something to the student's technical and musical learning without being overwhelming—or to help the student navigate the treacherous but fruitful waters of a very challenging piece. If Professor Roan had not known me very well—I had studied with him off and on for several years at that point—he would not have been able to agree without discussion that it was a good thing for me to work on *The Art of the Fugue*, and he certainly would not have been able to help me with the process as much as he did.

If anything, it is more important that the teacher be prepared—equipped with knowledge of the student and of the music, and in a frame of mind to pay very close attention—when a student is working on a "too hard" piece. Although such a piece *approached properly* can be at least as effective a teaching tool as several easier or shorter pieces, it is also true that it carries with it more danger. If the student approaches it the wrong way, it can turn into a waste of time or a source of discouragement, or, worse, a framework for developing bad technical habits. There is nothing intrinsic to a longer or harder piece that will make these pitfalls actually manifest themselves, but they can do so if the piece is not approached the right way. The teacher's job is to make sure that this doesn't happen. The more that a teacher knows about the strengths, weaknesses, and habits of the student, the better he or she can accomplish this.

As a matter of hour-by-hour practicing, week-by-week learning, or the overall pedagogic usefulness of any number of months or years of study, the act of working on short easy pieces is *identical* to the act of working on a longer or more difficult piece. A long, difficult piece is several shorter, easier pieces. It is up to the student to be willing to treat it that way and up to the teacher to use all of his or her teaching expertise to show the student how to do so.

The technique for doing this is conceptually simple. The long piece must be broken into shorter bits, and those bits then must be made easier by practicing them slowly, by separating hands and feet as much as necessary, and by doing enough analysis to render the piece well known to the student. For example—an extreme example—if a student who might naturally be working on a few *Orgelbüchlein* pieces or short preludes and fugues wants to learn the Bach F-major *Tocatta and Fugue*, that piece can be broken up into many pieces, none of which is (initially) any harder than, say, *Ich ruf zu dir*. The first of these might be the right hand part of the opening canon. The next might be the left hand part from the same section, noticing very explicitly the relationship between this

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line and the right hand part. The third "piece" might be any dozen measures of the pedal part from the middle of the toccata section. (I say that to make the point that a long piece that is being learned patiently does not have to be worked on in order from beginning to end.) The next might be, say, the alto voice of the fugue for the first two pages, and so on.

In this way, a long difficult piece can be built up, and it is the key to avoiding the "throwing someone in 10 feet of water" problem. Of course, this is really just everyday good practicing, but applied very seriously. In fact, the discipline of working on an extremely challenging piece can help to teach overall good practice habits. The easier the piece, the more tempting it is just to play it over any number of times in a row until it gets more or less learned. If it is obvious that this casual approach will not work with a given piece, then the student—who in this scenario is highly motivated to play the piece: after all, it was chosen specifically and only because the student really wanted to work on it—will be highly motivated to practice in a way that does work.

I will leave the subject of repertoire for a while after this month, though happy to answer further questions individually by e-mail. Sometime in the future I will write a fairly long series of columns going step by step, in considerable detail, through the process of learning a specific piece. As part of that series I will address particular individual practice strategies for students with different levels of experience. I welcome suggestions for what piece I should use for that project, though of course I will not be able to use them all.

Gavin Black can be reached at <gavin.black@mail.com>.

## Music for voices and organ

by James McCray

### Lent and Passiontide

Then saith one of his disciples, Judas Iscariot, Simon's son, which should betray him. Why was not this ointment sold for three hundred pence, and given to the poor?

—John 12:4

Lent and Passiontide tend to span a wide gamut of emotions. Beginning on Ash Wednesday and ending on Holy Saturday, this period includes the "temptation in the wilderness," which early on was associated with Lent. At first, Lent was a period of varying duration that later came to be called the "forty days" and adopted by the Latin church in the seventh century. Other significant events include the Palm Sunday entry into Jerusalem, the trial, and the crucifixion. In short, this period is an important time in Christianity.

In *The New Church Anthem Book* edited by Lionel Dakers and published by Oxford University Press ([www.oup.com/us](http://www.oup.com/us)), 33 of the 100 anthems are suitable for this period, compared to only five for Advent, three for Christmas/Epiphany, and six for Pentecost. The book is an update of the edition published in 1933. Both publications had as their purpose "to choose and assemble one hundred approved anthems old and new." The hardcover book is expensive but a worthwhile investment in quality literature that will serve any church choir, with composers from Palestrina to Rutter, and is highly recommended as a purchase that will serve the church for many years.

The musical works reviewed below are not from that book, but are recent publications by various publishers. With Ash Wednesday on February 17, it is not too early to begin choosing music for this period. Easter in 2010 is April 4; next month's column will feature music for that special day, the most important Sunday in the life of the church.

***I Want Jesus to Walk with Me*, arr. Nansi Carroll. SAB, solo, assembly and piano, GIA Publications, Inc., G-6281, \$1.75 (M-).**

The familiar refrain is sung several times and is printed on the back cover for duplication for the assembly. Only two of the three verses use full SAB

singing, and then the melody is sung by the men, with the women singing countermelodies that comment on the text. The keyboard part is easy, often with sustained chords. Simple but effective music.

***The Garden of Gethsemane*, Vicki Tucker Courtney. SATB and piano with optional flute and harp, Hope Publishing Co., C 5571, \$1.95 (M).**

This is a full score that includes the music for the flute and harp; a separate flute part is on the back cover, but a separate harp part must be ordered (C 5571P). The choral parts are on two staves and have frequent unison phrases. The legato music is expressive, with flowing flute lines and strummed harp chords. This is a lovely setting of a J. Paul Williams text. All will enjoy this work, which will be repeated for years to come.

***Out of the Depths (De Profundis)*, Robert Kyr. SATB unaccompanied, Ione Press of ECS Publishing, No. 5802, \$1.85 (D-).**

The setting uses dark harmonies, contrapuntal lines, and a low tessitura, especially for the altos. It has a dramatic character, with frequent dynamic changes as Psalm 130 slowly unfolds. There is a strong independence of each vocal line. An advanced choir will be needed for performance of this sophisticated music.

***Leaning on the Everlasting Arms*, arr. Joel Raney. SATB and piano, Hope Publishing Co., C 5546, \$2.05 (M).**

This rousing gospel setting has an optional performance CD (C 5546C) for those choirs seeking that kind of accompaniment, although the piano part on the score has an effective gospel style that rolls along in 9/8 meter. Syncopation, effective rests (quick stops), three modulations, and a loud, climactic ending will offer great contrast to a sedate Lenten church service. The choir parts are on two staves, often in parallel thirds. A fun setting.

***In Times Like These*, John Carter. SATB and keyboard, Beckenhurst Press, BP 1839, \$1.75 (M-).**

Mary Kay Beall's text states, "In times like this these, the love of God sustains me." Carter's setting presents the choral parts on two staves, using syllabic chords with some areas in unison. The keyboard part has pulsating eighth notes in the right hand, above left hand chords. The music is slow with the main theme developed as it moves through the text, yet the theme is always easy to discern.

***Psalm 121*, Walter Pelz. SATB and keyboard with optional high voice solo, MorningStar Music Publishers, MSM-50-8116, \$1.70 (M).**

The serene music is slow; it opens with a solo and is generally through-

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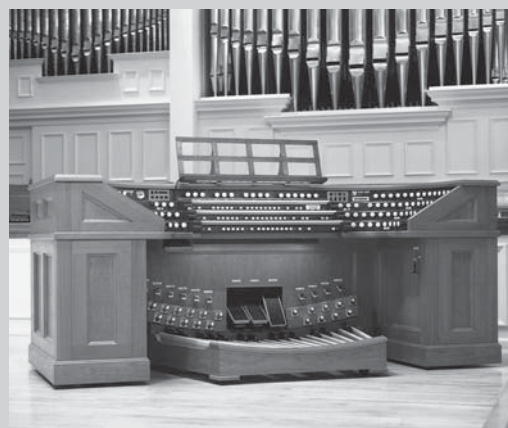
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composed. The choral parts are on two staves in a syllabic setting of the text. The harmonies wander around and employ chromatic alterations with wide dynamic shifts. The keyboard part is not difficult.

**The Power of the Cross, arr. Jack Schrader. SATB and piano, Hope Publishing Co., C 5558, \$2.10 (M).**

The text and music by Keith Getty and Stuart Townend make this anthem very appropriate for the end of Lent, especially Good Friday, as it references the Passion and suffering of the Crucifixion. The choral parts are on two staves with numerous unison passages. The vocal lines and accompaniment are easy, yet have a dramatic flair that will appeal to listeners.

**St. John Passion, Johann Sebastian Bach. SATB, vocal soloists, and orchestra, Edition Peters, 979-0-57708-715-3; vocal score: \$15.95 (D).**

This edition is in English only and is divided into two large parts. There are 68 separate movements (recitatives, solos, and choral), but none specifically for orchestra. Typically, the Evangelist (tenor) plays a major role, with additional solos for Jesus, Peter, Pilate, Mary Magdalene, and a servant. The choral movements consist of chorales in simple, brief, four-part settings and larger contrapuntal movements with contrasting accompaniments. This major work will require excellent soloists and choir.

**Take Up Your Cross, Ronald Corp. SATB and keyboard, Royal School of Church Music, GIA Publications, Inc., G-6549, \$1.60 (M-).**

The title text dominates the two-page opening section; this is then followed by two verses of about the same length. The choral parts are on two staves. Both the accompaniment and the choral music are relatively simple. Good message and useful for a small church choir.

**Lead Gently, Lord, Adolphus Hailstork. SSA unaccompanied, Theodore Presser Company, 312-41850, \$1.50 (M-).**

Hailstork has established himself as one of the leading choral composer/arrangers of spirituals. This is one of three settings to the words of Paul Dunbar (1872–1906), which first appeared in Hailstork's opera *Paul Lawrence Dunbar: Common Ground*. The three-page work is in a slow gospel style filled with triplets; the choral parts are syllabic and chordal in design.

## Book Reviews

**Music of the Colonial and Revolutionary Era, by John Ogasapian. (American History through Music, No. 3, David J. Brinkman, series editor.) Westport, CT & London: Greenwood Press, ISBN: 0-313-32435-2. 251+xii pp., \$57.95, <www.greenwood.com>.**

This little book is a very comprehensive and useful introduction to the development of music in early America, and would make a very suitable text for a college introductory course on the subject, as well as providing pointers for further research. Until at least the end of the eighteenth century, North American music differed from European music in that rather than growing up in royal courts and cathedral establishments, most colonial music was the work of amateurs.

After a brief introductory chapter, Chapter 2 is devoted to the music of New Spain. The Native Americans had a strong musical tradition based on wind and percussion instruments and favoring unison singing in high male and female voices. They were at once fascinated and attracted by European musical styles, and as early as around 1500, Pedro de Ganto set up a school at Texcoco, about 15 miles east of Mexico City, to teach the native population how to copy, play, and sing music, and to manufacture musical instruments. In 1527 he moved to a more central location in Mexico City. Hernando Franco (1532–1585) was appointed the first choirmaster of the cathedral in Mexico City in 1575. In 1530 the Cathedral of Mexico City imported a small pipe organ from Spain, and tradition has it that this is the instrument that survives in the Church of San Domingo in Zacatecas.

By the early seventeenth century, musicians born in the colonies were composing music, and Juan de Navarro's *Quattor Passiones* (1604) was the first music published by a North American composer. Between 1677 and 1691, the first music printed in New Spain, fifteen collections of *villancico* texts, was published by Sister Juana Inéz de la Cruz. Groups of these were troped; that is, inserted between the verses of the Gloria, etc., of polyphonic Masses. The first composer born in North America to have left any music was Francisco Lopez Capillas (1608–1674), whose last name is accidentally omitted from the book. He wrote superb Masses and a setting of the St. Matthew Passion.

Around this time, Fr. Thomas Gege, a visiting English priest, characterized Mexican church music as “exquisite to

the point of distraction.” Furthermore, this fine musical culture was not unrivaled in other parts of Mexico such as Puebla. Moving north and west to California, Narciso Durán (1776–1840) established a school at the Mission San José, where he taught the Native Americans to copy music for other missions and compiled a volume of music for the mission. By the 1840s, there were two organs in Santa Barbara. Isolated as they tended to be from the European hierarchy, the colonies were sometimes wont to go in their own idiosyncratic directions, and a French visitor to Santa Clara in 1829 was amazed to find the *Marseillaise* used as part of the Mass.

Chapter 3, devoted to the music of New England, paints a very different picture. This area was very much Ogasapian's own area of expertise, living as he did for many years in Massachusetts, steeping himself in the musical history of the Northeast. Puritan music was, of course, the music of the metrical Psalter, and the book discusses the differences between the various editions used and published in the colonies. A few churches, mostly Anglican, used the Tate & Brady “New Version,” but most churches preferred homegrown varieties of the Psalter. Cotton Mather was also an enthusiast for Isaac Watts's *Hymns and Spiritual Songs* (1773), complaining that “the minds and manners of many people are corrupted by foolish songs and ballads” rather than by the works of “composers full of piety” like Watts. Nevertheless, country dances from Playford were extremely popular even among the Puritans.

Musical instruments, especially the organ, were of course highly controversial in worship services, but made gradual inroads in New England. The King's Chapel in Boston obtained Thomas Brattle's organ in 1713 when the Brattle Street Church turned down the bequest, and Edward Enstone arrived from England around 1720 to become organist. He also sold and repaired musical instruments and advertised as a teacher of “Musick & Dancing.” A little later, Stephen Dublois (1699–1778), who was successively organist of the King's Chapel and Christ Church, Boston, seems to have been the first person to organize public concerts in the city. These were held in Faneuil Hall, opened in 1742.

In Chapter 4, Ogasapian takes us south to consider music in the southern colonies during the same period. Here, there was more of an emphasis on secular music. Keyboard instruments appeared in Virginia in the last couple decades of the seventeenth century. In 1722 Robert “King” Carter engaged two violinists to accompany the dancing at his daughter's wedding. Some people ordered sheet

music from England and many subscribed to *The Gentleman's Magazine*, which also contained some songs and dances. The *Virginia Gazette* regularly carried advertisements for slaves whose proficiencies included the ability to play one or more musical instruments. Three churches in Virginia—Hungar's Church in Northampton County, Petsworth Church in Gloucester County, and Bruton Parish Church in Williamsburg—possessed organs before 1750. The leading musical figure in Virginia during the second half of the eighteenth century was Peter Pelham (1721–1805), organist at Bruton Parish Church.

In Charleston, South Carolina, the picture was similar. By the 1750s there was a St. Cecilia Society, giving concerts that included extracts from oratorios. John Salter (d. 1740), who was organist of St. Philip's Church, Charleston, offered instruction on keyboard instruments and introduced concerts from 1732. He was succeeded in these endeavors by Charles Theodore Pachelbel (1690–1750), son of the German organist Johann Pachelbel. Ballad opera began in Charleston on February 8, 1735, with John Hippisley's *Flora, or Hole-in-the-Wall*. Ogasapian mistitles this *Flora, or Hob-in-the-Wall* (*sic.*) and incorrectly states that it is no longer extant, doubtless because he was unable to find it under this title. The first organ in Georgia was installed at Christ Church, Savannah in 1765. John Stevens, Jr., who was organist, was also responsible for providing the music at many local balls.

In Chapter 5, we move northward again to consider the music of the middle colonies. The earliest mention of a musical concert in New York City was in 1710, when a performance was held at “Mr. Brayton's.” A leading figure in eighteenth-century New York was William Tuckey, who had been a lay clerk in the choir of Bristol Cathedral and parish clerk of the Church of St. Mary-le-Port in that city. He arrived in New York in October 1752, and in January 1753 was appointed parish clerk at Trinity, Wall Street. He held a performance of John Gay's *Beggar's Opera*, and in 1770 he was responsible for the first performance of Handel's *Messiah* in North America. This first performance was held in a concert hall, but the oratorio was repeated two years later in Trinity Church. During the Revolutionary War, when the British captured New York and burned Trinity Church, Tuckey moved to Philadelphia and became clerk of St. Peter's Church there. William Charles Hulett, part owner of the Ranelagh Pleasure Gardens in London, where daily concerts were held, arrived in New York in 1760 and held concerts of music by Stanley, Avison, Handel and Corelli. The first pipe organ in New York City seems to have been at the South Dutch Reformed Church, where Henry Koek was appointed organist in 1727. John Clemm (Johann Gottlieb Klemm) built an organ at Trinity, Wall Street, completed in 1741, and his son, John Clemm, Jr., was appointed organist.

There was also considerable activity in Philadelphia at the same time. On January 20, 1757, the *Pennsylvania Gazette* advertised a concert on the 25th to be conducted by John (Giovanni) Palma. Palma gave a second concert two months later, known to have been attended by George Washington. Music by Corelli, Handel, Felton, and Nares was apparently included. The musician James Bremner arrived in Philadelphia in 1761. Ogasapian describes him as an “English music master,” but he was in fact Scottish and a native of Edinburgh, where his brother Robert was a leading Scottish Episcopal musician. James Bremner held a concert on February 21, 1764 to raise funds for the organ that was being built by Philip Feyring at Christ Church, Philadelphia. Another concert in 1765 included music by Stamitz, Arne and Geminiani, as well as vocal compositions by Bremner himself. Philadelphia became a center of musical innovation in 1761 with the invention by Benjamin Franklin of the glass armonica. Francis Hopkinson, another prominent Philadelphia musician, wrote a volume of choral

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music for St. Peter's Church and Christ Church, where he was a vestryman. He and William Young directed the children's choir. Hopkinson, who claimed to be the first musical composer born in the United States, was one of the signers of the Declaration of Independence.

In what is now Fairmount Park in Philadelphia, there was a strange group of monastics named the Mystical Brethren of the Wissahickon. Their leader, Johann Kelpius (1763–1768), compiled a hymnal entitled *The Lamenting Voice of the Hidden Love at the time when She lay in Misery & forsaken*. Christopher Witt (c. 1675–1765), an English physician, organist, and organbuilder who belonged to the Mystical Brethren, made an English translation of Kelpius's hymnal. The first record of a pipe organ in America north of Mexico, incidentally, was in 1703 at the ordination of Justus Falkner in the Gloria Dei Old Swedes Church in Philadelphia. The Mystical Brethren lent the instrument for the occasion. Another sect of Seventh Day Baptist monastics was the Ephrata Community, who produced their own hymnal, *Zion's Fragrant Censer* (1739). The choir members were allowed to eat only vegetables. The sect produced a second hymnal, *The Song of the Lonely and Forsaken Turtle Dove*, in 1747. The idiosyncratic music was composed in parallel intervals and crude harmonies that produced a strangely ethereal effect. Women's voices predominated. The Lutherans, Moravians and Anglicans were all strongly musical. George Kraft built a small organ for Trinity Lutheran Church in Lancaster in 1746. Christ Church, Philadelphia had a pipe organ as early as 1728.

The next chapter deals with the ballads and folksongs that were also popular in colonial times, especially those with unusual meters such as 13.9.6.6.6.3., as well as songs like "Yankee Doodle." From here Ogasapian goes on to discuss "Music at the Margins," combining Native American and African-American music in a single chapter. This reflects the rather sad fact that very little of substance has been handed down on the subject. He begins by noting how a member of Père Marquette's expedition in 1672 compared Native American music to "a very fine Entry of a Ballet." Indeed, several seventeenth-century French ballets featured exotically costumed "Indians." Flutes and rattles were popular, and James Adair recalled seeing a five-foot-long banjo-like Native American instrument in 1746. African-American music also featured flutes and rattles, as well as numerous other percussion instruments such as xylophones and drums, and a number of stringed instruments. Olaudah Equiano, a former slave living in Britain, described his people as a nation of dancers, musicians and poets.

Proceeding into the period of the Revolutionary War, Ogasapian goes on to discuss developments in church music as the eighteenth century wore on. By the middle of the century, many churches had adopted Isaac Watts's hymns as well as the usual metrical psalms. Fuguing tunes became increasingly popular, and James Lyon's *Urania* of 1761 included a number of these. This was also the first American collection to include choir anthems as well as hymns, some of which were written by William Tuckey. William Billings (1746–1800) seems to have been the first composer to be able to make his living predominantly from his compositions. The first full-time organists also began to appear. Charles Hartley, who returned to Charleston, South Carolina in 1770 after a period in Boston, estimated his income as £500 a year, a more than respectable upper professional income in those days. Josiah Flagg of Boston formed the first marching band in the colonies in 1769. During the Revolutionary War, the Continental Army followed British practice in using drums and fifes for marching and signaling. By the end of the war, there were at least seven military bands.

In Philadelphia, Andrew Adgate (1762–1793) founded the Institution for the Encouragement of Church Music in 1784. A year later it was named the Uranian Society and in 1787 the Ura-

nian Academy of Philadelphia. By this time, there were a number of professional organ builders in North America, including the Moravians John Clemm and David Tannenbergh in Philadelphia, and John Geib in New York. Henry Pratt (1771–1841) was at work in Winchester, New Hampshire, and Josiah Leavitt elsewhere in New England. John Selby (1741–1804) arrived as organist of the King's Chapel in 1771, and his brother William Selby followed him to America in 1773. Between them they held numerous concerts. Francis Hopkinson prepared an eight-page *Musical Supplement to the Prayer Book of 1789*, which became the Episcopal Church's first hymnal and included some service music and Anglican chant. The presiding bishop, William White, who liked only metrical psalms, took a rather dim view of this, but was nevertheless prepared to go along with it.

Other prominent composers in Philadelphia at the time included Benjamin Carr, a student of Charles and Samuel Wesley, and Rayner Taylor, who was said to have sung in the Chapel Royal under Handel. Benjamin Carr's *The Archers* (based on the story of William Tell) was the first work performed by a professional opera group in America. It was performed at New York's John Street Theatre in 1796. Carr's opera *Philander and Sylvia* was actually performed in London at the Sadler's Wells Theatre in 1792. John Christopher Moller (1755–1803) was organist of Zion Lutheran Church in Philadelphia, home of David Tannenbergh's largest organ, until it burned down in 1794. He then replaced John Rice as organist of Trinity, Wall Street.

Chapter 11 is an A to Z of American composers, and there are also a number of useful appendices, including a timeline, some selected concert programs, a selected discography, some musical examples, and a bibliography. There is also a useful index. Taken as a whole, this book is an excellent introduction to the subject, and one laments that John Ogasapian's untimely death in 2005 has robbed us of the chance to enjoy future fruits of his research.

—John L. Speller  
St. Louis, Missouri

## New Recordings

**What Used to Be Played, James D. Flood, organist; First Baptist Church, Niagara Falls, NY, 1939 Hall organ, rebuilt and enlarged by James D. Flood, approximately 48 ranks. Available from the Organ Historical Society, <www.ohscatalog.org>, and Michael's Music Service, <www.michaelsmusicsservice.com/CDs/WhatUsedToBePlayed/index.html>.**

*Sortie Brève*, Aloÿs Claussmann; *Aubade*, Howard S. Savage; *Sortie-Fanfare*, J. B. Maillouchaud; *In A Monastery Garden*, Ketëlbey, arr. Hugh Ware; *Grand Choeur*, Henri Deshayes; *Legend*, Chester Nordman; *Processional March*, C. E. Reed; *Pastorale*, Claussmann; *Festal March*, Scotson Clark; *Rêverie du Sotr*, Ernest Sheppard; *Arbutus*, Paul Bliss; *Voluntary in A*, John West; *Marche de Fête*, Claussmann.

We are aware that tastes change in organ music, as is the case with all the arts. A quick perusal of the composers' names of the thirteen compositions played on this disc, however, shows how radically changes can occur within a century or so: we have works by J. B. Maillouchaud, Howard S. Savage, Henri Deshayes, Aloÿs Claussmann (3), C. E. Reed, etc. Unfortunately no notes about the music are included, nor are composers' dates. Of an early twentieth-century or perhaps late nineteenth-century style, all are well and sympathetically performed by James Flood. Some selections, such as the eight-minute *Grand Choeur* by Deshayes, may seem repetitious to our ears, but could easily be shortened for use as voluntaries, if such barbarity is not against your religion. Others, such as Chester Nordman's *Legend*, would be

ideal in a recital when a gentle melodic selection is needed.

All of this music was once published in the USA and played in recital and church service. Every composition will not appeal to all, but each is well played by Mr. Flood, who has done us a considerable favor by presenting it to a new audience. I thought the three pieces by Aloÿs Claussmann, *Sortie Brève*, *Pastorale*, and *Marche de Fête*, were very attractive. *Arbutus* by Paul Bliss is a cute brief piece that would be ideal for illustrating the soft stops in a recital. If you are seeking really new "old" ideas for repertoire, here is a great source.

**Veni Creator Spiritus—Music for Trombone and Organ. Philip Swanson, trombone, Barbara Bruns, organ; St. Michael's Church, New York City, 1967 Beckerath organ, 38 stops, 55 ranks. MSR Classics, MS 1137, \$14.95; <www.msrec.com>.**

This recording of the somewhat unusual combination of organ and trombone is worth hearing, both for the repertoire and the excellence of the performers. It begins with a splendid set of variations on *Veni Creator Spiritus*, composed in 1997 by the performer, Philip Swanson, and dedicated to the memory of his father. At over thirty minutes' duration, it is an admirable addition to this limited repertoire. Variation IV, in particular, is of considerable complexity and musically most interesting.

The arrangement of Rachmaninov's familiar *Vocalise* by Barbara Bruns for trombone and organ works as well as the original, as I have never been excited by vocal sounds without a text. In his organ music, Hugo Distler usually makes specific registration suggestions. This performance of his four-movement *Partita on "Nun komm der Heiden Heiland"* can realize them all, given the famous mechanical-action instrument used. The beautiful and difficult composition for solo organ is elegantly played by Barbara Bruns.

Frigyes Hidas, an Hungarian composer (b. 1928) hitherto unknown to me, is represented by the final work,

*Domine, Dona Nobis Pacem*, of six and a half minutes' duration. Gentle and quiet music, it would make a most effective service voluntary. This CD is first-rate in every respect.

**Alla Rumba! Organist Scott Bennett with brass sextet and timpani, Grace Episcopal Church, Charleston, South Carolina; Reuter organ, 68 ranks. Pro Organo CD 7172, <www.proorgano.com>.**

Of the fifteen mostly familiar compositions on the CD, four use instruments, ranging from organ with timpani in the Sibelius *Finlandia* to a brass sextet in Strauss's *Feierlicher Einzug* and Norman Cocker's sprightly *Tuba Tune*, which is most effective in this arrangement. Trumpets only are used with organ in Leroy Anderson's rollicking *Bugler's Holiday*. The instruments are used intermittently through the first seven selections, the final eight being for organ alone. It would have been exciting to conclude the disc with the noble Strauss, or the familiar and fun *Bugler's Holiday*.

A novel work is Peter Planyavsky's *Toccata Alla Rumba*, given an exciting performance by Scott Bennett. The organ has the tonal resources needed for the wide range of musical styles played here, and Bennett uses them to full advantage.

—Charles Huddleston Heaton  
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## New Organ Music

**Nicolaus Bruhns: Complete Organ Works. Edited by Harald Vogel; Breitkopf & Härtel EB 8663, €20; <www.breitkopf.com>.**

After his exemplary editions of Samuel Scheidt and Jan Pieterszoon Sweelinck, Harald Vogel has produced an edition of the four authentic organ works by the short-lived Nicolaus Bruhns (1665–97) as well as two other pieces ascribed to him. Comparatively well known to play-

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ers today, particularly for his preludes in E minor. Bruhns was also a highly skilled violinist who, according to undoubtedly reliable contemporary accounts, accompanied his violin playing at the organ by a bass line played with great dexterity on the pedals. None of his organ works were printed in his lifetime, and no autograph manuscripts have survived, but his small canon survived in a virtually unbroken transmission in both manuscripts of the 18th century and printed editions from the 19th through to the 20th centuries.

This new edition is based on the primary sources as regards the transmitted note values and beaming with the implications for articulation, time signatures, bar lengths, voice-leading, and the distribution of the hands and pedals; notes intended for the pedals are usually placed on a third stave, but occasionally indicated by "ped" on the lower of two staves. Of inestimable value is the facsimile of the *Praeludium in E minor*; in addition to showing the editorial work required to transcribe from German letter notation, it gives us the opportunity to look at the same kind of source as contemporary players would have used. The preface, in German and English, provides us with full details of Bruhns's life according to Mattheson, the transmission of the pieces, and brief notes on the two ascribed works, a *Praeludium in G minor* and a short *Adagio*. Of the three preludia included in this edition, two—one in E minor, the other in G—are to be found in the Möller MS compiled by Johann Christoph Bach, in which they are the sole works in letter tablature. The remaining preludium, in E minor, is taken from the Schmah organ tablature now located in Cracow, which comprises a rich collection of North German organ music. The *Chorale Fantasia on Nun komm der Heiden Heiland* is taken from a manuscript compiled by Walther in staff notation; the ornate and rich abundance of ornament signs found in the Agricola MS are regarded as a spurious addition.

The three authentic preludia show how much Bruhns absorbed from Buxtehude of the Froberger tradition of alternating between free forms and fugal interludes, here with extensive use of the pedals, including the opening solo leading to oscillating dominant octaves beneath off-the-beat quarter-note chords in the second E-minor, and double-pedaling is frequently called for in the G-major. Echo effects are specifically called for in the smaller E-minor preludium. The fugue subjects include plentiful use of repeated notes, and the falling chromatic fourth is exploited in the first fugue in the first E-minor preludium. Lively gigue-like subjects call

for sprightly feet. The chorale fantasia continues all the characteristics of the form developed by Scheidemann in its 143 bars, including a florid ornamentation of the cantus firmus in the RH in a trio-like setting, built-up arpeggiated chords being echoed immediately, metrical changes and pseudo-polyphonic writing in the central section, and crossing of hands on two manuals.

The short *Praeludium in G minor* is taken from a manuscript of ca. 1730 compiled by Johannes Ringk, which also includes pieces by Central and North German composers; Harald Vogel has suggested that it could be by Arnold Brunnckhorst. It is a pleasant piece entirely in 4/4 that does not reach the heights of the authentic preludia, with one pedal solo and one fugue of typical repeated notes. The short *Adagio* of one page has a RH solo over accompaniment and pedals, both of which rarely move faster than quarter notes, and is found in the Husum organ book of 1758 compiled by one Bendix Zinck, who was a native of Schwabstadt where Bruhns was born. Possibly just a short section from a much longer work, or maybe a transcription of a recitative from an instrumental work, this type of writing of chains of suspensions does occur in the shorter *Praeludium in E minor*.

The volume also includes some lucid notes in German and English on notation and playing techniques, as well as on organs of the period and their tuning (Bruhns includes D#, A#, E# and Ab in his writing), and a specification, albeit incomplete and with a scribal error, of an instrument actually played by Bruhns with the conjectured specification. Particularly helpful is the discussion of the transference of the violin-playing techniques of the Lübeck school to the organ as seen in the *Praeludium in E minor's* passage marked *Harpeggio*, and also in the *Praeludium in G major*, where slurs are placed over two notes instead of four, as described by Scheidt in his *Tabulatura Nova* of 1624. Brief notes on the ornaments of the period are included (there are none of the traditional North German symbols in any of the North German sources, only the abbreviation "tr"). The notes have many helpful annotations to encourage further exploration. There is a full critical commentary providing details of all sources and divergences from them, but this is in German only.

To those who are not acquainted with these highly expressive and moving works, they will more than repay the effort put in, but they do demand a fluent manual and pedal technique; some passages will test even experienced players. Harald Vogel is to be thanked and com-

mended for his tireless work in making the rich treasury of the North German keyboard repertoire available to us in these excellently prepared and clearly printed editions.

—John Collins  
Sussex, England

**As Though the Whole Creation Cried, Volume 2, Michael Burkhardt. MorningStar Music, MSM-10-606, \$29.95.**

This second volume of alternative hymn settings offers 50 unique but unpretentious settings of 42 hymns, many from some of the newest hymnals. The arrangements are most accessible, presenting few technical challenges. One of the most welcome aspects of this volume is that it presents hymns from many countries, including Sweden, Spain, and Korea, allowing church musicians to broaden the repertoire of their congregations. Other, better-known hymns have associations with Catholic, Episcopal, and Lutheran liturgical traditions. Several of these settings might make wonderful additions to a service commemorating World Communion, allowing musicians to offer music in various languages or from foreign countries. The wealth of material is complemented by three indices to aid in worship planning, allowing access by season, topic, and resources. Not being familiar with the first volume, I cannot comment or compare, but if it is anything like this one, it, too, must be a treasure.

**Festive Hymn Settings for Congregational Singing, Set 3: Advent & Christmas, arranged for Congregation, Brass Quartet, and Organ, with opt. Soprano Descant and Tuba, James Biery. MorningStar Music Publishers, MSM-20-752, \$35.00.**

This recent set of hymn settings features five favorite Christmas carols beautifully arranged for brass and organ. These settings, using the tunes ADESTE FIDELES, MENDELSSOHN, REGENT SQUARE, ST. LOUIS, and STILLE NACHT, will be a welcome addition to any church service during the Advent/Christmas season. James Biery's arrangements are well suited to the texts. In most cases, the brass and organ can be used separately, together, or in alternation, with the exception of "Angels, from the Realms of Glory," where the composer states that brass and organ must be used together.

Each setting features an introduction, a standard harmonization of the tune, and a reharmonized setting of the final stanza. There are no interludes or modulations. The descants are written on separate pages and have no texts; syllables are left to the discretion of the

director. Most of the descants lie comfortably within the soprano range, but the ADESTE FIDELES descant might sit a bit high for older voices. Notably, the edition provides trumpet parts for both B-flat and C trumpets, saving time for directors during this busy season of the year. The brass parts are as accessible as the descants and can be performed by advanced high school students as well as professionals. The alternate harmonizations are colorful without being overly chromatic or dissonant and may be used even if one does not have the resources of a brass quartet.

**The Coral Ridge Festival Hymn Collection, Volume 1, Samuel Metzger. MorningStar Music MSM-10-211, \$28.00.**

Samuel Metzger's first volume of alternate harmonizations is a delightful addition to the growing body of alternate hymn-tune settings. Writing for the services at the Coral Ridge Presbyterian Church, Metzger offers some dramatic and stunning arrangements of fifteen of the best-loved hymns of the Christian Church. Each setting begins with an introduction, often featuring *trompettes en chamade*; a standard version (as found in a hymnal); a brief modulating interlude (in nearly every instance), though some are a bit lengthier than others; and a concluding stanza, often with an optional "Amen."

Although the suggested registrations reflect the stoplist of the church's Ruffatti organ, they can be easily adapted to any instrument. In addition, Metzger includes in each setting a descant that can be sung along with the final verse. Each one is very accessible and is designed for quick learning, most often just being sung on a neutral vowel. Having used several of these, I can recommend them heartily. These settings will add brilliance and inspiration to any festival or ordinary Sunday morning worship.

—Steven Young  
Bridgewater State College  
Bridgewater, Massachusetts

**The Marilyn Mason Music Library, Volume 4: A Collection of Commissioned Works for Organ. MorningStar Music Publishers MSM-10-993, \$28.00.**

Gerald Custer, Kevin Hildebrand, John McCreary, Emma Lou Diemer, Alice Jordan, and Geoffrey Stanton contributed works to this continuing series of organ works in honor of Marilyn Mason. This substantial volume includes *Canonic Variations on Divinum mysterium* (McCreary), *Partita on "In dulci júbilo"* (Hildebrand), *Partita on "Holy, Holy, Holy"* (Stanton), *Pastorale* (Custer), *Two Pieces for Organ* (Jordan), and *Variations on "Endless Song"* (Diemer). As one would expect from an anthology, great variety and different compositional styles are in evidence. A certain technical unevenness also seems apparent, although one has to be careful in making comparisons.

To this reviewer, the settings by Diemer, McCreary, and Hildebrand seem most successful in their construction and overall effect. Diemer displays the harmonic and rhythmic originality one has come to expect from her works, as well as a deft handling of transitional material in "Endless Song." McCreary uses Bachian counterpoint à la the *Goldberg Variations* in his canonic treatments of *Divinum mysterium*. Hildebrand's setting of *In dulci júbilo* pays homage to Buxtehude in the use of trio textures, a bicinium, and echo effects from rapid manual changes. Besides the competence of the writing, these settings also maintain the integrity (i.e., character) of the original tune. Some of the other pieces are weakened by awkward hand crossings, overly thick textures (the result of extensive double-pedal passages), and strained harmonic shifts. Many of these settings could be used for recitals; some, or parts thereof, for service music. Recommended with reservations.

—Sarah Mahler Kraaz  
Ripon College  
Ripon, Wisconsin

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# Poulenc and Duruflé 'premieres' in Woolsey Hall at Yale University and the Polignac organ

Ronald Ebrecht

Maurice Duruflé altered his organ works many times from when he composed them in his youth to the end of his life. My intent to know the original led me to strip away these layers.<sup>1</sup> I now perform from my restored early versions in which I include Duruflé's later note corrections. Duruflé's changes to the *Scherzo*, opus 2 and *Prélude, Adagio et choral varié sur le thème du "Veni Creator,"* opus 4 are quite extensive. Informed listeners are often surprised to hear the original published scores.

## The Polignac organ

In the process of researching these first editions and my book, I studied the earliest version of the Poulenc *Organ Concerto* and the instrument where it was premiered by Maurice Duruflé, the Cavaillé-Coll house organ of the Princesse de Polignac, who commissioned the work—the last in her distinguished collection of commissions.<sup>2</sup> She was a capable organist and patroness of the arts, who also commissioned Poulenc's *Concerto for Two Pianos*. Poulenc, with no skills as an organist, sought advice from the Princesse's house concert director, Nadia Boulanger, regarding the solo part. Her interest in early music is revealed in the concerto's reminiscence of two German Baroque pieces: Buxtehude's and Bach's *Fantasias in G Minor*.

From manuscript sources, I have reconstructed the specification of the Cavaillé-Coll as it was for the premiere, December 16, 1938. Most performers reference the sound of the organ in the 1961 recording of the concerto as performed by Duruflé on the newly restored organ of Saint-Étienne-du-Mont; however, there was no west-end organ in this church when the concerto was premiered, nor when Poulenc consulted with him for the registrations in the published score, because it was removed in spring 1939. Two newspaper articles, one with a photo showing the pipes being removed, chronicle this planned rebuild: Anonymous, "Les Orgues de St-Étienne-du-Mont," *Le Petit Journal*, Paris (28 April 1939), and Stéphane Fauquier, "On transforme les orgues de Saint-Étienne du Mont," *Le Journal*, Paris (3 March 1939).

During the previous summer, with Felix Raugel and Marcel Dupré, Duruflé prepared a proposed specification to rebuild the organ.<sup>3</sup> The neo-Classical sounds he imagined from the 1938 specification (or those of the quite different 1956 specification of the organ once restored after the war), were not available to the performer on the Polignac organ at the time of the private premiere, nor the Mutin of the public one (see below). The Polignac concert room allowed only a small orchestra, which, combined with its Romantic Cavaillé-Coll organ, certainly produced a melded ensemble quite apart from the 'oil and water' effects of Duruflé's famous recording.

Unfortunately the manuscript does not give the registrations initially used, leaving the problem that the published registrations would not have been possible on the two organs where it was first played. On these the effect was certainly more blended with the orchestra, and more importantly, the timbre of these instruments was decidedly Romantic.

Winnaretta Singer originally commissioned her Cavaillé-Coll in 1892 for the balcony of the *atelier* of her residence on the corner of what was then the Avenue Henri Martin and is now the Avenue Georges Mandel and the rue Cortambert. After her divorce from her first husband, the Prince de Scey-Montbéliard, she married the Prince Edmond de Polignac, thirty years her senior, in 1893. When Polignac died in 1901, she took down the house leaving the *atelier*, and built a grand mansion with a sepa-

rate music room incorporated into the main house on her property. The two-story *atelier* was also reconstructed, with an apartment on the upper level and a large music room with the rebuilt organ provided on the ground floor. In these two spaces many concerts were given, and the musical and artistic elite of the age gathered: Cocteau, Colbert, Dupré, Fauré, Proust, Stravinsky, etc. Prominent organists often gave recitals, but Duruflé seems not to have been among them, and only had access to the instrument to practice the day before the premiere of the concerto.

Jesse Eschbach in "A Compendium of Known Stoplists by Aristide Cavaillé-Coll 1838–1898" (*Aristide Cavaillé-Coll, Vol. I*; Paderborn: Verlag Peter Ewars, 2003, p. 557) omits the Grand orgue Bourdon 16. However, as Eschbach remarks in a footnote, it is included in René Desplat, "L'Orgue de salon dans la région parisienne depuis un siècle," *L'Orgue* 83 (April–September 1957): 79–90.<sup>4</sup> Similarly, Carolyn Shuster-Fournier in "Les Orgues de Salon d'Aristide Cavaillé-Coll Paris," *L'Orgue: Cahiers et Mémoires*, 1997, p. 95, omits it in the specification but mentions it in a footnote. I will prove Desplat correct. The Bourdon 16 was present in all versions of the organ.

## Princesse de Polignac, Cavaillé-Coll, 1892, 56-note manuals, 30-note pedal

### Grand orgue expressif

Bourdon 16  
Montre 8  
Flûte harmonique 8  
Bourdon 8  
Prestant 4  
Flûte douce 4  
Basson 16  
Trompette 8  
Clairon 4

### Récit expressif

Flûte traversière 8  
Gambe 8  
Voix céleste 8  
Flûte octaviante 4  
Octavin 2  
Plein jeu  
Basson-Hautbois 8  
Clarinette 8

### Pédale

Soubasse 16  
Flûte 8

Orage  
Tirasse GO  
Tirasse Récit  
Anches Récit  
Anches GO  
Copula  
Trémolo

Nadia Boulanger, known in the USA as "the famous French organist," gave the premiere of the Copland *Organ Symphony*, written for her, with the New York Philharmonic on January 11, 1925. The Princesse was also quite an accomplished organist, and continued to play and study major works of Bach in her London exile during World War II. The Poulenc *Organ Concerto* was originally intended to be performed by the Princesse. Duruflé was Mlle. Boulanger's very natural suggestion: she knew him from having judged him in the organ contests he won in 1929 and 1930, and from his teaching of harmony at the Conservatoire Americain at Fontainebleau, which she directed.

The organ was again rebuilt in 1933 before Duruflé played for the premiere of the concerto under the baton of Nadia Boulanger.<sup>5</sup> The Princesse wrote to Nadia Boulanger from Italy October 23, 1933, authorizing the work to be done to her organ to cost 11,500 francs.<sup>6</sup> These alterations made by Victor Gonzalez, when Rudolf von Beckerath was in his employ, are as follows: make the expression boxes open more fully, repair the pedal mechanism, and most importantly, add a *Plein jeu* 4 ranks to the Grand orgue in the place of the Basson 16, which is transferred to the Pédale.<sup>7</sup> Also enumerated at a cost of 500 francs is removal of the 32' stop. Though it is possible that one may have been added in 1904, given the size and reduced height of the space where the organ was re-installed and the fact that no one who saw the organ remarked upon such an addition, I think it most unlikely. This expense was probably for the removal of the Orage mechanism.

The Princesse encloses the typed estimate from Gonzalez:

### WORK TO BE DONE

- I—The most urgent
1. Take the pipes out, clean them, repair them and clean the organ: 11,000 frs
  2. Take apart the bass windchests and modify them to have more wind for the pipes: 4,000 frs

3. Do away with the 32 foot stop and take it out of the organ: 500 frs X
  4. Move the Bourdon 16' wood pipes to permit the placement of a three-rank cornet on the main chest: 1,500 frs
  5. Redo the lead windlines that are oxidized: 4,000 frs
- XX6. Give the expression boxes maximum opening—redo the mechanism: 1,000 frs X
- XX7. Move the Basson 16' of manual I to the Pédale: 4,000 frs X
8. Replace the Basson 16' on G.O. with a *Plein jeu* of 4 ranks, which will brighten the main manual: 4,500 frs X
  9. Redo the voicing of the organ to make stops more distinct: 7,000 frs
- X 10. Repair the mechanism of the Pédale, which has frequent ciphers: 1,500 frs X
11. Modify the Bourdon 8' and Flûte douce stops of the G.O. which must serve as bass for the Cornet, by giving them chimneys: 800 frs
  12. Make new pipes for: Nasard 2½', Doublette 2', Tierce 1½': 6,000 frs
  13. Make a new chest for these three stops (Nasard, Doublette, Tierce): 2,800 frs
- = 48,600 frs X

On it she makes annotations mentioned in her letter and marked X.<sup>8</sup> The total for the work to be done equals the 11,500 francs she agrees to pay for those items on the invoice she accepts. This offers much to consider, as much by what she decides to do as by what she declines—changes that would have given the organ a neo-Classical sound. How fortunate that the efficient person who typed the estimate provides precisions that allow one to establish the original and modified specifications. The estimate references the addition of a 3-rank Cornet (by moving the Bourdon 16' pipes and modifying the Bourdon 8' and Flûte douce), and completing it with pipes and a new chest.

We thus know that originally there were both 16' and 8' Bourdons on the Grand orgue and that there was no Cornet, even though Duruflé suggests Cornets on both the Récit and Positif in his concerto registrations. It is clear that it was the Baroque-minded Mlle. Boulanger who wanted the Cornet, not the Princesse herself.<sup>9</sup> More importantly, we can establish what the balance was between this organ and the small orchestra. Some have thought of the work as a chamber piece, but the Princesse's instrument was certainly very powerful relative to the smaller cubic volume of the space where it was re-installed in 1904.

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Ronald Ebrecht acknowledging applause (photo credit: Martin E. Gordon)

Thus, the *Organ Concerto* is not like the *Concert Champêtre* where the orchestra overwhelms the harpsichord, but rather the reverse. Duruflé had to exercise care in registration not to swamp the orchestra. Performers with large orchestras in large halls can therefore use more organ to achieve the appropriate balance.

**Princesse de Polignac, Cavaillé-Coll, 56-note manuals, 30-note pedal, as modified in 1933**

**Grand orgue expressif**

Bourdon 16  
Montre 8  
Flûte harmonique 8  
Bourdon 8  
Prestant 4  
Flûte douce 4  
Plein jeu IV  
Trompette 8  
Clairon 4

**Récit expressif**

Flûte traversière 8  
Gambe 8  
Voix céleste 8  
Flûte octavante 4  
Octavin 2  
Plein jeu III  
Basson-Hautbois 8  
Clarinette 8

**Pédale**

Soubasse 16  
Flûte 8  
Basson 16

Tirasse GO  
Tirasse Récit  
Anches Récit  
Anches GO  
Copula  
Trémolo

Six months after the private premiere was the first public performance, June 21, 1939 on the Mutin in the Salle Gaveau.

**Salle Gaveau, Mutin, III/36, 56/30<sup>10</sup>**

**Grand orgue**

Bourdon 16  
Montre 8  
Gambe 8

Flûte harmonique 8  
Bourdon 8  
Praestant 4  
Nasard 2½  
Doublette 2  
Fourniture III  
Basson 16  
Trompette 8  
Clairon 4

**Positif expressif**

Principal 8  
Salicional 8  
Cor de nuit 8  
Flûte douce 4  
Flageolet 2  
Carillon III  
Cromorne 8

**Récit expressif**

Diapason 8  
Flûte traversière 8  
Viola de gambe 8  
Voix céleste 8  
Flûte octavante 4  
Octavin 2  
Plein jeu IV  
Trompette harmonique 8  
Basson-Hautbois 8  
Soprano 4

**Pédale**

Contrebasse 16  
Soubasse 16  
Basse 8  
Violoncelle 8  
Bourdon 8  
Flûte 4  
Tuba Magna 16

Tirasse GO

Tirasse P  
Tirasse R  
Forte Péd  
FF Péd  
Positif/Récit  
Machine GO  
P/GO  
R/GO  
Anches GO  
Anches R  
Récit/R 16

Poulenc dedicates his score to the "Princesse Edmond de Polignac" and credits Duruflé for the registrations: "La registration a été établie avec le concours



Poulenc *Requiem, Opus 9*, with Yale Camerata (photo credit: Martin E. Gordon)

de Monsieur Maurice Duruflé." (The registration was established with the assistance of Maurice Duruflé.) The following specification is derived from Duruflé's suggested registrations for the *Concerto*. It produces an organ that is interesting to compare with those at his disposal for the first two performances, as well as that of Saint-Étienne-du-Mont at the time of the first recording: the specification as below concurs with none of these three. Normal type is used for stops inferred from generic suggestions, viz: *fonds*. Italics indicates specific stop names.

**Grand orgue expressif**

Montre 16  
*Bourdon 16*  
Montre 8  
*Flûte 8*  
Bourdon 8  
Gambe 8  
Octave 4  
Flûte 4  
*Mixture*  
Trompette 8  
Clairon 4  
*Positif/G.O. 8*  
*Récit/G.O. 8*  
*Positif/G.O. 4*  
*Récit/G.O. 4*

**Positif expressif**

Montre 8  
Flûte 8  
*Bourdon 8*  
Gambe 8  
*Dulciane 8*  
Octave 4  
*Flûte 4*  
*Nasard*  
*Mixture*  
*Cornet*  
*Clarinette 8*  
Trompette 8  
Clairon 4  
*Récit/P.*

**Récit expressif**

*Quintaton 16*  
Montre 8  
*Gambe 8*  
*Flûte 8*  
*Cor de nuit 8*  
*Voix céleste*  
Octave 4  
*Flûte 4*  
*Octavin 2*  
*Cornet*  
*Mixture*  
*Hautbois 8*  
Trompette 8  
Clairon 4

**Pédale**

*Bourdon 32*  
Montre 16  
*Bourdon 16*  
Montre 8  
*Flûte 8*  
*Bourdon 8*  
Octave 4  
Bombarde 16  
Trompette 8  
Clairon 4  
*Grand orgue/Péd.*  
*Positif/Péd.*  
*Récit/Péd.*

Since these Poulenc *Concerto* registration suggestions follow those of Duruflé for his own works so closely, readers seeking more background are referred to my discussion of the organs he knew at

this time.<sup>11</sup> Of note, there is no request for sixteen-foot manual reeds. The suggestions of mixtures on secondary and tertiary divisions and for super-couplers to the main division are curious, as these were normally not commonly available in France at that time. Also of particular interest is the Dulciane in the Positif, which he did not have on any organ he knew or designed, but he also suggested in the "Sicilienne" of *Suite*, opus 5.

The Princesse wished to perpetuate her artistic and philanthropic activities by establishing the Fondation Singer-Polignac in 1928. The first president was Raymond Poincaré, former President of France. After the Princesse's death in London during the war (November 26, 1943), she left her organ to the singer Marie-Blanche, la comtesse Jean de Polignac, niece of Edmond. Marie-Blanche was not an organist, and the organ remained in the house until she donated it to the Séminaire du Merville, where it was reinstalled by Victor Gonzalez with a revised specification and electric pedal chest. Carolyn Shuster-Fournier publishes its present disposition in her excellent book.<sup>12</sup> Though the organ is no longer extant in the Paris house, the spaces are still used regularly for performances sponsored by the foundation.

**The Woolsey Hall performance**

The New Haven Symphony Orchestra, founded in 1894, is the fourth oldest in America. Since the completion of Yale's splendid Woolsey Hall in 1901, the NHSO has performed on that stage, beneath one of the grandest of all organ façades in an ample, embracing acoustic. The orchestra programs an occasional organ concerto, featuring the 200-rank E. M. Skinner organ. When I was asked to perform, nothing seemed more appropriate than the Poulenc with my new registrations, which I premiered two years before at the Forbidden City Concert Hall in Beijing. Given the Poulenc/Duruflé connection, some of Duruflé's music was *de rigueur*. I invited the Yale Camerata, directed by Marguerite Brooks, to perform the *Requiem*, opus 9, and I arranged with the Association Duruflé to include the American premiere of the orchestrated "Sicilienne."

As far as we know, Duruflé orchestrated only two of his organ works: the *Scherzo*, opus 2, published as *Andante and Scherzo*, opus 8, and the "Sicilienne," from *Suite* opus 5 (b), which is unpublished. Duruflé's adaptation of these scores is quite similar in approach. I have long theorized that harmonic and stylistic links join the *Scherzo* and "Sicilienne." I add to that argument another: Duruflé orchestrated them alike.

The *Andante and Scherzo*, and "Sicilienne" together with the *Trois Danses*, opus 3, comprise the entire solo orchestral oeuvre of Duruflé. William Boughton, the new conductor of the New Haven Symphony Orchestra, shares my passion for them. Eventually the NHSO will present the complete orchestral pieces over the next few seasons, but in Boughton's October 18, 2007 début



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Reception by patroness Ruth Lapidès, with Wesleyan organ students (photo credit: Martin E. Gordon)

concert with the orchestra it seemed appropriate to begin with a premiere of the unpublished "Sicilienne." Though presented several years ago at the American Cathedral in Paris, it has not been programmed by a regular orchestra. Though his instrumentation of the largest version of the *Requiem* and of his *Trois Danses* for orchestra has the punch and verve of the most energetic orchestral compositions of Dukas or Ravel, the gentle, intimate and lilting "Sicilienne" required a quite different approach.

Maestro Boughton began the program with Fauré's orchestral suite *Pelleas et Melisande*. Much of Fauré's music gained a hearing only in the salons of cultivated aristocrats like the Princesse Edmond de Polignac, to whom this piece is dedicated. Fauré's haunting "Sicilienne" set the scene for that of Duruflé—not just in genre and atmosphere, but it also prepared the audience with the familiar Fauré work to appreciate the unknown one that followed. Organists in the audience were given much to think about from hearing the orchestrated version of the second movement of the *Suite*. For instance, a clarinet plays the triplets in the accompaniment in the final da capo of the A theme. At the organ, this is often played faster than is possible for a clarinet. One also could note solo lines given to a single stop on the organ that are shared between instruments quite different in timbre in the orchestrated version. Closing the first half of the program, I played the Poulenc.

Readers may be interested in a synopsis of what is unique about my re-edition of the registrations and how I adapted it to this large symphonic organ. As an example, phrases in the concerto pass from first violins to second violins when they are repeated. Since this organ has multiple possibilities—with two clarinets, several solo flutes, two French horns, etc.—I followed the orchestration and registered repeated phrases on similar solo stops in alternate locations. Since the timbres suggested by Duruflé in the score were not available to him in the first two performances nor to me on this instrument, I applied the pattern of Duruflé's revisions of registrations in his organ works. In these, as an example, Flûte harmonique later becomes Flûte, then even later in some cases Cornet. Neither the Princesse's Cavaillé-Coll nor the Salle Gaveau Mutin had a Cornet. The Princesse had a solo flute, a Clarinette, a Basson-Hautbois, and a Trompette. In the Poulenc, I therefore used a few beautiful solo flute registrations rather than synthesizing a poor cornet with the available stops where it was suggested, except in the left-hand entry at measure 142, where I used alternating French horns instead of a cornet. Similarly, I used the two exquisite orchestral clarinets for the clarinet lines and did not try to produce a buzzy Baroque-sounding one. For some other solo lines, I used various oboe stops.

In general the effect made the organ more blended into the orchestra because the Woolsey solo stops are more orches-

tral in timbre than neo-Classic ones, and the foundations are smoother. The solo lines therefore arose from the organ-plus-orchestra texture sounding like orchestral instruments. Even informed audience listeners thought they were hearing orchestral wind instrument solos. At other points, to bring out the organ more, I made other adjustments. For instance, the multiple mixture plenums suggested in the score are not as snappy as reed choruses, and Duruflé did not have access to them. In Woolsey at measure 325 I used the Great mixtures, but answered with the Swell chorus reeds.

After intermission, to accompany the procession of the choir onto the stage, a select group of Yale Camerata men sang the Gregorian *Introit*. Thus began a marvelous rendition of the *Requiem*, opus 9. I am very grateful to the Yale Institute of Sacred Music (Martin Jean, director) for their substantial support of this concert. To introduce the audience to the program, musicologist and Polignac biographer Sylvia Kahan gave a pre-concert lecture.<sup>13</sup> All were gratified to read the review by David J. Baker in the *New Haven Register*, which appeared on October 21. ■

#### Notes

1. See Ronald Ebrecht, *Maurice Duruflé, 1902–1986, The Last Impressionist*, Scarecrow Press, 2002. In the chapter "Ties that Bind," I explain some ideas about the early versions. See also Ronald Ebrecht, "Understanding Maurice Duruflé, 1902–1986," *THE DIAPASON*, August 2007, and a forthcoming article in Russian from a lecture delivered in Moscow at the Second International Organ Symposium.

2. I have discovered no note changes in the manuscript.

3. Ebrecht, *Maurice Duruflé*, p. 173.

4. The Eschbach version has a slight difference in nomenclature, calling the Grand-Orgue Expressif 4' flute "Flûte à Cheminée."

5. Although his colleague and friend Mlle Boulanger was an intimate of the Princesse, it was not Duruflé's habit to frequent mundane salons. This seems to have been his only contact with the American heiress who was for other composers an important patroness.

6. "Chère Nadia—Je reçois à l'instant votre lettre au sujet de l'orgue. Je suis d'avis de commencer de suite les travaux 1, 2, et 3 que vous proposez: suppression du 32 p., ouverture des boîtes, réparation du mec. pédale - mais si vous croyez que le plein-jeu de 4 r au Gd-orgue serait d'un bon effet, je suis toute disposée à ajouter à 1, 2, et 3 : 1o le transfert de basson 16 du G.o. à la pédale, et 2do remplacement au Gd-O par un plein jeu de 4 r, ce qui reviendrait en tout à 11,500F."

7. From Marcel Dupré's annotated manuscript of specifications of organs visited by him: Bibliothèque Nationale, Paris, Mus NLa 94, 217, 218, 219.

8. We are grateful to the Fondation Singer-Polignac and to Marie-Odile Andrade, Director of Publications, for permission to print this invoice.

9. Readers may be interested to examine the Juilliard doctoral dissertation of John W. Sherer, "The *Organ Concerto* by Francis Poulenc," New York, 1999. The author explores registration questions that arise from those indicated, which would be the more interesting compared with the specifications of the original organs. He also discusses tempi and many other performance traditions that have evolved.



Woolsey Hall (photo credit: Martin E. Gordon)

10. Rés. Vm. 923 (1) p. 38.

11. See "Ties that Bind" in Ebrecht, *Maurice Duruflé*, pp. 156–180.

12. "Les Orgues de Salon d'Aristide Cavaillé-Coll," *Cahiers et Memoires*, #57-58, 1997, p. 99.

13. Her excellent Polignac biography, *Musical Modern Muse*, University of Rochester Press, 2003, is being translated into French in collaboration with Dennis Collins. The book is projected for release next year by Les Presses du réel, Dijon, under the title *Une muse de la musique moderne—Une vie de Winnaretta Singer, princesse de Polignac (1865–1943)*.

While preparing my edition of the collective biography, Maurice Duruflé, 1902–1986, *The Last Impressionist*, Scarecrow Press, 2002, I was privileged to have access to pertinent archives in France, including those of the Association Maurice et Marie-Madeleine Duruflé, the Bibliothèque Nationale, the Fondation Singer-Polignac, and the private library of the Prince de Polignac, where I was invaluablely assisted by Sylvia Kahan, the curator. Many other individuals also aided my study, especially Eliane Chevalier. My curiosity about Duruflé has since led me to write several articles, and

give lectures and masterclasses. I continue to give many performances, especially of the organ integral from my reconstruction.

Ronald Ebrecht, an international performer for more than three decades, has been heard in concert on four continents. His articles have been published on three continents, including two forthcoming in Russian and the present article, which was requested for the *Bulletin de l'Association Maurice et Marie-Madeleine Duruflé*, where it appeared in a French version in December 2008. He continues work on his next book on the Cavaillé-Coll project for Saint Peter's, Rome, to be published in 2011.

As University Organist at Wesleyan University, he has taught for more than twenty years. Ebrecht has commissioned works from composers such as William Albright, Xiaoyong Chen, Raul de Zaldo Fabila, David Hurd, Christian Wolff and Wesleyan composers Anthony Braxton, Neely Bruce, Jay Hoggard, Ron Kuivila and Alvin Lucier. Many are available from major publishers. His latest performances of the Poulenc Concerto were at Minsk Philharmonic Hall on November 5.



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# Three wonderful organs in Le Marche, Italy

Bill Halsey

On a recent trip to Pesaro, in the region of Le Marche in Italy, where I went to work as an accompanist with singers and visit some historic organs, I saw a number of Callido organs, both at Sant'Agostino in Pesaro and elsewhere, but I was also curious about organs outside of the classical period, both the very early (sixteenth century) and the late (nineteenth century) ones. My contact in Pesaro, Giuliana Maccaroni, the organist at Cristo Re, had given me a list of interesting Marchigian organs, one of which was a Morettini (1855) at the Monastero della Fonte Avellana in Serra Sant'Abbondio. During research on the Internet, I found that there was a later Morettini from 1889 at the Duomo of Cagli, in the same area, and also in Cagli, at the church of San Francesco, an organ from the last decades of the sixteenth century, attributed to Baldassare Malamini.



1855 Morettini organ, Monastero della Fonte Avellana, Serra Sant'Abbondio

I arranged a trip to see all three of these instruments. The Internet is an amazing resource, but it still takes a little persistence to track down all the necessary telephone numbers. The *parroco* (parish priest) at the Cagli cathedral readily and graciously granted me an appointment at the cathedral, but he also told me that San Francesco was closed and not under the control of the diocese, but rather of the city government, which had been restoring it. After several failed attempts to call the city, I finally figured out that the offices were only open in the morning; I got through and they transferred me to the *ufficio cultura* (cultural office), where a very nice lady explained that, yes, I could visit San Francesco, but she wasn't sure that the organ was playable—it might have been completely dismantled for the restoration.

## Serra Sant'Abbondio, Monastero della Fonte Avellana

The Fonte Avellana monastery is a famous and very old institution; it is mentioned by Dante. The monastery is up a winding road in the foothills of the Apennines. The buildings don't look particularly old, just very solid, made of massive great stone that blends in with the hills. I was carrying a Tascam Portastudio 424 MKII in a giant artists' briefcase, and my wife, Jane, who takes notes and works the recording equipment, was pulling a

rolling suitcase containing the rest of my equipment—Rohde microphone, phantom power unit, electricity converter, and organ books and shoes.

The monastery has a little gift shop near the parking lot, for the summer visitors. It was open—more or less—during the winter, and I asked the man there where to go for my appointment. He pointed me to the church, and said "Ring the bell and ask the porter." As we walked downhill to the church, I couldn't help thinking of Brother Melitone in *La forza del destino*: "Siete voi il portier? E ben goffo costume appersi, parmi . . ." "Are you the porter? This guy's really stupid! If I opened, it seems to me . . ." But the brother who opened was anything but a Brother Melitone. He was a friendly, somewhat athletic-looking young guy with tennis shoes on. He led us down a series of corridors to the church, where the organ sits in the left transept. It immediately surprised me how much it looked like a Callido. Same narrow bench, two rows of stop knobs, *tira tutti*, and a narrow stand for music, so that even one normal size score often falls off.

I noticed a normal-size console next to the Morettini, and asked what it was for. The brothers (another young man had joined us by now) started laughing. They said it was an electronic organ their or-

## Serra Sant'Abbondio, Monastero della Fonte Avellana Morettini 1855

Stoplist as it appears on the stop knobs:

V.U.	PB
Vla	PS
Vc	VIII
Ci	XII
Tr	XV
Ott	XIX
Dec	XXII
Tromba	XXVI
Bom	XXIX
Trombone	CB

Notes:

Principali Bassi to D#3  
Principali Soprani from D#3

Notes on ripieno stops:

VIII and XII throughout  
XV to C4, C#4 breaks back an octave  
XIX to F3, F#3 breaks back one octave, C#5 breaks back two octaves  
XXII breaks back at C#3 and G#4  
XXVI breaks back at F#3, F#4, F#5  
XXIX breaks back at C#3, C#4, C#5

Notes on solo stops:

V(ox) U(mana) starts at D#3  
V(io)la to D3, a string stop, 4'  
V(iolon)c(ello) to D3, reed  
C(orno)i(nglese) from D#3, 16', reed  
Tr(aversiere) from D#3, soft flute  
Ott(ava) from D#3, 4', soft flute  
Dec(ima) from D#3, 2 1/2' soft flute  
Bom(bardino), ends at D3, 4', reed

Notes on the pedal stops:

Trombone, doesn't work, presumably a reed on the pedal  
C(ontra)Basso, pedal 16' flute

52-note keyboard, C1–G5, lowest octave short  
18-note pedalboard, C1–G#2, first octave short  
Ripieno lever  
Divided at D3, D#3

## Chiesa di San Francesco, Cagli Late 16th century, attributed to Baldassare Malamini

Principale  
Voce Humana  
Flauto in XII  
XQuinta  
XNona  
VigecimaII  
VigecimaVI

Keyboard, 4 octaves, C1–C5, first octave short, 45 keys  
Pedals 1 short octave, 9 pedals, C1–C2

## Santa Maria Assunta, Duomo of Cagli Organo Morettini, 1889

Great

Fl Arm  
Principale 16'  
Viola  
Principale  
on *appel*:  
Ottava 4'  
Pieno I  
Pieno II  
Tromba

Choir

Fl dolce  
Ottavino 4'  
Saliciale  
Clarino 4'

Pedal

Basso 8'  
Violone 16'

Couplers: GR to P, CH to GR, Appel, unknown, GR octave doubler

Two keyboards, C1–G5  
Pedalboard C1–D2

ganist had brought in order to play Bach. One of them sat down on the bench, and said, looking at all the controls, "Look, it's Air Force One."

Then it was time to turn the Morettini on. They looked at each other. "Where's the key?" I thought, "Oh no, I've come all this way, and I can't play the organ." But eventually the key for the power switch was found. When I first heard the organ, again I was surprised. Callido's organs, toward the end of his career, in the beginning of the nineteenth century, have a very Romantic lush sound. This organ was clean and dry like a Renaissance organ. Of course, there was no reason for the organ to sound like anything else but a traditional Italian organ. The French organ renaissance hadn't happened by 1855, and Callidos in Le Marche are concentrated along the coast. I found out later that Morettini was a Perugian company first founded by Angelo Morettini and then taken over after his death by his son Nicola. This organ was from a time when they were building organs together. By 1889, Angelo had died and Nicola was running the firm, and it appears that eventually one of his descen-

dants gave up the organ business and spent all the family's money in South America. But during their heyday, they were quite prominent. They beat out Cavallé-Coll for the contract to build an organ for the pope.

I played a fugue by Galliera and—just to show it could be done—Bach's *Pas-sacaglia in C Minor*. On a subsequent trip to Serra Sant'Abbondio, I went over the stoplist carefully, even though it has also been published in *Organi storici delle Marche*. Like a Callido organ, the upper partial *ripieno* stops (sometimes also called the male stops) break back by an octave for the high notes.

The organ is divided, like most Italian organs, but some bass solo stops, like the Bombardino, a reed, are 4', while the soprano solo reeds, like the Corno Inglese, are 16'. An esthetic seems in play here where extremes are to be avoided, so that, playing a solo on either the soprano or bass reed, you end up in the same tenor register, which is (from a certain point of view) a better register for solo melodies than either extreme high notes or extreme low notes. Among the female (solo) stops, there is a very interesting

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Malamini organ, Chiesa di San Francesco, Cagli

trio of soft flutes, 8' traversière, octave and tenth.

After I had finished playing, the monks invited Jane and me for lunch—a delicious meal of sausage and polenta—and conversation. There were about eight monks, of varying ages.

#### Cagli, Chiesa di San Francesco

The next morning we drove to Cagli. I had an appointment at the Ufficio Cultura at 9 am to be taken to see San Francesco, and then one at 2 pm to see the cathedral. Cagli is a charming town set on a hill overlooking a wooded shallow river. Towards the uphill side of the town is a very interesting *rocca* (fortress), where the walls bend outwards. I think as a defense against cannon balls. There is also a 19th-century theater that has stage machinery from Verdi's era. His favorite director worked there, and it is still used for trial runs of many theater productions. The cultural officer had a young lady accompany us with a ring of keys for San Francesco, but she still wasn't sure the organ was playable.

The Malamini organ is in a back choir loft (*cantoria*), and its case is amazing for the use of *trompe l'oeil*. The pipes seem to be surrounded by classical marble columns, but it's all illusion and painted wood. After some searching, I found the switch for the blower and had one of the most amazing experiences I've had in a church. It wasn't just the organ—that was amazing enough—but also the experience of playing late 16th-century music on it, surrounded by the artistic treasures in the church, the combinations of *trompe l'oeil* with painting and bas relief, etc. I played Merulo and various other pieces. The Merulo was almost an exact contemporary of the organ. The tuning of that type of organ makes Merulo sound interesting and anything with modulation—I played some 18th-century music too—sound rather terrible. Merulo and Frescobaldi usually sound boring on an organ tuned in equal temperament; even though intellectually I knew that the old just intonation made certain minor (or major) triads sound like different chords, rather than all the same chords up or down the scale, it was still a revelation to hear it on an actual organ.

#### Cagli, Duomo

After lunch, we went to the cathedral, but had to delay things somewhat because they were having a funeral. And not just any funeral—it reminded me of the policeman or fireman funerals I'd

played for in Brooklyn. It seemed like the whole town had come out, but there were still plenty of people hanging out in the town square. Eventually, however, we went up to the organ loft.

There had been many changes in organ building since 1855, obviously, and the firm of Morettini had not been left behind. The French organ renaissance was in full swing by then, and I wasn't surprised to see a two-manual organ with a French-style console and an *appel* for the ripieno and solo stops on the Great. There was no expression pedal however, and no Rückpositiv, just two manuals on the same windchest. I played the Galliera fugue again, a Padre Davide *Elevation*, and the *Cantilène* from Vierne's *Third Symphony*, in honor of the French influence. Those are obviously in very different styles, but my wife said they all worked on the organ, though in different ways. Padre Davide from Bergamo was a slightly older contemporary of Donizetti who wrote some very flamboyant organ pieces. It's easy to dismiss him; however,



1889 Morettini organ, Duomo, Cagli

some of his stop combinations are very unusual. I can't say the two Romantic organs I played on in Le Marche (the one at the Cagli cathedral and later on the Mascioni reworking of Callido in Fermo) really had the right stops to play him, but the cathedral in Cagli came close enough that I thought I had a new insight into the Davidian esthetic.

These three organs—all quite different from one another, but all equally connected to the artistic and religious circumstances of their construction, all quite modest affairs by American or even French standards—taught me that the value of an organ is not measured by bigness, number of pipes or flamboyance of individual stops, it is measured by the quality of the individual parts and the harmony of the whole. This is why, when playing music on these organs, one never notices what is absent, only what is there. ■

*The author wishes to express thanks to all the church officials, city officials, priests and the brothers of Serra Sant'Abbondio who graciously opened their doors and their organs to an unknown American.*

*Bill Halsey was born in Seattle, where he studied piano and composition from an early age. He fell in love with the organ after hearing a Corrette suite played on the Montreal Beckerath, and began organ lessons in his teens. While a student at the Sorbonne, he had the good fortune to gain access to the two-manual unmodified tracker-action Cavallé-Coll organ at Saint Bernard de la Chapelle, in a northern arrondissement of Paris. This fueled his interest in historic organs, and after spending fifteen years serving in organist positions at St. John Cantius, St. Peter Claver, Church of the Assumption, and the Basilica of Our Lady of Perpetual Help, all in Brooklyn, New York, he took a permanent leave of absence to explore historic organs, first in France, and later in Italy.*



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# Organbuilders and research: Two points of view

Francesco Ruffatti and Judit Angster

## The organbuilder's viewpoint

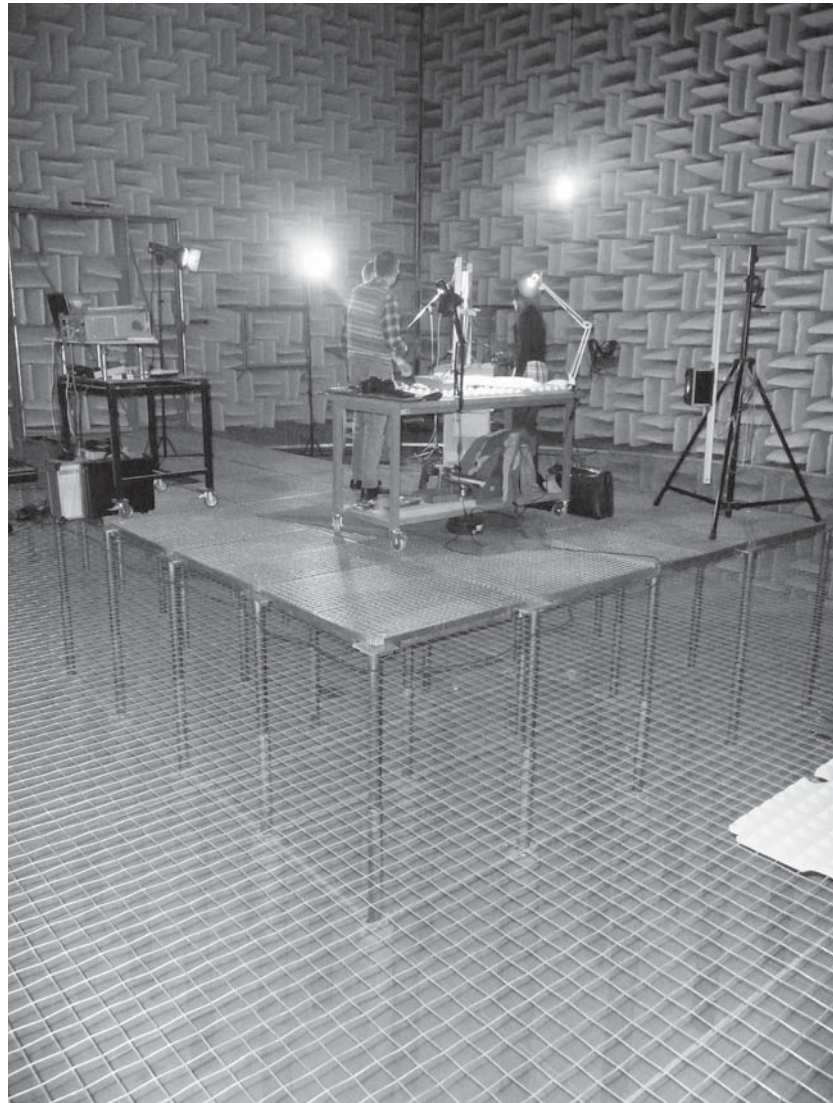
Investing in research is foreign to most organbuilders. The pipe organ is a traditional instrument, for which it is natural to think that everything has already been invented. Research is therefore perceived by most as something that has no value, since no advancements can be made. The possible exception to this involves the console systems and controls, where conservative attitudes in many cases have been overwhelmed by the very practical need of many organists to have tools on hand that can facilitate their performances. But what about sound, and the very principles that control the ancient art of voicing? In such areas, one will find that every single pipe voicer thinks that his way is the way it should be done, and procedures cannot be improved upon from his normal practices.

Voicing is largely a matter of taste, and subjective preferences are the only governing factors. Very often, an organbuilder is chosen because of the sound that his instruments produce, meaning essentially the stylistic approach to sound that he takes. Why would he then be interested in research in this field? Why change something that already works?

My entire career has been guided by two principles: anything can be improved upon, and an organbuilder never ceases to learn. The combination of these two beliefs has determined my personal desire to take part in scientific research programs. For almost a decade, Fratelli Ruffatti has participated in joint European projects aimed at finding ways to improve the art of organbuilding. Such projects have determined the need to conduct a great deal of fundamental research, which has been carried out over the years by a number of notable institutions, among which are the Fraunhofer Institut für Bauphysik (IBP) in Stuttgart, Germany, the University of Edinburgh, the University of Prague, the University of Budapest, and the Steinbeis Transfer Center of Applied Acoustics in Stuttgart. The Fraunhofer IBP in particular has been the constant guide and the main force behind fundamental and applied research.

The programs have been encouraged and co-sponsored by the European Commission in Brussels. A small group of organbuilders,<sup>1</sup> coming from different European countries, participates in the research investment and actively cooperates with the scientists. Astonishing results have been obtained over the years, ranging from more efficient and silent wind systems, to efficient ways to evaluate room acoustics and to better adapt pipe organs to different acoustical environments. Recently, a revolutionary wind system has been invented, a monumental advancement over the traditional winding methods, which allows the organbuilder to simply avoid the use of reservoirs, schwimmers or related equipment, while at the same time obtaining unprecedented stability and efficiency in the wind supply of pipe organs.

The research currently under way deals with sound. The aim of this two-year process is to find better ways to reduce or eliminate problems that exist both in the field of "scaling," or pipe dimensioning, and in "voicing," meaning the process by which the pipes are given their proper sound character. At first sight, one may think that a project of this nature is aimed at "standardizing" organ sound by promoting uniform procedures for all. This is not at all the case. The idea is to provide scientific, undisputable knowledge, which can be used by each organbuilder to better reach his individual tonal ideals. Examples are the application of scientific principles to calculate an efficient shape for large wooden pipes that will make them prompt in their attack despite their size, while ensuring



The impressive anechoic room of the Fraunhofer Institute (IBP) in Stuttgart



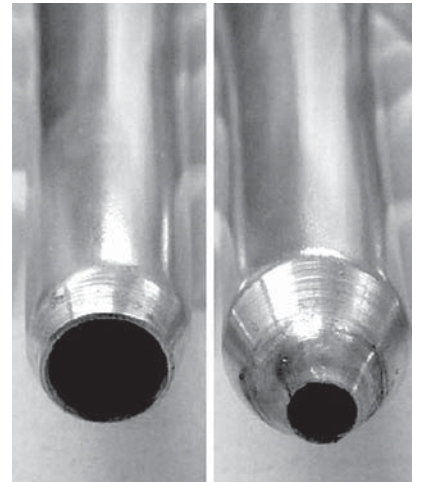
The research team, back, left to right: Johannes Kirschmann, Judit Angster, Francesco Ruffatti, Andras Miklos; front, left to right: Thomas Trommer, Maria Cabanes Sempere

the production of the needed fundamental. Other interesting examples under research are finding practical ways to make the transition between stopped and open pipes, or the transition between wooden and metal pipes within one single rank, as tonally undetectable as possible.

In such a research program, the subject of voicing techniques could not be avoided. Once again, the objective was not that of teaching new ways to voicers with decades of experience, but to find out scientific evidence in a field that has never been properly analyzed with

scientific methods, with the purpose of supplying new knowledge that the voicers will then use at their discretion and according to their personal taste.

One of the steps that has been analyzed concerns the investigation of the differences between the practices of open-toe and closed-toe voicing. Open-toe voicing is a technique by which flue pipes are voiced with their toe hole completely open, thus achieving continuity between the size of the toeboard hole and that of the pipe foot. With this technique, the pipe toe opening is not used



Pipe with open-toe (left) and with controlled-toe opening (usually referred to as "closed toe")

to control the volume of sound that the pipe produces. On the other hand, with the technique called "closed-toe voicing" the volume control in the pipe sound is achieved by means of adjusting the diameter of the pipe toe opening.

It is the opinion of many that the difference between the two techniques merely represents a choice in the method for controlling the sound volume of pipes and that there are few and marginal effects on the quality of sound. If the volume can be well equalized by closing the pipe toes, why choose to avoid such practice? Even the first, partial results of the investigation are proving that such an assumption is an oversimplification. The two methods produce different tonal results, which can be detected and measured.

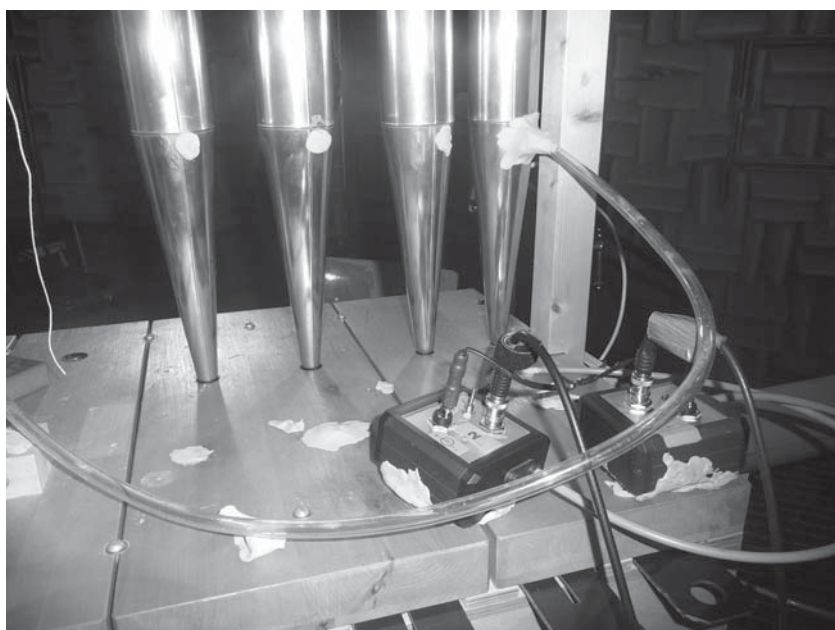
An experimental session was called in April 2009 at the Fraunhofer Institute in Stuttgart. The participants spent two solid days investigating a number of metal pipes specially built for the experiment. The research took place in a very sophisticated structure: a huge anechoic room of almost 2,000 cubic meters in volume. The test "floor," a steel grille placed at mid-height (20 feet from floor level), housed the several people involved in the experiments, plus all of the needed equipment: sophisticated pressure sensors (along with a less sophisticated old-fashioned wind gauge), computers, sound pressure detectors, state-of-the-art microphones, etc.

The group of researchers included Dr. Judit Angster, head of the Research Group of Musical Acoustics and Photo-acoustics of the Fraunhofer IBP; Prof. Andras Miklos, director of the Steinbeis Transfer Center of Applied Acoustics and a world-famous researcher in the field; Johannes Kirschmann, voicer and restorer of the firm Mühleisen of Leonberg, Germany; Francesco Ruffatti, tonal director and head voicer of Fratelli Ruffatti of Padova, Italy; and Thomas Trommer and Maria Cabanes Sempere, scientists at the Fraunhofer IBP.

During this intensive session, two sets of pipes, one of Principal scale and one of Open Flute scale, were analyzed. Each set was made of four identical pipes, two of them voiced with the open-toe and two with a controlled-toe opening. To reduce the risk of subjectivity, each voicer worked on and prepared one open- and one closed-toe pipe. The same procedure was repeated at three different wind pressures, ranging from 70 mm water column, just slightly less than 3 inches, to about 170 mm, or slightly less than 7 inches. Pipes were voiced with no nicking at the languids, but further investigations were carried out also with nicked languids in different configurations. All pipes in each set and for each trial were voiced to equal, instrumentally measured sound volume.

The wind pressure was measured not only inside the windchest but also in-





Wind pressure is being measured inside the pipe feet as each pipe is played



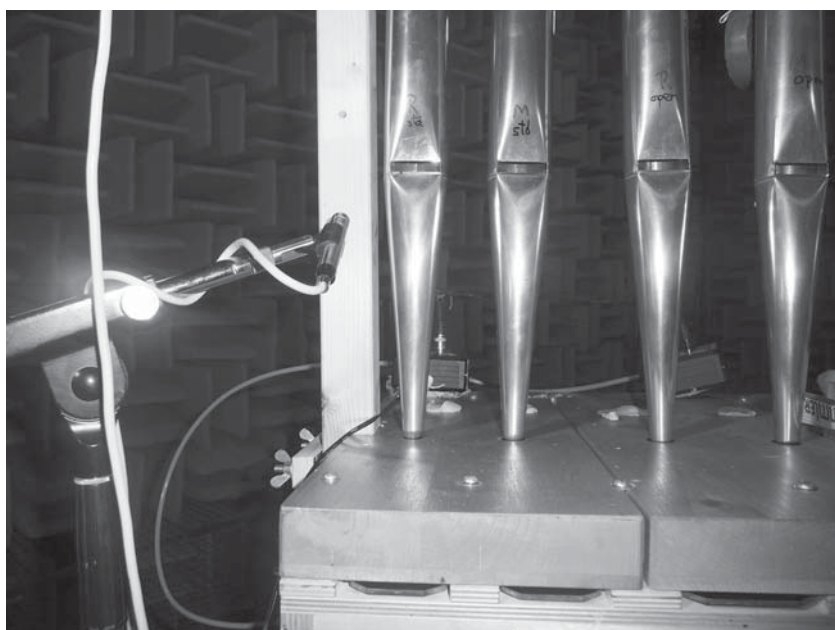
Storing recorded sound data in the computer



Measuring sound pressure levels on the test pipes



Francesco Ruffatti (left) and Johannes Kirschmann perform final voicing touchups before sound recording.



The most sophisticated equipment is being used to record the sound

side the pipe toes of both the open- and closed-toe pipes.<sup>2</sup> The sound of each pipe was also recorded simultaneously but separately at both radiating points, i.e., at the mouth and at the top of the resonator. In addition, the “mouth tone”<sup>3</sup> was also recorded from each pipe at each step.

A huge quantity of data was collected, which is currently being analyzed. During the test session, however, several interesting phenomena could already be observed. To everyone’s surprise, it was noted that the wind pressure inside the pipe foot in open-toe pipes showed an average pressure drop of 10% or less from the original pressure inside the windchest, while in the closed-toe pipes, even though these were still fairly open, the pressure drop was about 40 to 50%. A further immediate difference was detected in open- versus closed-toe pipes:

under equal conditions, the “wind noise,” a natural component of the pipe sound that the voicer normally tends to reduce or eliminate, was by far more noticeable in closed toe pipes. This is not at all an irrelevant difference: in practical terms, it means that **pipes voiced with closed or partially opened toes will require a heavier presence of “nicks” at the languids in order to control the wind noise**, and this in turn will determine significant modifications to the structure of their sound.

The final results will be presented, with scientific data and measurements, to the project participants in the near future. These are occasions where the various organbuilders share experiences and learn from the scientists, an invaluable help to modern organbuilding.

—Francesco Ruffatti

#### Notes

1. The current European research project is FP7-SME-2007-1, Research for SMEs, Innovative Methods and Tools for the Sound Design of Organ Pipes, INNOSOUND 222104. The group includes organbuilders: Mühleisen; Leonberg, Germany  
Klais; Bonn, Germany  
Fratelli Ruffatti; Padova, Italy  
Flentrop; Zaandam, the Netherlands

Muhleisen; Strasbourg, France  
Schumacher; Baelen, Belgium  
Blancafort; Collbató, Spain  
Oficina e Escola de Organaria; Esmoriz (Porto), Portugal  
Organ Work Manufacture; Pécs, Hungary  
Boogaard; Rijssen, the Netherlands.

2. The toes in the closed-toe pipes were closed, on average, to about half diameter. The measurement of wind pressure inside the

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The "mouth tone" of a pipe is being recorded. Sound-absorbent material is inserted inside the pipe body to prevent the development of the sound column.

pipe toe was carried out by inserting a pressure sensor through a hole made for the purpose at equal position for all pipes at the back of the pipe toe.

3. The mouth tone is the "noise" produced at the mouth before it develops into sound. Sound absorbent material is inserted inside the resonator, thus preventing the formation of the sound column. The pipe is activated and the resulting "noise" is then recorded. The "noise" here described must not be mistaken with the "wind noise" produced by the pipe when it sounds normally, which is a normal component of the sound spectrum.

Since 1968, Francesco Ruffatti has been a partner, along with his brother Piero, of Fratelli Ruffatti—Ruffatti Brothers Family of Artisans—of Padova, Italy. The firm is involved in the restoration of historic organs and the construction of new pipe organs, and has worked for decades in Italy and many other countries, including the United States, Canada, South Korea, Japan, Australia, Mexico, and Sweden.

Francesco Ruffatti holds the position of tonal designer with the company. He supervises the design of construction parameters of the pipe stops and their voicing. He is involved directly in the study, cataloging, and restoration of voicing, and researching the temperament of the pipework of ancient organs undergoing restoration.

He has co-authored several publications and has written articles in this area of expertise for both Italian and American journals, including "Gaetano Callido, Organbuilder in Venice," *THE DIAPASON*, December 1998, and "The Historical Italian Organ—Tradition and Development," *THE DIAPASON*, June 2001. He has also participated as a speaker at numerous conferences. A two-term past president of the Association of Italian Organbuilders, Francesco Ruffatti is currently teaching restoration practices and the theory and practice of flue and reed voicing at the school for organbuilders of the Lombardy region in Crema, Italy.

Fratelli Ruffatti is a member of both the Association of Italian Organbuilders and the International Society of Organbuilders.

### The scientist's viewpoint

Organ building is a traditional craft, which entails a valuable body of knowledge passed from generation to generation and which therefore should be preserved. Nevertheless, innovative design methods and technologies can be applied in the daily practice of this craft in order to optimize the design and production of organs, without endangering the valuable traditions inherent to their fabrication. The organbuilding firms that are taking part in the European research

projects recognize that the quality and the effectiveness of their work can be considerably enhanced by adopting scientific and technological innovations into their craft.

In the current pipe project, before starting applied research, it was necessary to carry out fundamental research to reach a better understanding of the physics of flue pipes in organs. Furthermore, some special tools had to be developed, including special software for the analysis of pipe attack and stationary sound. The measurements were carried out in the anechoic room of the Fraunhofer IBP, where an acoustic-free field could be achieved. Here the pipe sound can be detected without any acoustical influence from the surrounding space.

The pipes were positioned on a functioning model windchest. All the other parts of the wind system, like reservoir and blower, were set outside of the room so that the sound detection would not be disturbed by any noises (Figure 1). The sound of individual pipes was detected by changing parameters one at the time, in order to evaluate the physical effect of single voicing steps. The evaluation of the experimental results is currently being carried out with the help of the above-mentioned special software.

The selected flue pipes that are the object of the research are being analyzed from the standpoint of the physical features of their steady sound spectrum and of the analyzed onset of the sound. A stationary spectrum of a flue pipe can be seen in Figure 2. This spectrum shows the most important properties of the sound of flue pipes, some of which are listed as follows:

1. A series of harmonic partials. As is well known from the elements of the Fourier theory in mathematics, any periodic signal has a lined spectrum with several harmonic partials and mostly a complicated spectral envelope.

2. A second series of smaller and wider peaks, which are not harmonically related, but slightly stretched in frequency—these peaks are at the frequencies where the sound will be amplified by the pipe body (acoustically called pipe resonator).

3. A frequency-dependent base line—this is the characteristic noise spectrum of the air flowing out of the flue.

An example of attack transient of an organ pipe of the Diapason family can be seen in Figure 3. Three phases can be subjectively distinguished in the attack of flue pipes.<sup>1</sup> These parts cannot be entirely separated in time because they overlap quite broadly. Therefore, it is better to refer to them as three components, which start almost simultaneously, but develop at different rates. These three components can be characterized as follows:

- **Forerunner.** This is the sound heard first. It is very difficult to describe. It may have a pitch, but sometimes no pitch can be assigned to it. Several different terms are used for this component, such as chuff, ping, hiss, cough, etc.

- **Appearance of a pitch.** The second component in the attack usually has a pitch close to the pitch of a higher harmonic partial. This component is very important for certain stops. For example, for several diapason stops the second or the third harmonic can be heard preceding the fundamental.

- **Onset of the fundamental.** The third parameter of the attack is the rise time of the fundamental. For stops of the flute family, this rise time is very short, whereas it is very slow for stops of the string family. As the fundamental grows, certain components of the attack simultaneously become weaker.

The presence of the first two components is not compulsory in the attack. Moreover, the voicer can seriously influence the attack by producing, according to his taste, a faster or slower speed, a more or less pronounced forerunner, brighter or more fundamental sound, etc. It is worth mentioning that sometimes one or more partials are quite strong at the beginning of the attack, but become weaker in a later phase of the development of sound. The measurements show that the perception of the attack can be assigned to measurable properties.

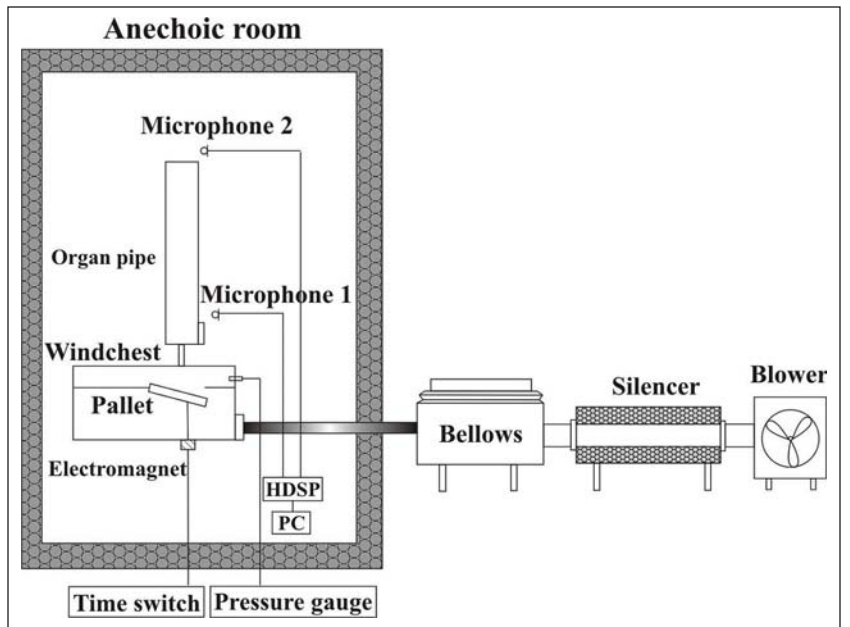


Figure 1. Setup for the measurement of stationary spectra and attack transient

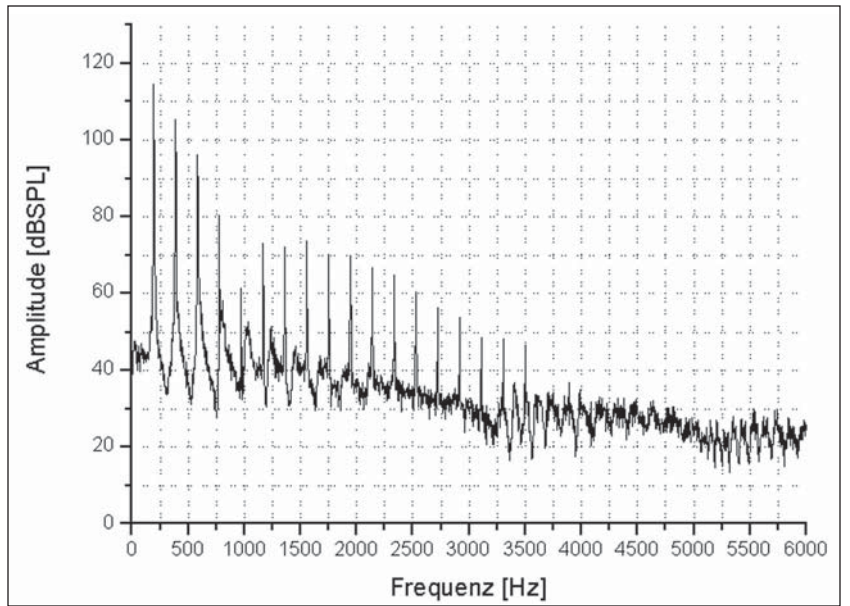


Figure 2. Typical stationary spectrum of a flue pipe detected at the labium

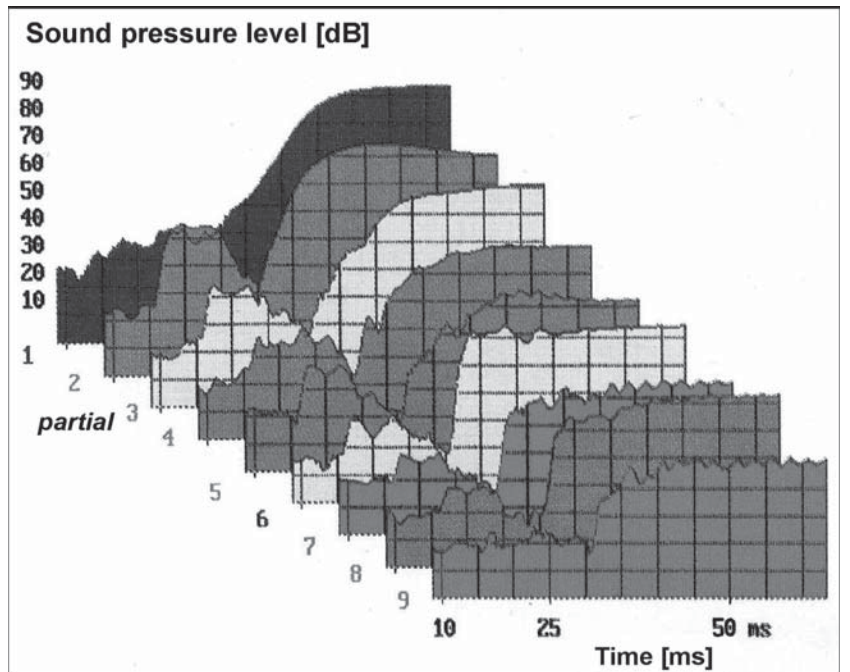


Figure 3. Analyzed attack transient of a Diapason pipe

The three parts of the attack can be clearly detected in Figure 3. The forerunner appears in every partial, implying its broadband nature (chuff). Then the partials start to grow; the fastest component is the sixth one. After a while, the second will be the strongest; it dominates the attack in the 35–40 milliseconds domain. The fundamental slowly overtakes the second, which becomes slightly weaker as the fundamental rises.

It can be assumed that the presented characteristics of the attack in flue pipes are related to the basic physical properties of the pipes. These relations will be investigated also in the case of voicing with open and closed toe. In Figure 4 another three-dimensional representation of an analyzed onset (attack transient) of a flue pipe is shown. In this case also the

time function of the noise between the partials can be observed.

One of the many tasks of the project is the investigation of the advantages and disadvantages of the voicing methods with an open-toe and with a controlled-toe opening. In doing so, an aspect that has been analyzed from a scientific viewpoint deals with the radiated sound power ("volume of sound") as a physical parameter.

The values of the pressure and flow are indifferent from a physical point of view, since the same sound power can be achieved by

- large foot pressure and small flue area (voicing by open toe) or by
- small foot pressure and large flue area (voicing by closed toe).

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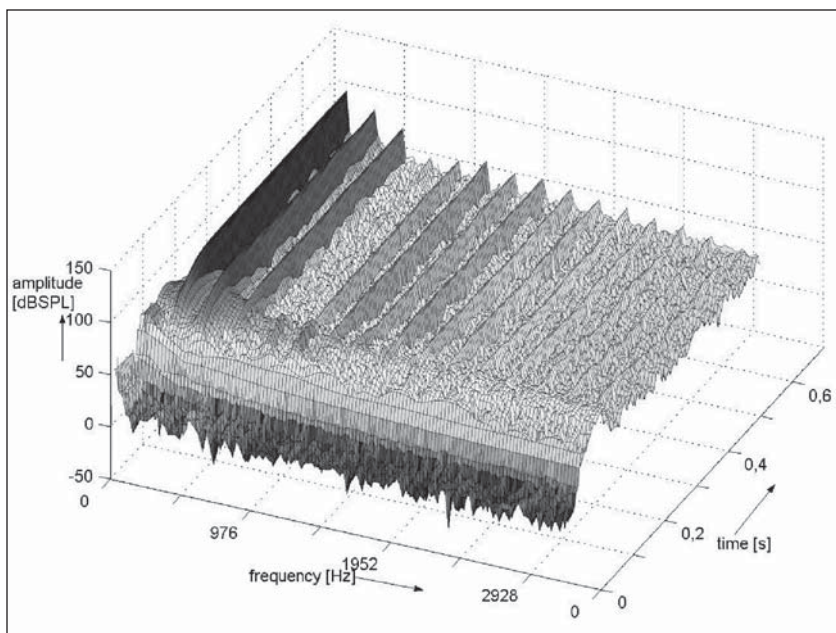


Figure 4. A three-dimensional representation of an analyzed onset (attack transient) of a flue pipe, where the time function of the noise between the partials can also be observed

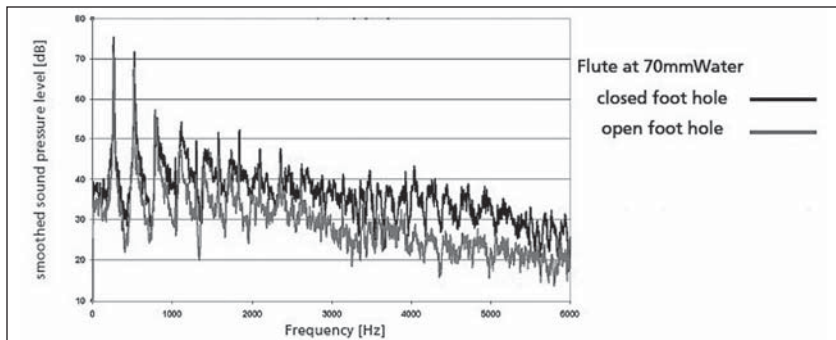


Figure 5. Sound spectra of the stationary sound of two identical flute pipes voiced by closed-toe and by open-toe methods

The sound power depends on the air volume, which is proportional to the flue area and to the square root of the wind pressure in the toe. The pressure in the foot is constant in the case of an open toe; consequently there is only one parameter, the flue area, which can be varied by the voicer. By closed-toe voicing, the wind pressure in the foot can be changed, e.g., in this case two parameters can be set: the wind pressure and the flue area.

There is one more difference that must be mentioned. In a closed-toe pipe, a cross-sectional jump in the flow occurs at the foot hole through which flow noises can be generated. As the measurement results show in Figure 5, the noise level in the pipe sound is lower in the case of voicing with an open pipe foot.

The above are only a few and partial examples of the thorough investigation that is being carried out to evaluate the different aspects and characteristics of the open-toe and closed-toe voicing methods. Their influence on the attack transients will also be investigated.

A great advancement in the research process has come from technology that allows one to see the air flow pattern at the pipe mouth. A plexiglass "window" was created in the pipe, and air mixed with smoke was utilized to activate the pipe. By means of sophisticated equipment, involving a laser light source and a high-speed camera, it has been possible to film the movement of the air flow (see illustrations). The process is the work of scientists Hubert Auserlechner, Fraunhofer Institute for Building Physics (IBP), Stuttgart, and Margit Liehmann, Fraunhofer Institute for Chemical Technology (ICT), Pfalz.

In addition to the subject above, the research program has already produced excellent results in examining wooden pipes, open and stopped, of different shapes, with the aim of scientifically calculating the best shape from the standpoint of the efficiency of their air column. In addition, specific research will be aimed at finding efficient solutions for the tonal transitions between stopped and open pipes, or between pipes of different shapes and materials within the same rank. This is not an easy task, but a very exciting one, which can bring immediate

and tangible results to the day-by-day work of the organbuilders involved in the research.

—Judith Angster

#### Notes

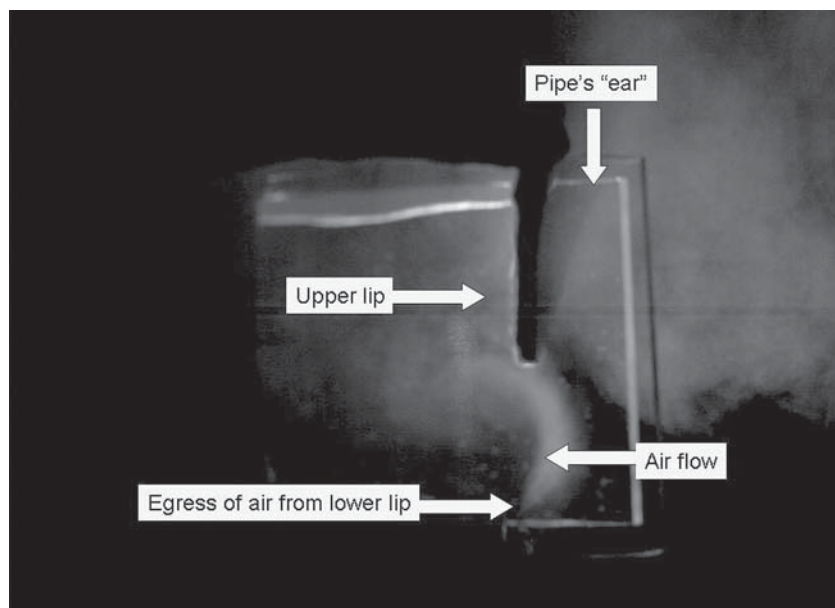
1. A. Miklos, J. Angster, "Properties of the Sound of Flue Organ Pipes," *Acta Acustica united with Acustica*, Vol. 86, 2000, pp. 611–622.

Judith Angster comes from the famous Hungarian organbuilder family Angster. She holds a Diploma and PhD in physics. Since 1986, she has been engaged primarily in pipe organ research. Since 1992, she has been working for the Fraunhofer Institute (IBP) in Stuttgart, Germany, as head of the "Research Group of Musical Acoustics," where, among other things, important European research projects were carried out in close cooperation with organ building companies. From 1994 until 2003, she taught classes in acoustics for master craftsman courses (the highest level of education and training) for organ building at the Federal College of Organ Building in Ludwigsburg, and intensive advanced training courses for pipe organ and church acoustics at the Fraunhofer Institute (regular workshops for further education of organ experts). She also lectures in acoustics at the University of Stuttgart and at the University of Music and Fine Arts in Stuttgart.

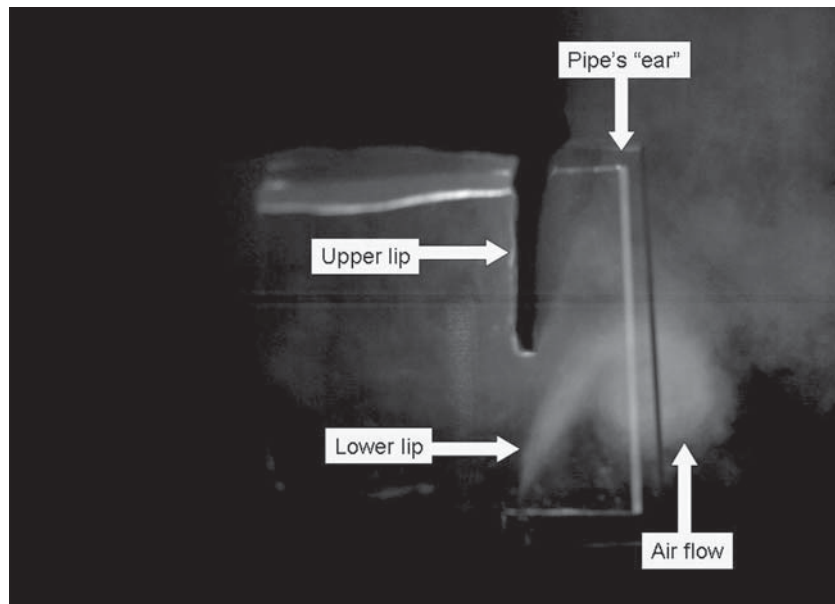
Dr. Angster is President of the Technical Committee of Musical Acoustics of the German Society of Acoustics (DEGA) and a member of the Executive Board Council of the German Society of Acoustics (DEGA). She is the author of 115 publications in scientific/technical journals, conference proceedings, etc., ten patents, one book, 113 invited papers for conferences, congresses and at different institutes and societies.

Common reference projects for cooperation for both authors—European CRAFT (Co-operative Research Action For Technology) projects within the framework of Brite-Euram III program:

1. "Development and Modernization of the Wind Supply Systems of Pipe Organs" (BRST-CT98-5247)
2. "Advanced Computer Designed Open Wind Systems for Pipe Organs" (GIST-CT2001-50139)
3. "Development of an innovative organ pipe design method" (GIST-CT-2002-50267)
4. "Innovative Design Method for Matching the Pipe Organ to the Acoustics of the Room" (COOP-CT-2005-017712)
5. "Innovative Methods and Tools for the Sound Design of Organ Pipes" (FP7-SME-2007-1, Research for SMEs – 222104) (current project)



Air flow 1



Air flow 2

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## Cover feature

### Rieger-Orgelbau, Schwarzach, Austria Cathedral Church of St. Peter, Regensburg, Germany, 2009

It was an exceptional privilege for us to have been commissioned to build the new main organ for the Cathedral Church of St. Peter in Regensburg, Germany, especially bearing in mind that, in its 800-year history, this cathedral never possessed such an instrument. No less daunting, however, were the challenges of building an instrument of adequate size in a space of such significance for art and cultural history, an instrument that does justice to prevailing musical requirements and expectations, and simultaneously takes into consideration the architectural sensitivities of the magnificent Gothic building.

This is emphasized by the fact that it eventually took 25 years from the inception of this unique project to its actual realization. What was needed was an exceptional constellation of persons with the magnanimity for working together to mutually find the optimal solution, despite differing opinions and priorities.

Naturally, the first aspect is always the question, often leading to controversial debate, on the tonal architecture of an organ. What should a cathedral organ sound like in the 21st century? One must say that there is no single correct answer to this question. And, if the question can be answered at all, it certainly cannot be done in a few sentences. This subject is far too caught up in ideology for that.

Accordingly, together with the members of the international organ committee, we posed a somewhat different question: **what should the new organ be able to do and what would be the appropriate musical expectations for the instrument?** In so doing, it soon became clear that one would need a multifaceted, versatile instrument that would accommodate our ways of listening to music today, both for liturgical use and concert practice. It is simply a fact that, nowadays—and this distinguishes us from previous centuries—we do not just want to hear the currently contemporary style of music, but enjoy listening to a wider repertoire of good music from the past.

The tonal considerations taken into account for this organ are mirrored, we trust, in the choice and combination of stops, their scaling and voicing, as well as their allocation to the different divisions of the organ. Each of the three large manual divisions is based on a 16-foot foundation, broadened by a large number of variously colored 8-foot stops, an appropriate superstructure of mutation registers, and numerous reed stops of varied timbres.

The dynamic breadth of the instrument is increased by the balance achieved between the stops with their individual characteristics and the enclosure of the “small Great Organ” (i.e., the Positiv) in a swell box. The Solo division complements this musical structure by adding a tonal crown of distinctive solo voices and a powerful ensemble of reed stops. All this is underpinned by a sonorous Pedal division, rich in fundamental tone, which gives the organ a calm, supporting foundation.

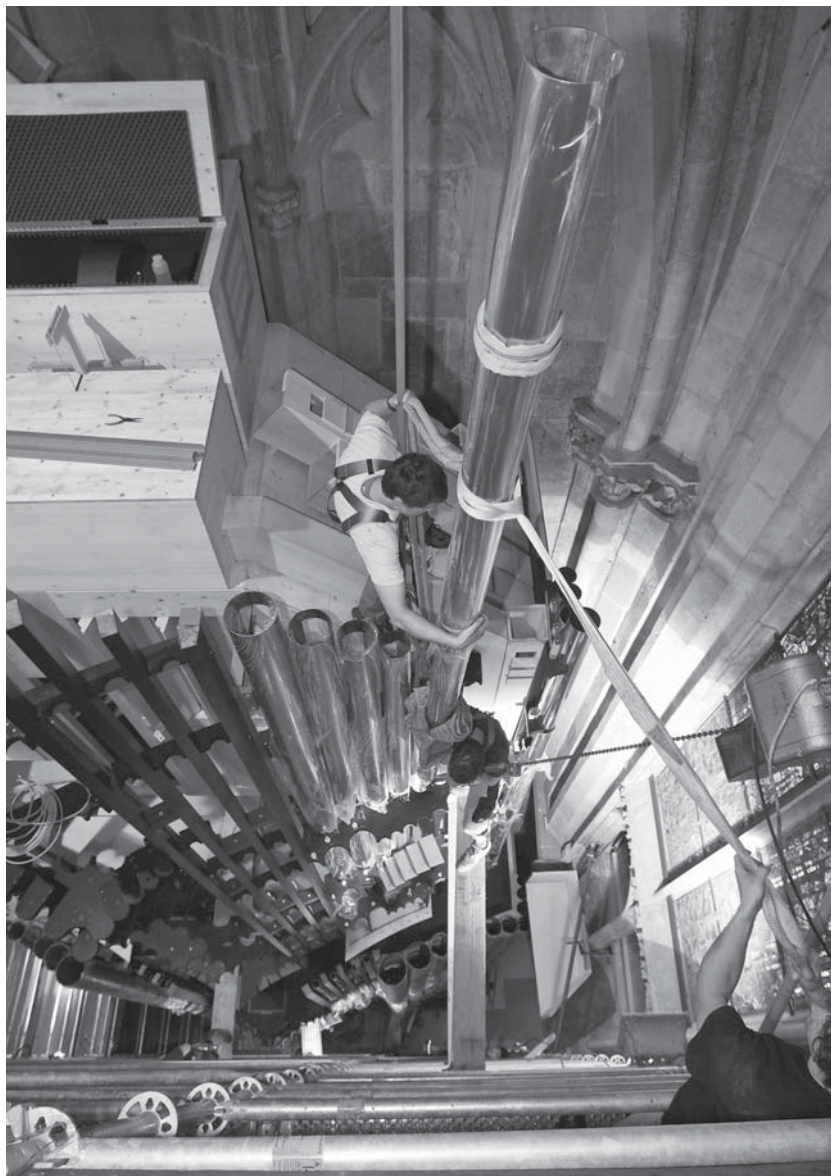
Three requirements were set for the exterior appearance of the organ: it had to be in a “modern” style, “as small as possible,” and, for spatial reasons, was not to stand on the floor nor on a gallery, but be “suspended” from the vaulting! These requirements led, after various planning phases, to the design that has now finally been constructed.

#### Modern

We expressly did not attempt to include elements from the building in the design, but instead aligned the organ’s design to the architecture by creating a structural form emphasizing verticality and radiating lightness. As is easy to see, this meant avoiding visible casework as far as possible. Despite this, following



Elevator to the left of the façade



Installing the façade pipes



The electric console

tonal tradition, a complete case of solid oak is hidden behind the pipe façade.

#### As small as possible

This organ is as small as possible, and simultaneously as large as necessary. With a height of 60 feet, a width of 25 feet and a depth of 8.2 to 13.4 feet, this instrument has majestic proportions. Nevertheless, in the visual space of the cathedral, the organ appears to be made of filigree. The specific, curved and tapering layout conveys to the viewer the impression of an organ case of modest depth but, simultaneously, one incorporating movement. This impression is strengthened further by fan-shaped elements that open stepwise to form the façade basis for the greater part of the façade pipes, in addition to defining the view of the case from below.

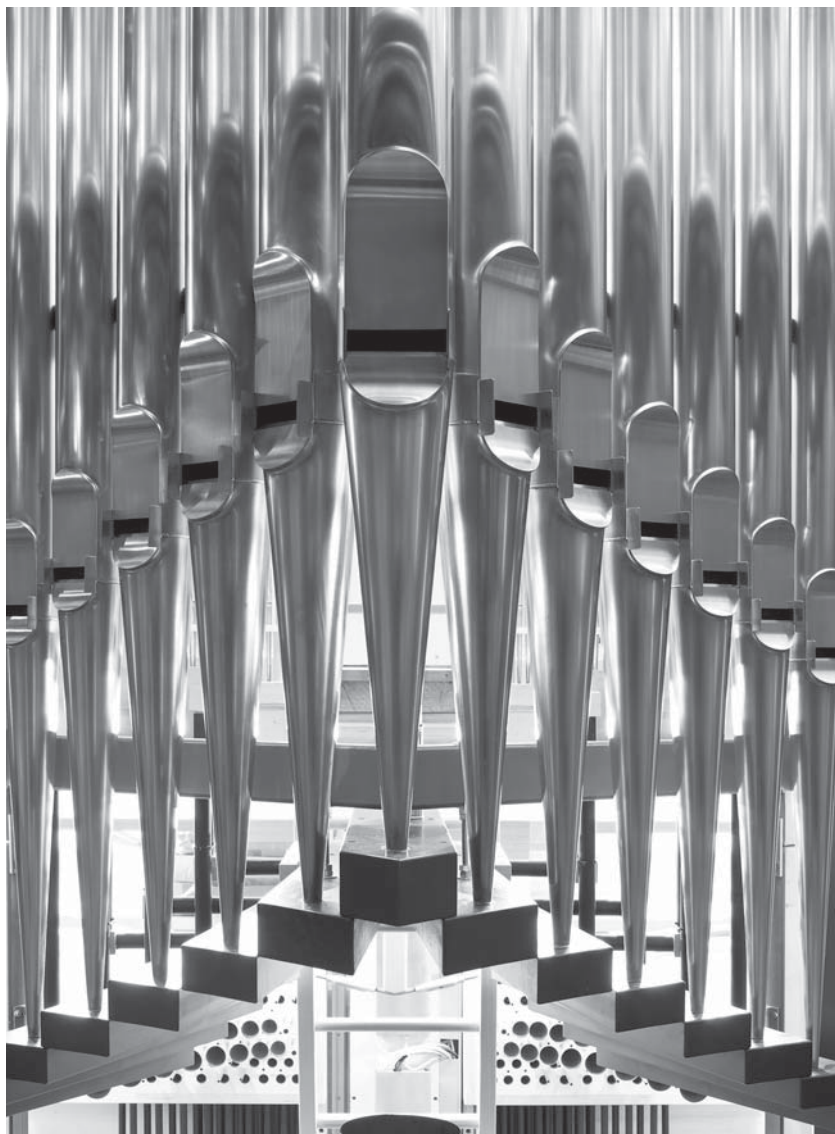
The separate tonal divisions of the organ are arranged in five stories, one above the other, with the mechanical console situated in the middle, both for aural reasons and the technical requirements of the key action. The middle of the lowest level is devoted to the Solo Organ, which is flanked on both sides by the windchests of the Pedal Organ. The second level, directly above the Solo, houses the enclosed Positiv Organ and is followed by the third level with the console. The Great Organ (Hauptwerk) is positioned above the console, with the Swell Organ situated in the top story. On looking closely, one can recognize this arrangement of the tonal divisions in the organ façade.

The first of the organ’s two independent wind systems is positioned above the roof of the Swell Organ (right at the top), with the second being positioned behind the Solo Organ (right at the bottom). Separately from one another, the two wind systems provide stable yet natural “breath-like” wind to the upper and lower divisions of the organ respectively.

The organ possesses two independent consoles: the main console integrated into the structure of the organ, and a general console placed in the sanctuary of the church. The two are functionally identical and both can be used for playing the existing Choir Organ (30/II). The main console is provided with pure mechanical key action and mechanical couplers, whereas the complete key and stop actions, and also the control of the organ’s swell boxes from the general console, are purely electrical. The innovative REA (Rieger Electronic Assistant) system, developed recently by us, is used for this.

#### The suspended organ

As is known, this is not the first hanging organ. However, with its 80 stops and weight of 37 tons, it is surely the largest of its kind. To achieve this, it was necessary to introduce a steel suspension structure into the loft of the cathedral. To this structure are attached the four steel ca-



Fan-shaped elements of the Positiv façade

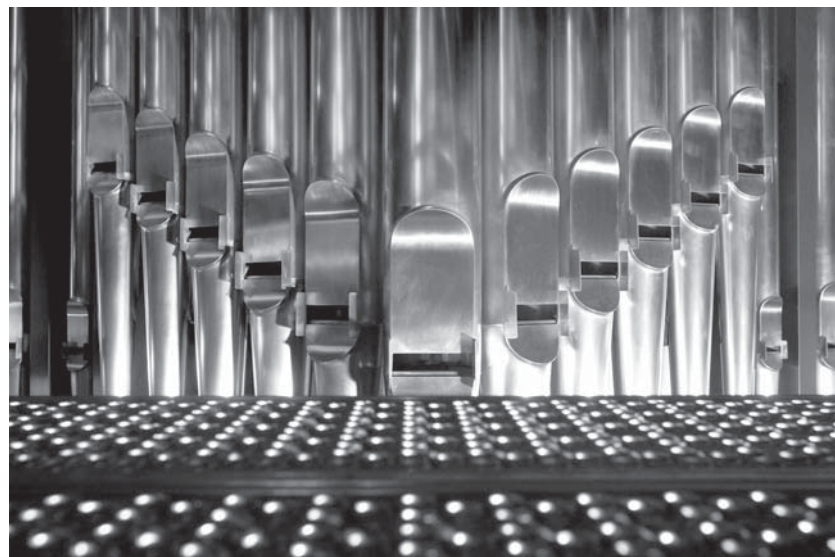


The steel suspension structure

bles, each 1.18 inches thick, from which the organ is suspended, notably without also being attached to the wall. Attaching the organ case to the cathedral walls was not allowed by the heritage authorities, who insisted that the historical structure of the cathedral should not be changed.

Access to the organ's main console, 49

feet above the floor, presented a further technical challenge. Given the heritage considerations, you have probably already guessed it correctly: there is no such access possibility from the cathedral. After considering the different options, we finally decided to plan for an elevator inside the organ. Now, the organist can "be



View of the front pipes from the scaffolding

raised" to the console comfortably in two minutes by the Panorama elevator while enjoying the unique view of the imposing cathedral nave.

The elevator's 2.6 x 2.6 foot glass cabin is normally parked directly next to the console and is therefore hidden from view. Only when in use is a door on the side of the organ opened, to enable the cabin to move horizontally about 6.5 feet on a telescopic arm, out of the organ case, before descending 49 feet to the floor, without any support except the cable on which it hangs.

In building this unique organ, we have moved a step beyond our previous tonal, creative, and technical traditions. We trust that the exceptional goals we set ourselves have been met, namely, creating an organ that will be convincing for generations to come, and that will, in a certain sense, indicate the way forward; and that its sound and its visual appearance will delight many listeners and visitors and inspire many musicians.

This is the wish of all the employees of the Rieger firm, who spent countless hours creating this instrument.

—Wendelin Eberle  
Rieger-Organbau

Photo credit: Michael Vogl

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Tel: +43 5572 58132-0  
Fax: +43 5572 58132-6  
rieger@rieger-organbau.com  
www.rieger-organbau.com

#### GREAT (I) C-c4

- 16' Principal
- 16' Bourdon
- 8' Principal
- 8' Bourdon
- 8' Doppelflöte
- 8' Gambe
- 5 1/2' Großquinte
- 4' Octave
- 4' Spitzflöte
- 3 1/2' Großterz
- 2 1/2' Quinte
- 2' Superoctave
- 2 1/2' Mixtur major IV-VI
- 1' Mixtur minor V
- 8' Cornet V
- 16' Trompete
- 8' Trompete
- 4' Trompete

#### POSITIV (II) (expressive) C-c4

- 16' Quintatön
- 8' Principal
- 8' Holzgedackt
- 8' Flüte harm.
- 8' Salicional
- 8' Unda maris
- 4' Octave
- 4' Rohrflöte
- 2 1/2' Nasat
- 2' Octave
- 2' Waldflöte
- 1 1/2' Terz
- 1 1/2' Larigot
- 1' Siffelöte
- 1 1/2' Scharff V
- 1/2' Cymbel IV
- 16' Bassklarinetten
- 8' Trompete
- 8' Krummhorn
- Glockenspiel
- Tremulant

#### SWELL (III) C-c4

- 16' Bourdon
- 16' Salicional
- 8' Diapason
- 8' Cor de nuit
- 8' Flüte harm.
- 8' Viole de Gambe
- 8' Voix céleste
- 4' Prestant
- 4' Flüte oct.
- 4' Viole
- 2 1/2' Nazard harm.
- 2' Octavin
- 1 1/2' Tierce harm.
- 1 1/2' Plein Jeu V
- 16' Basson
- 8' Trompette harm.
- 8' Hautbois
- 8' Voix humaine
- 4' Clairon harm.
- Tremulant

#### SOLO (IV) C-c4

- 16' Chamade
- 8' Chamade
- 4' Chamade
- 8' Flüte harm.
- 8' Grand Cornet V
- 8' Clarinette
- 8' Tuba episcopalis
- Campane

#### PEDAL C-g1

- 32' Principalbass
- 16' Principal
- 16' Violon
- 16' Subbass
- 10 1/2' Quinte
- 8' Octave
- 8' Cello
- 8' Gedackt
- 4' Choralbass
- 2 1/2' Mixtur II-IV
- 32' Bombarde
- 16' Posaune
- 16' Fagott
- 8' Trompete
- 4' Schalmey

Mechanical Couplers  
II/I, III/I, IV/I, III/II, IV/II,  
I/P, II/P, III/P, IV/P

Electric Couplers  
II/I, III/I, IV/I, III/II, IV/II, IV/III  
III/I 16', III/I 4', III/II 16'  
III/II 4', III/P 4'  
Sub and super in each division  
3 free couplers

Accessories  
Rieger combination system:  
20 users with 1000 combinations each with 3  
inserts each  
Archive for 250 tracks with 250 combinations  
each  
4 adjustable Crescendi  
Sequencer  
Free couplers  
Copy functions  
Repeat functions  
Division cancel  
General cancel  
Sostenuto

Consoles  
Main console (mechanical)  
General console (electric)

Additional features  
Rieger tuning system  
Rieger replay system  
Connection of the Choir Organ  
Divided Pedal at the general console  
Wind pressures:  
Great 110 mm  
Positiv 95 mm  
Swell 100 mm  
Solo 90/130 mm  
Pedal 105 mm

# New Organs



**Fabry, Inc., Antioch, Illinois  
First Presbyterian Church,  
Lincoln, Illinois**

Nestled in the geographic center of Illinois, Lincoln enjoys having the dis-

tingtion of being named before Abraham Lincoln became president. While old Route 66 continues to weave through downtown, I-55 now bypasses the town as new development draws travelers

on their way to and from Springfield. During the middle part of last century, Gratian Organ Builders installed an 18-rank, electro-pneumatic pipe organ in the sanctuary that has served the church well. Within the past 10 years the church remodeled the front of the church and at that time an 8' Pedal Principal comprising 32 notes was added as a façade.

As is the case with many churches whose instruments are used regularly but receive little or no major maintenance, First Presbyterian found that resources would best be spent on a major overhaul rather than on small, stop-gap measures. The church elected to have Fabry, Inc. completely rebuild the organ. While the initial plan was to save the windchests, this proved to be impossible.

The organ encompasses two chambers that sit at right angles to each other at the front corner of the sanctuary. Both of these chambers were packed to the gills with pipework and chestwork. It was decided to remove everything and place it in a more logical manner. As it turned out, new chests were constructed and this allowed the elimination of all but the necessary offset chests. In all, the following was completed: complete replacement of the relays, both console and chamber, a rebuilt console with a Peterson ICS-4000 system, new chests with Peterson electric pipe valves, new tuners on washed pipework, releathered reservoirs with reconfigured curtain valves, three additional reservoirs, a new blower and new chamber lighting.

Fabry, Inc. would like to thank Julie Kasa, music director; Janis Klockenga, secretary; and the Rev. Phillip Blackburn, pastor, for their cooperation and patience with all the facets of this very involved project. Fabry employees that worked on this project included David G. Fabry, David J. Fabry, Philip A. Spresart, Steven Ellis, and Clem Wirfs.

—Phil Spresart

<b>GREAT</b>	
8'	Open Diapason
8'	Gamba
8'	Melodia
8'	Dulciana
4'	Octave
4'	Flute Harmonic
2½'	Twelfth
2'	Fifteenth
	Mixture III
8'	Trumpet
	Tremolo
	Chimes (25 tubes)
	Zimbelstern
<b>SWELL</b>	
16'	Bourdon
8'	Violin Diapason
8'	Quint
8'	Gedeckt
8'	Salicional
8'	Vox Celeste (TC)
8'	Aeoline
4'	Principal
4'	Flute d'Amour
2½'	Nazard
2'	Flute
8'	Oboe
	Tremolo
	Chimes
<b>PEDAL</b>	
32'	Lieblich Gedeckt
16'	Subbass
16'	Lieblich Gedeckt
8'	Flute
8'	Dolce
8'	Principal
4'	Choral Bass
4'	Flute
	Mixture III
16'	Trumpet
8'	Trumpet
8'	Oboe
	Chimes

Great to Great 16, UO, 4

Swell to Great 16, 8, 4

Pedal to Great

MIDI to Great

Swell to Swell 16, UO, 4

MIDI to Swell

Great to Pedal 8, 4

Swell to Pedal 8, 4

MIDI to Pedal



**Konzelman Pipe Organs,  
Hoboken, New Jersey  
St. Francis Episcopal Church,  
Stamford, Connecticut**

James Konzelman first became interested in organ building in the mid 1960s after a friend loaned him *The Contemporary American Organ* by William H. Barnes. He made minor repairs in his home parish of St. Henry's, Bayonne, New Jersey, and helped several organist friends with minor repairs on their church pipe organs. In the late 1960s Konzelman worked for Westinghouse Aerospace, Baltimore, Maryland, troubleshooting radar guidance and missile

control systems. Later, while in the army, he taught a course in radar at Fort Bliss, Texas. This background in electronics became valuable later on as more and more electronic circuitry was introduced into the pipe organ.

In 1972, Konzelman went to work for the Church Organ Company, Edison, New Jersey, where he studied voicing and tuning techniques with Russell W. VanCamp. When VanCamp retired in 1974, Konzelman became the tonal director, designing and voicing many organs for that firm until the establishment of his own company in 1977.

Since 1977, Konzelman Pipe Organs

has built and rebuilt many organs. Major rebuilds and new organs include the Cathedral-Basilica of St. James, Brooklyn, NY; Church of Our Lady of Grace, Hoboken, NJ; Church of the Heavenly Rest, NYC; Second Presbyterian Church, NYC; Blessed Sacrament Church, NYC; Union Congregational Church, Upper Montclair, NJ (chapel organ); Nativity Lutheran Church, East Brunswick, NJ; Newark Abbey, Newark, NJ; Emmanuel Lutheran Church, New Brunswick, NJ; St. Anne Church, Rochester, NY; St. Henry's Church, Bayonne, NJ; St. Vincent's Church, Bayonne, NJ; Mount Carmel Church, Bayonne, NJ; Grace Lutheran Church, River Edge, NJ; and Larchmont Avenue Presbyterian Church, Larchmont, NY.

The assistance of John A. Stokes, Louis Scarpa, David Fedor and Paul-Martin Maki is gratefully acknowledged by the builder. The organ at St. Francis Episcopal Church has two manuals and pedal, 18 voices, 24 ranks, and 1519 pipes.

Photo credit: Helen Neafsey

**GREAT (expressive)**

16'	Viola (Swell)	
8'	Principal	61 pipes
8'	Rohrflöte	61 pipes
8'	Viola (Swell)	
8'	Viola Celeste TC (Swell)	
4'	Octave	61 pipes
4'	Koppelflöte	61 pipes
2'	Super Octave	61 pipes
1½'	Mixture IV	244 pipes
8'	Trompette (Swell)	
8'	Hautbois (Swell)	
8'	Krummhorn	61 pipes
	Tremulant	
	Chimes	prepared for
	Great to Great 16, UO, 4	
	Swell to Great 16, 8, 4	
	Antiphonal to Great	

**SWELL (expressive)**

16'	Viola	73 pipes
8'	Gedeckt	61 pipes
8'	Viola (ext)	
8'	Viola Celeste TC	49 pipes

4'	Principal	73 pipes
4'	Nachthorn	73 pipes
2½'	Nasat	61 pipes
2'	Octave (ext)	
2'	Nachthorn (ext)	
1¾'	Terz	61 pipes
2'	Plein Jeu IV	244 pipes
16'	Basson (1-12 half length)	73 pipes
8'	Trompette	73 pipes
8'	Hautbois (ext)	
4'	Clairon (ext)	
	Tremulant	
	Swell to Swell 16, UO, 4	
	Great to Swell	
	Antiphonal to Swell	

**ANTIPHONAL**

16'	Festival Trumpet	prepared for
8'	Festival Trumpet	prepared for
4'	Festival Trumpet	prepared for

**PEDAL**

32'	Resultant (from Subbass 16 and Swell Gedeckt 8)	
16'	Subbass	56 pipes
16'	Rohrgedeckt (Great, ext)	
16'	Viola (Swell)	
8'	Principal (Great)	
8'	Bourdon (ext)	
8'	Rohrflöte (Great)	
8'	Viola (Swell)	
5½'	Quint (Great)	
4'	Choral Bass (Great)	
4'	Bourdon (ext)	
32'	Bombarde (Sw ext, 1-12 electronic)	
16'	Bombarde (Swell, ext)	
16'	Basson (Swell)	
8'	Trompette (Swell)	
8'	Hautbois (Swell)	
4'	Krummhorn (Great)	
	Great to Pedal 8, 4	
	Swell to Pedal 8, 4	
	Antiphonal to Pedal	

Solid-State capture combination action with 25 levels of memory, 12 general pistons, 8 pistons per division, general pistons and pedal pistons are duplicated by toe pistons. Reversibles for: Great to Pedal, Swell to Pedal, Swell to Great, Tutti. Set and General Cancel, and Scope pistons. Crescendo pedal with one standard and three settable crescendos. Two-manual and pedal drawknob console with bone naturals, ebony sharps, and tracker touch.

# 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  
**Joan McConnell**; Fourth Presbyterian, Chicago, IL 12:10 pm

17 JANUARY  
**Woo-sug Kang**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Robert McCormick**; Washington National Cathedral, Washington, DC 5:15 pm  
Washington Symphonic Brass; St. Luke Catholic Church, McLean, VA 4 pm  
**Robert Wisniewski, Weldon Adams, Dorothy Riley**; Vienne Symphonies III, IV; St. Joseph Cathedral, Columbus, OH 3 pm  
Vox3 Vocal Music Collective; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

19 JANUARY  
**Daniel Fenn**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

20 JANUARY  
Monteverdi, *Vespers of 1610*; Church of St. Ignatius Loyola, New York, NY 8 pm  
**Todd Fickley**; St. Luke Catholic Church, McLean, VA 1 pm  
**Janette Fishell**; First Congregational, Sarasota, FL 11 am

21 JANUARY  
**David Shuler**; St. Luke in the Fields, New York, NY 8 pm  
**Hector Olivera**; First Presbyterian, Naples, FL 2 pm  
**David Pickering**; First Presbyterian, Athens, GA 7:30 pm

22 JANUARY  
**Peter Richard Conte**; Faith Presbyterian, Cape Coral, FL 7:30 pm

23 JANUARY  
**David Jonies**, figured bass workshop; Holy Name Cathedral, Chicago, IL 10:30 am, 1 pm

24 JANUARY  
**Barry Turley**; Church of the Advent, Boston, MA 4:30 pm, Evensong 5 pm  
Super Bell XVIII; First Church of Christ, Wethersfield, CT 4 pm  
**Jessica French**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Gail Archer**; Christ Episcopal, New Brunswick, NJ 4 pm  
**Daniel Sullivan**; Grace Church, Newark, NJ 4 pm  
Countertop Quartet & Illuminare; Episcopal Church of the Redeemer, Bethesda, MD 5 pm  
**David Arcus**; Duke University Chapel, Durham, NC 5 pm  
**Mark Jones**; Porter Center for the Performing Arts, Brevard, NC 3 pm  
**Joseph Ripka & Paul Thornock**, Vienne Symphonies V, VI; St. Joseph Cathedral, Columbus, OH 3 pm  
**Peter Richard Conte**; Ball State University, Muncie, IN 3 pm

26 JANUARY  
**Stephen Hamilton**; Columbia University, New York, NY 6 pm  
**Gail Archer**; All Souls Unitarian, New York, NY 8 pm  
**Andrew Hackett**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

28 JANUARY  
**William Ness**; First Baptist, Worcester, MA 12:30 pm

29 JANUARY  
**Tom Sheehan**; Emmanuel Church, Chestertown, MD 7:30 pm  
**Stephen Schaeffer**, with Ambassador Brass Quintet; Cathedral Church of the Advent, Birmingham, AL 12:30 pm  
**John W.W. Sherer**; Fourth Presbyterian, Chicago, IL 12:10 pm

30 JANUARY  
Boys' & Girls' Choir Festival & Choral Evensong; St. James' Church, New York, NY 3 pm  
**Charles Tompkins**; Old Salem Visitor Center, Winston-Salem, NC 12 noon  
**Stephen Hamilton**, church music repertoire class; First Presbyterian, Lake Wales, FL 10 am  
**Stephen Tharp**; Moody Concert Hall, University of Alabama, Tuscaloosa, AL 10 am masterclass, 11:30 am lecture, 4:30 pm concert  
St. Olaf Choir; Fourth Presbyterian, Chicago, IL 4 pm

31 JANUARY  
**Rob Richards**, with cartoonist, children's concert; Portland City Hall, Portland, ME 2 pm  
Choral Evensong; All Saints, Worcester, MA 5 pm  
**David Lang**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Gary Garletts**; Holy Trinity Lutheran, Lancaster, PA 4 pm  
**Christopher Houlihan**; Christ Church, Pensacola, FL 3 pm  
**Paul Jacobs**; St. John's Episcopal Cathedral, Jacksonville, FL 3:30 pm  
**Stephen Hamilton**; First Presbyterian, Lake Wales, FL 4 pm  
**Nathan Laube**; First Presbyterian, Pompano Beach, FL 4 pm  
**Anthony & Beard** (Ryan Anthony, trumpet and Gary Beard, organ); Hyde Park Community United Methodist, Cincinnati, OH 4 pm  
**Derek Nickels**; St. Mary of the Lake Catholic Church, Gary, IN 3 pm  
**Olivier Latry**; St. Andrew Lutheran, Franklin (Nashville), TN 4:30 pm  
**David Higgs**; Arnold T. Olson Chapel, Trinity International University, Deerfield, IL 3 pm

2 FEBRUARY  
**Heinrich Christensen**, with violin; King's Chapel, Boston, MA 12:15 pm  
**Harry Huff**, masterclass; Memorial Church, Harvard University, Cambridge, MA 12:15 pm, recital 7:30 pm  
**Christopher Wallace**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

3 FEBRUARY  
**Eric Riley**; Camp Hill Presbyterian, Camp Hill, PA 12:15 pm  
**Karen Beaumont**; Milwaukee Catholic Home, Milwaukee, WI 1 pm

5 FEBRUARY  
**Mark King**; St. John's Episcopal, Hagerstown, MD 7:30 pm  
**Marilyn Keiser**; St. Paul's Episcopal, Winston-Salem, NC 7:30 pm  
**Olivier Latry**, with Mississippi Symphony Orchestra; Galloway Memorial United Methodist, Jackson, MS 7:30 pm  
**Todd Wilson**; Cleveland Institute of Music, Cleveland, OH 8 pm  
**Gerre Hancock**; St. Paul's Episcopal, Indianapolis, IN 7:30 pm

6 FEBRUARY  
Hymn festival; Christ & St. Stephen's Episcopal, New York, NY 5 pm  
**Marilyn Keiser**, masterclass; St. Paul's Episcopal, Winston-Salem, NC 10 am  
**Tom Trenney**, recital/silent film accompaniment; St. Andrews-Covenant Presbyterian, Wilmington, NC 7:30 pm  
**Paul Leddington-Wright**, hymn festival; Glenview Community Church, Glenview, IL 4 pm

7 FEBRUARY  
**William Ness**; Wesley United Methodist, Worcester, MA 12:30 pm  
Choral Evensong for Candlemas; Cathedral of the Incarnation, Garden City, NY 4 pm  
**Gail Archer**; Church of the Transfiguration, New York, NY 4 pm  
**Abigail Rockwood**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Mark Jones**; Episcopal Church of Bethesda by the Sea, Palm Beach, FL 3:30 pm  
**Nathan Laube**; Forrest Burdette United Methodist, Hurricane, WV 3 pm  
**Douglas Reed**; First Presbyterian, Evansville IN 4:30 pm, Choral Evensong 5 pm  
Choral Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
Hymn Festival; Cathedral of St. Paul, St. Paul, MN 3 pm

8 FEBRUARY  
Choral concert; Trinity Wall Street, New York, NY 7:30 pm

9 FEBRUARY  
**Huw Lewis**, masterclass; Central Synagogue, New York, NY 10 am; recital 12:30 pm  
**Michael Barone**; Church of St. Louis, King of France, St. Paul, MN 12:35 pm

10 FEBRUARY  
**Renée Anne Louprette**; Church of St. Ignatius Loyola, New York, NY 7 pm

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In Memoriam  
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*L'organiste traversa son programme entier avec une autorité, une solidité technique et une fraîcheur de registration qui, loin de faiblir en fin d'exercice, accompagnèrent les deux rappels d'ailleurs accordés sans la moindre hésitation.—La Presse, Montréal*

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Choral concert; Church of St. Ignatius Loyola, New York, NY 8 pm

### 12 FEBRUARY

**Joan Lippincott**; Christ Church, Rochester, NY 8 pm  
**Peter Richard Conte**; Edenton Street United Methodist, Raleigh, NC 7:30 pm  
**Clay Christiansen**; Holy Trinity Lutheran, Akron, OH 8 pm  
**Nathan Laube**; Holy Redeemer Catholic Church, Burton, MI 7:30 pm

### 14 FEBRUARY

**Nancy Cooper**; St. Thomas Church Fifth Avenue, New York, NY 5:15 pm  
**Stefan Engels**; First Presbyterian, New York, NY 7 pm  
**Mark King**; St. David's Episcopal, Baltimore, MD 5 pm  
**Phillip Brisson**; Shadyside Presbyterian, Pittsburgh, PA 4 pm  
**Anne Timpane**; Washington National Cathedral, Washington, DC 5:15 pm  
**Todd Wilson**; All Saints Lutheran, Worthington, OH 4 pm  
**Nathan Laube**; St. Paul's Episcopal, Flint, MI 3:30 pm  
Celtic Evensong; Christ Church Grosse Pointe, Grosse Pointe Farms, MI 4:30 pm  
**Richard Webster**; hymn festival; St. Lorenz Lutheran, Frankenmuth, MI 4 pm  
**Craig Cramer**; Reith Recital Hall, Goshen College, Goshen, IN 4 pm  
**William Aylesworth, John Bryant, Merlin Lehman, Don Mead, Kirstin Synnestvedt, Christopher Urban, & Gary Wendt**; First Presbyterian, Arlington Heights, IL 4 pm  
VocalEssence; Ordway Center for the Performing Arts, St. Paul, MN 4 pm

### 15 FEBRUARY

**Stefan Engels**, class; First Presbyterian, New York, NY 10:30 am

### 17 FEBRUARY

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

### 19 FEBRUARY

**Stephen Tharp**, with narrator, Dupré, *Stations of the Cross*; Cathedral of St. Joseph, Hartford, CT 7:30 pm  
**Peter Brown**; Holy Trinity Lutheran, Lancaster, PA 12:30 pm

### 20 FEBRUARY

**Davis Wortman**; St. James' Church, New York, NY 3 pm  
**Paul Jacobs**, masterclass; John Knox Presbyterian, Greenville, SC 10:30 am  
**Hector Olivera**; Spivey Hall, Clayton State University, Morrow, GA 7 pm  
University of Michigan Men's Glee Club; Westminster Presbyterian, Dayton, OH 7 pm

### 21 FEBRUARY

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

### 22 FEBRUARY

**John Scott**; Cincinnati Museum Center, Cincinnati, OH 7:30 pm  
**Michael Stefanek**; Elliott Chapel, Presbyterian Homes, Evanston, IL 1:30 pm

### 23 FEBRUARY

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

### 24 FEBRUARY

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

### 25 FEBRUARY

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

### 26 FEBRUARY

**Stephen Hamilton**, Dupré, *Le Chemin de la Croix*; Cathedral of St. Peter and St. Paul, Providence, RI 8 pm  
**Murray Forman**; Holy Trinity Lutheran, Lancaster, PA 12:30 pm  
**Janet Hamilton**; St. Mary's Catholic Church, Lanesville, IN 12 noon  
**John W.W. Sherer**; Fourth Presbyterian, Chicago, IL 12:10 pm

### 27 FEBRUARY

**Nicole Marane**, with narrator; Peachtree Road United Methodist, Atlanta, GA 10 am

### 28 FEBRUARY

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

### UNITED STATES West of the Mississippi

### 15 JANUARY

**Stephen Hamilton**, with Austin Symphony, Barber, *Toccata Festiva*; Long Center for the Arts, Austin, TX 8 pm  
**Gail Archer**; Trinity Episcopal, Reno, NV 12 noon  
**Joseph Adam**, Handel, organ concertos; Benaroya Hall, Seattle, WA 8 pm

### 16 JANUARY

**Stephen Hamilton**, with Austin Symphony, Barber, *Toccata Festiva*; Long Center for the Arts, Austin, TX 8 pm  
**Joseph Adam**, Handel, organ concertos; Benaroya Hall, Seattle, WA 8 pm  
Westminster Choir; St. Margaret's Episcopal, Palm Desert, CA 7:30 pm

### 17 JANUARY

**Aaron David Miller**; St. Mark's Episcopal Cathedral, Minneapolis, MN 5 pm  
**Bruce Neswick**; St. Mark's Cathedral, Shreveport, LA 4 pm  
Mercury Baroque; Christ the King Lutheran, Houston, TX 6 pm  
Evensong; St. John's Cathedral, Denver, CO 3:30 pm  
**Gail Archer**; St. Mary's Cathedral, San Francisco, CA 4 pm  
**Joseph Adam**, Handel, organ concertos; Benaroya Hall, Seattle, WA 2 pm  
**Paul Jacobs**; Davies Symphony Hall, San Francisco, CA 6 pm  
**Allison Luedecke**, with oboe; All Saints' Episcopal, Beverly Hills, CA 5 pm  
**Frederick Swann**; Sidney Harman Hall, Christopher Cohan Center, San Luis Obispo, CA 3 pm  
**Carol Williams**; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm  
**Craig Cramer**; All Souls Episcopal, San Diego, CA 4 pm  
**J. Melvin Butler**; Lutheran Church of Honolulu, Honolulu, HI 7:30 pm

### 22 JANUARY

**Cameron Carpenter**; All Saints Episcopal, Fort Worth, TX 7:30 pm

### 24 JANUARY

**Bradley Hunter Welch**; St. Mary's Catholic Church, Amarillo, TX 2 pm  
**Garrett Collins**; St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Lynette McGee**; Irvine Valley College Performing Arts Center, Irvine, CA 4 pm  
**Robert Tall**; St. Gregory's Episcopal, Long Beach, CA 4 pm



**Ken Cowan;** Walt Disney Concert Hall, Los Angeles, CA 7:30 pm  
**Carol Williams;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

29 JANUARY

**Mary Preston;** Boston Avenue United Methodist, Tulsa, OK 6 pm  
**Carol Williams;** Texas Christian University, Fort Worth, TX 7:30 pm  
**Stephen Tappe;** St. John's Cathedral, Denver, CO 7:30 pm  
**Bruce Neswick;** Holy Spirit Episcopal, Missoula, MT 7:30 pm  
**Michael Unger;** Pinnacle Presbyterian, Scottsdale, AZ 7:30 pm  
**James David Christie;** Trinity Episcopal, Portland, OR 7:30 pm

31 JANUARY

Houston Chamber Choir, school choral festival; South Main Baptist, Houston, TX 4 pm  
**Dong-ill Shin;** Coker United Methodist, San Antonio, TX 3 pm  
 Bach, Cantata No. 82; St. John's Cathedral, Denver, CO 10:15 am  
**Shari Porter Shull;** with trumpet; Thomsen Chapel, St. Mark's Cathedral, Seattle, WA 2 pm  
 Choral Evensong; Christ Church, Episcopal, Tacoma, WA 5 pm  
 Hymn Fest; Trinity Episcopal, Santa Barbara, CA 3:30 pm

1 FEBRUARY

**Marie-Claire Alain;** masterclass; Parker Chapel, Trinity University, San Antonio, TX 7 pm

5 FEBRUARY

**Martin Jean;** University of Kansas, Lawrence, KS 7:30 pm  
 Choral Evensong; All Saints' Episcopal, Beverly Hills, CA 7:30 pm

7 FEBRUARY

**David Pickering;** lecture-recital; Cathedral of St. Raphael, Dubuque, IA 2 pm  
**Ahreum Han;** First Presbyterian, Lincoln, NE 3 pm  
 Bach, Cantata 54; Christ the King Lutheran, Houston, TX 6 pm  
**Kraig Scott;** Grace Lutheran, Tacoma, WA 3 pm  
**+Douglas Cleveland, Melvin Butler, Joseph Adam, Carole Terry;** others; Edmonds United Methodist, Edmonds, WA 3 pm  
**Garrett Collins;** St. Mary's Cathedral, San Francisco, CA 3:30 pm  
**Frederick Swann;** St. Margaret's Episcopal, Palm Desert, CA 4 pm  
**Carol Williams;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

9 FEBRUARY

**Olivier Latry;** University Christian Church, Fort Worth, TX 3 pm

11 FEBRUARY

**Olivier Latry;** Cathedral of Christ the Light, Oakland, CA 7 pm

12 FEBRUARY

**Paul Jacobs;** Memorial Drive Presbyterian, Houston, TX 7 pm  
**Elodie Raimond;** St. Luke's Episcopal, San Francisco, CA 7 pm

13 FEBRUARY

**Christophe Mantoux;** masterclass; Plymouth Congregational, Seattle, WA 10 am  
**Otto Kramer;** silent film accompaniment; Royce Hall, UCLA, Los Angeles, CA 2 pm

14 FEBRUARY

**James David Christie;** Church of the Transfiguration, Dallas, TX 3 pm and 7 pm  
**Gerre Hancock;** Bates Recital Hall, University of Texas, Austin, TX 4 pm  
**Hans Hielscher;** All Saints' Episcopal, Las Vegas, NV 7:30 pm  
**Christophe Mantoux;** Plymouth Congregational, Seattle, WA 7 pm  
**Karen Christianson;** St. Mary's Cathedral, San Francisco, CA 3:30 pm  
 Evensong; St. James' Episcopal, Los Angeles, CA 4:30 pm  
**Christopher Houlihan;** St. James' Episcopal, Los Angeles, CA 6 pm  
**Carol Williams;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

15 FEBRUARY

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

17 FEBRUARY

**Hans Hielscher;** All Saints' Episcopal, Las Vegas, NV 7:30 pm  
 All Saints' Choir; All Saints' Episcopal, Las Vegas, NV 7 pm

20 FEBRUARY

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

21 FEBRUARY

**Ken Cowan;** Cathedral Church of St. Paul, Des Moines, IA 4 pm  
**Gerre Hancock;** Choral Evensong; St. Mark's Episcopal, San Antonio, TX 4 pm  
**Isabelle Demers;** The Neighborhood Church, Palos Verdes Estates, CA 4 pm  
**Nathan Laube;** St. Martin's Episcopal, Davis, CA 7 pm  
**Namhee Han & S. Wayne Foster;** First Congregational, Los Angeles, CA 4 pm  
 Evensong; All Saints Episcopal, Pasadena, CA 5 pm  
**Carol Williams;** Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm  
**Robert Plimpton;** with percussion; First United Methodist, San Diego, CA 4 pm

26 FEBRUARY

**Gerre Hancock;** Edythe Bates Old Recital Hall, Rice University, Houston, TX 7 pm  
**Andrew Henderson;** St. John's Cathedral, Denver, CO 7:30 pm  
**David Pickering;** Doc Rando Recital Hall, University of Nevada, Las Vegas, NV 7:30 pm  
 Bach, *Mass in b*; All Saints' Episcopal, Beverly Hills, CA 8 pm

27 FEBRUARY

**Andrew Henderson;** First Congregational, Boulder, CO 7:30 pm  
**David Pickering;** workshop; Doc Rando Recital Hall, University of Nevada, Las Vegas, NV 10 am

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

19 FEBRUARY  
**Gail Archer**, masterclass; St. Olaf Church, Minneapolis, MN 10 am  
**Bradley Hunter Welch**; First United Methodist, Waxahachie, TX 7:30 pm

20 FEBRUARY  
**Gail Archer**; St. Olaf Church, Minneapolis, MN 7 pm  
Collegium Vocale, works of Charpentier; Second Presbyterian, St. Louis, MO 4 pm

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

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

24 FEBRUARY  
**Maury Castro**; St. Olaf College, Northfield, MN 8:15 pm  
**Paul Jacobs**, with orchestra; Segerstrom Hall, Orange County Performing Arts Center, Costa Mesa, CA 8 pm

25 FEBRUARY  
**Clive Driskill-Smith**; St. Mark's Episcopal, St. Louis, MO 7:30 pm  
**James O'Donnell**; All Saints Episcopal, Fort Worth, TX 7:30 pm

Houston Chamber Choir; The Rothko Chapel, Houston, TX 8 pm  
**Paul Jacobs**, with orchestra; Segerstrom Hall, Orange County Performing Arts Center, Costa Mesa, CA 8 pm

26 FEBRUARY  
Houston Chamber Choir; The Rothko Chapel, Houston, TX 8 pm  
**Paul Jacobs**, with orchestra; Segerstrom Hall, Orange County Performing Arts Center, Costa Mesa, CA 8 pm

27 FEBRUARY  
**Ken Cowan**; Recital Hall, Texas A&M International University, Laredo, TX 4 pm  
**Robert Bates**; St. Philip Presbyterian, Houston, TX 6 pm

**Organized Rhythm** (Clive Driskill-Smith, organ and Joseph Gramley, percussion); University of Denver (Hamilton Recital Hall), Denver, CO 3 pm  
**Bradley Hunter Welch**; First Congregational, Los Angeles, CA 4 pm  
**James Welch**, works of Bach; Mission Church, Santa Clara University, Santa Clara, CA 2 pm

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

9 FEBRUARY  
**James O'Donnell**; St. Botolph without Aldgate, London, UK 7 pm

13 FEBRUARY  
**Alexander Ffinch**; Westminster Cathedral, London, UK 4:45 pm

15 FEBRUARY  
**Robin Jackson & Maureen McAllister**; Solihull School, Solihull, West Midlands, UK 7:30 pm

20 FEBRUARY  
**Robert Quinney**; Westminster Cathedral, London, UK 4:45 pm  
**Christopher Houlihan**; Westminster United Church, Winnipeg, MB, Canada 2:30 pm

22 FEBRUARY  
**James O'Donnell**; St. Thomas Anglican Church, St. Catharine's, ON, Canada 7:30 pm

27 FEBRUARY  
**Paul Dean**; Westminster Cathedral, London, UK 4:45 pm

## Organ Recitals

ALEXANDER ANDERSON, Paisley Abbey, Paisley, Scotland, June 16: *Dialogue sur les Grands Jeux*, *Duo sur les Tierces*, En taille à 4, Fugue à 5, Récit (*Pange Lingua*), de Grigny; *Komm, heiliger Geist*, BWV 651, *An Wasserflüssen Babylon*, BWV 653b, *Christ, unser Herr, zum Jordan kam*, BWV 684, *Tocatta and Fugue in F*, BWV 540, Bach; *Le Banquet Celeste*, Messiaen; *Fantasia on the Chorale Ad nos ad salutarem undam*, Liszt.

BR. BENJAMIN BASILE, C.P.P.S., with David Plebanski, narrator, First Congregational Church, Michigan City, IN, June 30: *March Pontificale*, Gounod, arr. Schehl; *Andante Pastorale*, Stephens; *The Battle of Trenton (A Sonata Dedicated to General Washington)*, Hewitt; *Intermezzo on an Irish Air*, Stanford; *Fantasy and Fugue in a*, BWV 561, Bach.

JAMES RUSSELL BROWN, Holy Name Cathedral, July 4: *Prelude and Fugue in b*, BWV 544, *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Jesus Christus, unser Heiland*, Tunder; *Annum per Annum*, Pärt; *America, the Beautiful*, Hampton; *Tocatta and Fugue in d/D*, op. 59, Reger.

JEJYOON CHOI, ROBERT GANT, LEE KOHLENBERG, EDWARD NORMAN, organ, and JULIA HARLOW, harpsichord, First (Scots) Presbyterian Church, Charleston, SC, June 1: *Kyrie, Gott Vater in Ewigkeit*, BWV 669, *Christe, aller Welt Trost*, BWV 673, *Kyrie, Gott heiliger Geist*, BWV 671, *Dies sind die heiligen zehn Gebot*, BWV 678, *Wir glauben all an einen Gott*, BWV 680, *Vater unser im Himmelreich*, BWV 682, *Aus tiefer Not schrei ich zu dir*, BWV 686, *Duetto*

## INTERNATIONAL

16 JANUARY  
**Martin Baker**; Westminster Cathedral, London, UK 4:45 pm

19 JANUARY  
**Martin Ellis**; Temple Church, London, UK 1:15 pm

22 JANUARY  
**David Pether**, Poulenc, *Organ Concerto*; Reading Town Hall, Reading, UK 1 pm

23 JANUARY  
**Tim Wakerell**; Westminster Cathedral, London, UK 4:45 pm

26 JANUARY  
**David Humphreys**; Temple Church, London, UK 1:15 pm

28 JANUARY  
**Denis Bédard**; Holy Rosary Cathedral, Vancouver, BC, Canada 8 pm

30 JANUARY  
Small Choirs Festival; The Drive Methodist Church, Ilford, UK 3 pm  
**Jonathan Hope**; Westminster Cathedral, London, UK 4:45 pm

3 FEBRUARY  
**Paul Derrett**; Ripon Cathedral, Ripon, UK 1:15 pm

6 FEBRUARY  
**Peter Stevens**; Westminster Cathedral, London, UK 4:45 pm

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MARILLYN FREEMAN, with Ralph Freeman, piano, St. Paul Lutheran Church, Neenah, WI, August 26: *Prelude and Fugue in G*, BWV 541, Bach; *Air with Variations*, Sowerby; *Parabel, Ideale (Poesien Pieces*, op. 35), Karg-Elert; *Fanfares, Lament, Epilogue (Suite Breve)*, Phillips.

CHRISTOPHER HOULIHAN, Cathedral of St. Michael the Archangel, Springfield, MA, September 26: *March on Handel's 'Lift Up Your Heads'*, op. 15, Guilman; *Fantasy and Fugue in g*, BWV 542, Bach; *Romance (Symphony No. 4*, op. 32), Vierne; *Toccata*, Sowerby; *Con moto maestoso (Sonata No. 3*, op. 65), Mendelssohn; *Suite*, op. 5, Durulé.

CALVERT JOHNSON, organ and harpsichord, with Laura Baker, Andrea Love, Ruth Reveal, sopranos, David Kuehn, trumpet, and Liesl McWhorter, violin, Agnes Scott College, Atlanta, GA, September 20: *Prima Sonata di Tromba, et organo insieme detta del Colloredo, Sonata No. 2, detta del Gonzaga*, Fantini; *Obra de 8º tono alto: Ensalada*, Heredia; *Toccata quinta (Il secondo libro di Toccate), Canzona Quarta*, Frescobaldi; *Sonata No. 3, detta del Niccolini, Sonata No. 4, detta del Saracinielli*, Fantini; *Occhi, del pianto mio (Madrigali)*, Luzzaschi; *Capriccio cromatico*, Merula; *Ricercate Quarto tono con tre fughe, et inganni (Libro primo)*, Trabaci; *Cromatica*, Soncino; *Sonata 'La Gardana'*, Marini; *Sonata No. 5, detta dell' Adimari, Sonata No. 6, detta del Morone*, Fantini; *Ace verum corpus, Ego flos campi*, Assandra; *Tiento de Medio Registro de Tiple del décimo tono (Facultad orgánica)*, Correa de Arauxo; *Bergamasca (Fiori musicali)*, Frescobaldi; *Sonata No. 7, detta del Vitelli, Sonata No. 8, detta del Nero*, Fantini.

MATTHIEU LATREILLE, with Francine Nguyen-Savaria, soprano, St. James United Church, Montreal, QC, Canada, August 25: *Prelude and Fugue in D*, BWV 532, Bach; *Schmücke dich, o liebe Seele*, op. 122, no. 5, *Es ist ein' Ros' entsprungen*, op. 122, no. 8, Brahms; *Je vous salue, Marie, Prière*, Latreille; *Sonata No. 1*, op. 65, Mendelssohn.

ARTHUR P. LAWRENCE, Cathedral of St. Patrick, New York, NY, June 14: *Fantaisie and Fugue in B-flat*, Boëly; *Chant de paix*, op. 40, no. 3, *Mon âme cherche une fin paisible*, op. 40, no. 7, Langlais; *Choral No. 3 in a*, Franck.

ALISON LUEDECKE, with Susan Barrett, oboe ("Millennia Too!"), St. Bartholomew's Episcopal Church, Poway, CA, April 26: *Summer Carol*, Hirten; *Partita No. 1 in C*, Hertel; *Whispering Winds*, Naples; *Sonata in d*, Loeillet; *Concerto in a*, BWV 593, Bach; *Ornament of Grace*, Sanders; *Sonata No. 4*, Handel; *Festival Piece*, Phillips.

ALISON J. LUEDECKE, Trinity Episcopal Church, Reno, NV, May 8: *Festival Piece*, Phillips; *Concerto in a*, BWV 593, Bach; *Irish Jig for the Feet*, Bennett; *Final (Symphonie I)*, Vierne.

MELISSA MOLL, First English Lutheran Church, Appleton, WI, June 24: *Prelude and Fugue in D*, BWV 532, Bach; *Psalms Prelude*, Phillips; *Overture, Sarabande, Rhythmic Trumpet, Voluntary (Baroques)*, Bingham.

ANNA MYEONG, Holy Cross Lutheran Church, Wichita, KS, June 18: *Fiat Lux*, Dubois; *Cortège et Litanie*, Dupré; *Cinq versets sur le Victimae Paschali*, Escaich;

*Fantasy and Fugue on the chorale "Ad nos, ad salutarem undam," Liszt.*

GREGORY PETERSON, Shrine of Our Lady of Guadalupe, La Crosse, WI, June 21: *Pièce d'Orgue*, BWV 572, *Von Gott will ich nicht lassen*, BWV 658, Bach; *Veni Créateur*, de Grigny; *Toccata in d*, BuxWV 155, Buxtehude; *Aria*, Manz; *Prelude and Fugue in g*, op. 7, no. 3, Dupré.

DAVID PICKERING, Graceland University, Lamoni, IA, September 11: *Herzlich tut mich verlangen*, BWV 727, Bach; *Pièce héroïque*, Franck; *Adagio in E*, Bridge; *Sonate I*, Hindemith; *Wondrous Love*, Schmidt; *Giocoso (O Jerusalem)*, Gawthrop; *The Peace may be exchanged (Rubrics)*, Locklair.

CHRISTA RAKICH & SUSAN FERRE, organ and harpsichord, The Church of Christ at Dartmouth College, September 13: *Prelude and Fugue in C*, BWV 545, Bach; *Tiento de medio registro de tiple de Decimo Tono*, Correa de Arauxo; *A Solis Ortus*, de Grigny; *Sei gegrüßet, Jesu gütig*, BWV 768, *Concerto in C for two harpsichords*, BWV 1061, Bach.

JOYCE ROBINSON & ANDREW SCHAEFFER, with Kiersten Hoiland, violin, St. Luke's Lutheran Church, Park Ridge, IL, June 7: *Arrival of the Queen of Sheba*, Handel; *Prelude and Fugue in C*, Böhm; *Meditation*, Dupont; *Allemande (Sonata for Violin and Organ*, op. 166), Rheinberger; *O.K. Chorale (Toot Suite, S.212)*, P.D.Q. Bach; *Sonata No. 1*, op. 65, Mendelssohn; *Variations on a Noël*, Dupré.

STEPHEN A. STEELY, Sinsinawa Mound, Sinsinawa, WI, August 26: *Chaconne in g*, Couperin; *Mein junges*

*Leben hat ein End*, Sweelinck; *Concerto in a*, BWV 593, Bach; *Adagio (Symphony No. 3*, op. 28), Vierne; *Fiat Lux*, Dubois; *Postlude pour l'office de complies*, Alain; *Toccata (Suite pour orgue)*, Bédard.

KIRSTIN SYNNESTVEDT, Sinsinawa Mound, Sinsinawa, WI, August 12: *Now Thank We All Our God (Cantata 79)*, Bach, arr. Fox; *Adagio Cantabile*, Bach; *Partita über: Nun lasst uns Gott dem Herren*, Lübeck; *Toccata and Fugue in d*, Bach; *Amazing Grace*, White; *Sonata in A*, Mendelssohn; *Epiphania Domini (L'Orgue Mystique*, op. 55), Tournemire.

STEPHEN THARP, Stadtkirche, Karlsruhe, Germany, July 26: *Praeludium und Fuge Es-Dur*, BWV 552, *Allein Gott*, in der Höh' sei Ehr', BWV 664, Bach; *Ouverture zum Oratorium Paulus*, op. 36, Mendelssohn, arr. Best; *Rorate Coeli*, Domine Jesu, Attende Domine (*Zwölf Choralvorspielen*), Demessieux; *Vers l'Espérance (Trois Poèmes)*, Escaich; *Adagio, Finale (Orgelsymphonie Nr. 8 H-Dur*, op. 42, no. 4), Widor.

DONALD VERKUILEN, First English Lutheran Church, Appleton, WI, August 5: *Prelude and Fugue in D*, BuxWV 139, Buxtehude; *Christe, Recit de Chromhorne*, Couplet, Sanctus Dominus Deus Sabaoth (*Messe Propre Pour Les Couvents*), Couperin; *Berceuse*, op. 31, no. 19, Vierne; *Choral in a*, Franck.

WESLEY R. WARREN, St. James United Church, Montreal, QC, Canada, June 23: *Prelude and Fugue in e*, Bruhns; *Ach wie wichtig, ach wie flüchtig*, Böhm; *Prélude et fugue en sol majeur*, BWV 541, Bach; *Variations on a Timeless Theme*, Fleming; *Te lucis ante terminum*, Lucis Creator optime, Placere Christe servulus (*Le Tombeau de Titelouze*, op. 38), Dupré.

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**Swager, Brian.** Carillon News. Sept 12°  
**Swisher, Charles, and Carl Loeser.** Atlantic City Boardwalk Hall's Midmer-Losh Organ: An Update. Aug 20–21°
- Terry, Mickey Thomas.** Book Reviews. Sept 17–18  
Testa, Giuseppe. See Cera and Pinchi.  
THE DIAPASON. See Barone, et al; Butera.  
\_\_\_\_\_. THE DIAPASON, December 1909. Dec 23–30  
**Toevs, James W.** Organ Acoustics at High Altitudes. Oct 31–32#
- University of Michigan Historic Organ Tour. See Chase.  
University of Michigan 48th Annual Conference on Organ Music. See Kramer et al.
- Van Oyen, Marcia.** A Tribute to Robert Glasgow, Hill Auditorium, The University of Michigan, May 29, 2009. Oct 20–21°  
**Vitacco, Joe.** Kilgen Opus 5163: Our Lady of Refuge, Brooklyn, New York. Mar 26°†
- Wagner, David.** New Organ Music. April 18, May 21–22, June 18  
\_\_\_\_\_. New Recordings. Jan 19–20, July 19, Aug 18–19  
Washington National Cathedral. See Campbell, Neal.  
Wegscheider, Kristian. See Kuznik.  
Wilson, Todd. See Butera.  
Winthrop University. See Lowry and Forrest.  
Worship. See Maycher/Dickinson.  
Wunderlich, Heinz. See Zoller.
- Young, Steven.** New Organ Music. Jan 20, Aug 19
- Zoller, Jay.** Book Reviews. July 18, Nov 18  
\_\_\_\_\_. Remembrances of a birthday celebration: Heinz Wunderlich at 90. Sept 20–21°  
\_\_\_\_\_. Heinz Wunderlich at 90. April 19–21°

## Appointments

**Bahr, Fredrick**,\* to tonal director, Kegg Pipe Organs, Oct 5-6

**Brown, James Russell**,\* to faculty, School of Music, Northern Illinois University, DeKalb, IL, Jan 6

**Brugh, Lorraine**,\* elected president, Association of Lutheran Church Musicians, Mar 6

**Cooper, Philip T. D.**,\* to Lititz Moravian Church, Lititz, PA, Nov 5

**Elsholz, Scott M.**,\* to St. Mary's Episcopal Cathedral, Memphis, TN, Nov 5

**Fienen, David**,\* to Provost and Vice President for Academic Affairs, Gustavus Adolphus College, St. Peter, MN, Dec 6

**Harbach, Barbara**,\* to Director of Women in the Arts, University of Missouri-St. Louis, Mar 6

**Hohman, Frederick**,\* named to AGO Committee on Educational Resources, Aug 5-6

**Kuhn, Duane**,\* to executive vice president, Rodgers Instruments, Feb 10

**Meads, Frederick M., Jr.**,\* to Director of Vocal Studies, American Boychoir School, Princeton, NJ, Nov. 5-6

**Olsen, Timothy**,\* to Kenan Professor of Organ, University of North Carolina School of the Arts, and Associate Professor of Organ, Salem College, Winston-Salem, NC, Nov 6

**Pickering, David C.**,\* to Chair, Division of Fine Arts, Graceland University, Lamoni, IA, Nov 6

**Scanlon, Andrew**,\* to St. Paul's Episcopal Church, Greenville, NC, and Teaching Instructor in Organ and Sacred Music, East Carolina University, Nov 6

**Smith, Jeffrey**,\* appointed Interim Organist and Choirmaster, Christ Church Cathedral, Indianapolis, IN, and visiting associate professor, Jacobs School of Music, Indiana University, Bloomington, IN, Sept 5

**Stellmacher, Jared**,\* to choral/vocal assistant, Yale University Institute of Sacred Music, Oct 6

**Stinson, Russell**,\* appointed Gerhard Herz Visiting Bach Professor at the University of Louisville, KY, July 5-6

**Trenney, Tom**,\* to First Plymouth Congregational Church in Lincoln, NE, June 5-6

**Wilson, Todd**,\* to Artist-in-Residence, Trinity Cathedral (Episcopal), Cleveland, OH, and to house organist, Stan Hywet Hall and gardens, Akron, OH, Oct 6

## Honors and Competitions

**Balderston, Mahlon E.**,\* honored at 85th birthday with recital, First Presbyterian Church, Santa Barbara, CA, Jan 4

**Benedum, Richard**, awarded National Endowment for the Humanities grant, Nov 6

**Champion, Frédéric**,\* wins Canadian International Organ Competition and Richard Bradshaw audience prize, Montreal, QC, Canada, Mar 4

**Chung, Janet**, awarded Barrie Cabena Music Scholarship, Toronto, ON, Canada, Sept 5-6

**Coffey, Richard**,\* honored with 2009 Alfred Nash Patterson Lifetime Achievement Award, Aug 5

**Crider, R. Fredrick**, is a winner in the 2008 Macalester Plymouth United Church Hymn Contest, July 4-5

**Dewar, Andrew**,\* awarded second prize and Messiaen prize, Canadian International Organ Competition, Montreal, QC, Canada, Mar 4

**Elbertse, Theo J. M.**,\* celebrates 40-year anniversary, Jacques Stinkens Orgelpijpenmakers b.v., the Netherlands, Dec 6

**Gambrell, David**, is a winner in the 2008 Macalester Plymouth United Church Hymn Contest, July 4-5

**Han, Ahreum**,\* awarded second place, 2009 Arthur Poister Scholarship Com-

petition in Organ Playing, Syracuse, NY, July 3

**Heaton, Charles Huddleston**,\* celebrates 80th birthday, Calvary Episcopal Church, Pittsburgh, PA, Jan 6, 8

**Held, Wilbur**,\* celebrates 95th birthday, Claremont, CA, Oct 6

**Hell, Felix**, awarded John Hopkins Outstanding Recent Graduate Award, Johns Hopkins University, Baltimore, MD, June 6

**Henson, Nancy**,\* celebrates 40 years as organist at Austin Avenue United Methodist Church, Waco, TX, Feb 8

**Highberger, Edgar**,\* receives 2009 Faculty Award in Excellence in Liberal Arts Teaching, Seton Hill University, Greensburg, PA, Dec 8

**Huber, Harry H.**,\* recognized for 58th year as organist, University United Methodist Church, Salina, KS, July 8

**Jones, Brian**,\* honored by Noble and Greenough School, Dedham, MA, Oct 6

**Korndorfer, Jens**,\* awarded third prize, Canadian International Organ Competition, Montreal, QC, Canada, Mar 4

**Kreeger, Patrick**,\* wins first prize, Augustana Arts/Reuter National Undergraduate Organ Competition, Denver, CO, May 4

**Krull, Kelsey**, receives 2009 Kotschmar Memorial Scholarship, Portland, ME, July 5

**Kudlicki, Marek**,\* makes 40th North American tour, Feb 6

**Li, Victor**,\* awarded second prize, Augustana Arts/Reuter National Undergraduate Organ Competition, Denver, CO, May 4

**Mason, Marilyn**,\* to be honored by AGO, University of Michigan, Ann Arbor, MI, April 6

**Mims, George Ellis**, honored at retirement, St. Martin's Episcopal Church, Houston, TX, May 8

**Murray, Shirley Erena**, named a Fellow of the Hymn Society, Northfield, MN, Oct 6, 8

**Neil, William**,\* receives 2009 Alumni Award from School of Music, Penn State College of Arts and Architecture, Pennsylvania State University, University Park, PA, June 6

**Nelson, Leon**,\* honored at retirement, First Presbyterian Church, Arlington Heights, IL, Feb 6

**Owen, Barbara**, receives 2009 Max B. Miller Book Award, Boston, MA, Aug 4

**Palmer, Larry**,\* plays 40th consecutive faculty recital, Southern Methodist University, Dallas, TX, Dec 10

**Pasch, William**, is a winner in the 2008 Macalester Plymouth United Church Hymn Contest, July 4-5

**Peterson, Joanne West**,\* honored at 40th anniversary as organist, First Congregational Church, Oshkosh, WI, Nov. 8

**Quimby, Michael**,\* receives 2008 Distinguished Alumni Award, University of Central Missouri, Jan 8

**Ryan, Br. Jonathan**,\* awarded first prize and LeTourneau Prize, Jordan International Organ Competition, Columbus, GA, Dec 10

**Schilling, Robert**,\* plays 60th anniversary recital, Sept 8

**Sheehan, Tom**,\* wins 2009 Arthur Poister Scholarship Competition in Organ Playing, Syracuse, NY, July 3

**Shenton, Andrew**, receives 2009 Max B. Miller Book Award, Boston, MA, Aug 4

**Shupp, Enos**,\* honored by Friends of the Wanamaker Organ, Nov 8

**Stipp, Neil**,\* wins 2010 AGO/ECS Publishing Award in Choral Composition, Sept 8

**Tharp, Stephen**,\* performs 1,300th concert, Laurenskerk, Rotterdam, Netherlands, Jan 10  
Awarded *Preis der Deutschen Schallplatten Kritik* for Demessieux recording, July 8

**Webb, Marianne**,\* receives St. Louis AGO chapter's Avis Blewett Award, St. Louis, MO, Sept 6

## Obituaries

**Anderson, Robert Theodore**,\* July 10

**Bartholomew, Betty Jean Taylor**, Feb 8

**Boulnois, Michel**,\* Mar 8, 10

**Brakel, Margaret E.**, Feb 8

**Brandon, Dona Lee**, Oct 8

**Campbell, John C.**, Aug 6

**Castle, Jeanie Little**, Jan 10

**Clayton, Howard**, July 10

**Cool, N. Frederick**, Feb 8

**Denbow, Stefania Björnson**, June 8

**Dunn, Thomas B.**, Mar 10

**Fort, Robert E., Jr.**, May 10

**Foss, Lukas**, April 8

**Gladwell, Richard**,\* Dec 12

**Greenwell, Constance Hunter**, June 8

**Griffin, Carol A.**, Feb 8

**Hallman, Charles E.**, Sept 8

**Hartman, James Barclay**, April 8

**Kelliher, Lawrence G.**,\* Aug 6

**King, Hazel-Thomas Baker**, Aug 6

**Kinsman, Everett S.**, July 10

**Klug, Thomas A.**,\* April 8

**Koch, Paul E.**, Aug 6, 8

**Kooiman, Ewald**,\* April 8, 10

**Kuznik, Joel H.**,\* June 8, 10

**Litterst, Richard W.**, Oct 8

**Littlefield, Jacques Mequet**, June 10

**Lombaert, Aimé**,\* Sept 12

**MacFarland, Joseph F.**, April 10

**Manz, Paul**, Dec 12

**McGrew, Michael James**,\* Nov 10

**Melcher, John H.**, Sept 8

**Miller, M. Louise**, Jan 10

**Milliken, Ruth**, Mar 10

**Mitchell, Robert Bostwick "Bob."**, Nov 10

**Neumann, Alfred John**, Feb 8

**Oliver, Timothy J.**, May 10

**Olson, Ivan Ronald**,\* Oct 8, 10

**Peterson, Jeffrey M.**,\* June 10

**Peterson, Richard H.**,\* April 10

**Pinte, Michel**,\* May 10

**Powell, Travis R.**, May 10

**Ripper, Theodore W.**, Oct 10

**Robe, Robert Wendell**, May 10

**Russakoff, Mark L.**,\* July 10

**Russell, Mary Landon**, May 10

**Sambach, Clyde J. "Cj."**,\* June 10

**Schantz, Mark P.**, Oct 10

**Selby, Wesley T., Jr.**, Feb 8-9

**Shaffer, Charles**,\* July 10

**Smith, Barron**, Jan 10

**Stearns, Frank B.**, July 10

**Stephens, William J.**,\* April 10

**Thal, Marguerite Long**, April 10

**Usher, William D. II**, Sept 8

**van den Broek, Piet**,\* Sept 12

**van Oostenbrugge, Cees**,\* Mar 10

**Wasson, D. DeWitt**, Sept 8

**Williams, George M.**,\* Aug 8

**Yarbrough, J. Rodney**, Jan 10

**Zaporski, Raymond A.**, July 10

## Organ Stoplists

**Bedient**  
First Congregational Church, Sioux Falls, SD, 3/57°, Jan 1, 28-29

**Berghaus**  
La Casa de Cristo Lutheran Church, Scottsdale, AZ, 4/91°, Sept 1, 30-31

**Buzard**  
St. Mark the Evangelist Catholic Church, San Antonio, TX, 3/43°, Nov 1, 30-31  
Second Presbyterian Church, Bloomington, IL, 3/56°, Dec 44

**Dobson**  
Church of St. Peter Claver, West Hartford, CT, 2/20°, April 28

**Fabry**  
First Presbyterian Church, Racine, WI, 3/42°, Oct 32  
Memorial Chapel, The Culver Academies, Culver, IN, 3/58°, Feb 28  
Steven Jensen Residence, Milwaukee, WI, 2/5°, June 28

**Fisk**  
First Presbyterian Church, Santa Fe, NM, 3/41°, Oct 1, 30-31

**Glück**  
First Presbyterian Church, New York, NY, 4/94°, May 1, 34-35

**Hupalo & Repasky**  
Zion Lutheran Church, Piedmont, CA, 2/33°, June 1, 26-27

**Lewis & Hitchcock**  
Chevy Chase United Methodist Church, Chevy Chase, MD, 3/41°, Aug 28  
Hughes United Methodist Church, Wheaton, MD, 3/47°, Mar 32

**Lovallo/Simms**  
St. Andrew's Episcopal Church, Antelope, CA, 2/16°, Nov 32

**Marceau**  
Our Saviour's Lutheran Church, Stanwood, WA, 2/26°, May 36

**Milnar**  
Cal Turner, Jr. Residence, Franklin, TN, 2/16°, April 1, 26-27

**Ott**  
First Presbyterian Church, Ypsilanti, MI, 3/40°, Sept 32

**Parkey**  
Church of the Good Shepherd, Lookout Mountain, TN, 3/38°, Feb 1, 26-27  
Holy Trinity Lutheran Church, Marietta, GA, 3/42°, Dec 43  
St. Peter's Episcopal Church, Talladega, AL, 2/11°, Nov 32

**Ruggles**  
Fairmount Presbyterian Church Memorial Chapel, Cleveland Heights, OH, 2/17°, July 1, 30-31

**Schlueter**  
New Orleans Baptist Theological Seminary, New Orleans, LA, 4/83° and 3/34°, Aug 1, 26-27

**Schoenstein**  
Grace Episcopal Church, Sheboygan, WI, 2/23°, Jan 30  
Schermerhorn Symphony Center, Nashville, TN, 3/64°, Mar 1, 29-31

**Swanson**  
St. John's Lutheran Church, Saginaw, MI, 3/25°, May 36

**Visser**  
NamDaeMun Presbyterian Church, Seoul, Korea, 4/61°, July 32

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Ann Elise Smoot



Donald Sutherland

## CHOIRS AVAILABLE

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

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

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

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



Tom Trenney



Thomas Trotter\*



Gillian Weir\*



Todd Wilson



Christopher Young