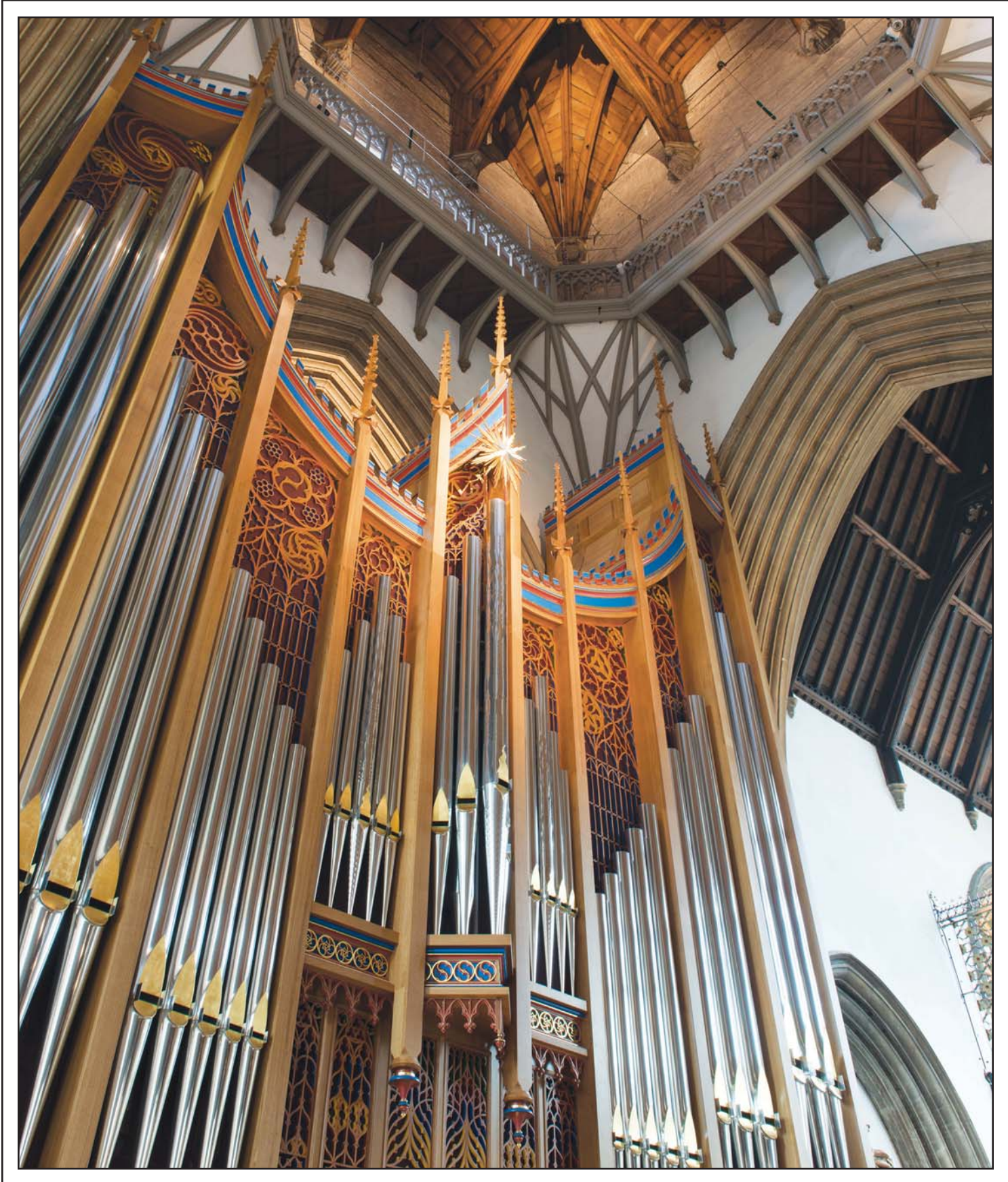


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JULY 2014



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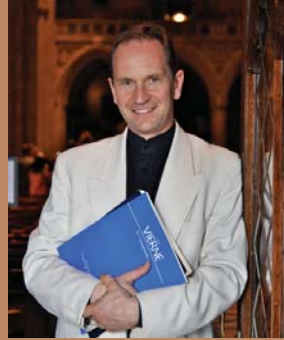
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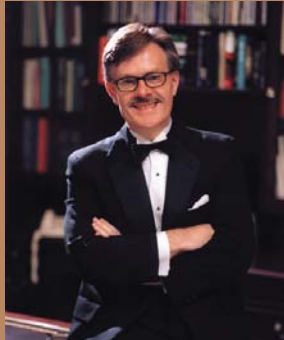
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the Harpsichord, Carillon, and Church Music

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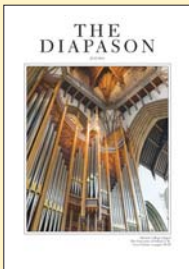
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GAVIN BLACK
On Teaching

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David McKinney
John Collins
Leon Nelson

Editor's Notebook

In this issue

This month's issue of THE DIAPASON includes Andrew Scanlon's interview with organist, scholar, and teacher Ann Labounsky, along with Derek Milnar's narrative of the refurbishing of the 1915 Hinners tracker organ at Spring Hill United Methodist Church in Tennessee.

John Bishop muses on how work that one is devoted to is the key to life, and on his father, who recently passed away just weeks shy of his ninetieth birthday.

Gavin Black examines the question of how to decide which hand should play which notes of a passage.

Our *Nunc Dimittis* section remembers James Boeringer, Peter Hallock, Robert Lynn, Fred Mauk, and Mary Lou McCarthy-Artz.

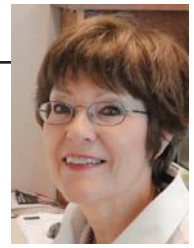
This month's cover feature is the organ in Merton College Chapel at Merton College of the University of Oxford in the United Kingdom, built by Dobson Pipe Organ Builders, Ltd.

All this is in addition to our regular columns of news, international calendar, and organ recitals.

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user-friendly and a source of valuable content. TheDiapason.com has begun to offer PDF files of complete issues in our website archive; these are searchable (even the advertising!) and will be a boon to researchers. Our cover feature and classified ads are now viewable to all, not restricted to subscribers only. We are working on additional improvements to our website, and we encourage you to visit often.

In preparation

Future issues of THE DIAPASON will feature a report on a French organ tour by Simon Thomas Jacobs, a review of Polish organ music sources, reports on organ projects, and more.

A reminder

We are pleased to publish events in our calendar (print and on our website), and programs of recitals that have taken place. We encourage you to submit programs to us (this is the clean-off-your-desk season!) so that your work can be documented. Visit TheDiapason.com or e-mail your program to me. ■

Letters to the Editor

Basilica of St. Peter and St. Paul

It was with great interest that I read the article by Stephen Schnurr on the Basilica of St. Peter and St. Paul in Lewiston, Maine. He mentions that Bernard Piché was organist there from 1945 to 1966.

In his time, Bernard Piché (1908–1989) was one of the most celebrated

organists in North America. He was brought to Lewiston from Québec by the Dominican Fathers, as they wanted an organist of concert caliber to be organist of the great church. Eventually, M. Piché returned to Trois-Rivières, Québec, to become professor at the conservatory there.

On June 24, 2006, I gave a major (two-hour) recital at the basilica, which was dedicated to the memory of Bernard Piché.

Two of his works were included on the program. I also played for the High Mass the following day: the postlude was a major work by Piché.

Arthur LaMirande

Here & There

Events

The **Old West Organ Society** summer series takes place Tuesdays at 8 p.m. at Old West Church in Boston: July 1, Andrus Madsen, with Julie McKenzie, violin; 7/8, Thomas Pousont; 7/15, Dennis King-Yeung Chan; 7/22, Abraham Ross; 7/29, Douglas Witte;

August 5, Reiko Okamoto; 8/12, Susanna Valleau; 8/19, Matthew Hall; 8/26, Andrew Senn. For information: oldwestorgansociety.org.

Westminster Choir College presents its Institute for High School Organists July 6–19, with Matthew Lewis and Alan Morrison. Open to students ages 14–18 years old, the experience includes private lessons, the opportunity to play the Princeton University Chapel organ, organ crawls to major churches in New York City, masterclasses, sessions on various organ-related topics, and ends with a student recital where all participants perform and a choral concert where the top students will perform in the Vocal Institute concert. Westminster features a collection of 15 pipe organs by major builders, including recital instruments by Aeolian-Skinner, Casavant, and Fisk, as well as practice instruments by Noack, Beckerath, Flentrop, Holtkamp, Möller, Phelps, and Schantz. For information: www.rider.edu.

Methuen Memorial Music Hall in Methuen, Massachusetts, continues organ recitals, Wednesdays at 8 p.m.: ► page 4



Richard Coffey, Christoph Wolff, and Louis Nuechterlein at CONCORA festival

During the month of March, **CONCORA (Connecticut Choral Artists)** presented "Mastering the Mass," a festival composed of workshops, seminars, lectures, and concerts, in preparation for the professional choir's performance of the *Bach Mass in B Minor* with the Hartford Symphony Orchestra. All events took place in South Church, New Britain, the institution that founded CONCORA in 1974.

Keynote presenter Christoph Wolff, professor emeritus at Harvard, well known for his work on the music and life of Bach, lectured on new findings about Bach's life and work, and the *Mass in B Minor*. Between Dr. Wolff's lectures, violinist Emlyn Ngai played the *Bach Partita in D Minor* on a Baroque violin.

Other lectures were presented by Reverend Louis Nuechterlein, retired Lutheran pastor, Bach scholar, and choral conductor; Jason Charneski, director of music and the arts for Hartford's Center Church; harpsichordist and conductor Christine Gever; and mezzo soprano Jacqueline Horner-Kwiatek, of the early music ensemble Anonymous 4.

Soprano Julianne Baird and Jacqueline Horner-Kwiatek led vocal masterclasses with the soloists (all members of CONCORA), accompanied by Kyle Swann of Yale University. Each day included a morning "sing-in" of choruses from the *Mass in B Minor*, and an afternoon open rehearsal of CONCORA in preparation for its forthcoming concert, accompanied by Edward Clark, director of music for the First Church of Christ in Farmington and organist of the Hartford Symphony Orchestra.

The performance on March 30, in Hartford's Immanuel Congregational Church, marked the end of founding conductor Richard Coffey's forty-year tenure with CONCORA.

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Here & There

► page 3

July 2, Kathrine Handford; 7/9, Damin Spritzer; 7/16, Rudolf Innig; 7/23, Mark Engellhardt; 7/30, Jennifer McPherson;

August 6, Stephen Buzard; 8/13, Monica Alexandra Harper; 8/20, Dongho Lee; 8/27, Nicole Marane; September 12, Jacob Street; October 24, Isabelle Demers. For information: www.mmmh.org.

St. Mary's Cathedral, San Francisco, continues Sunday concerts: July 6, Karen Beaumont; 7/13, bassoon and piano; 7/20, Christoph Tietze; 7/27, piano;

August 3, Gabriel Dessauer; 8/10, Paul Fejko, organ and piano; 8/17, Suzy Webster and Heidi Fleischbein; 8/24, trumpet and piano; 8/31, Christoph Tietze. For information: www.stmarycathedralsf.org.

The George Herbert Festival takes place July 10–13 in Salisbury and environs, U.K. Herbert was a 17th-century poet and priest, remembered for the devotional texts *Love bade me welcome*, *Teach me, my God and King*, *King of Glory*, *King of Peace*, and *Let All the World in Every Corner Sing*. Events include presentations, talks, poetry readings, discussion groups, musical events, and local walks, all designed to enrich understanding and enjoyment of Herbert's life and works. For information: www.georgeherbert.org.uk.



1883 Hutchings-Plaisted organ at First Parish Church in Brunswick, Maine

First Parish Church, United Church of Christ in Brunswick, Maine, announces its 29th annual summer organ concert series, to be played on the 1883 Hutchings-Plaisted organ, restored by the Andover Organ Company of Methuen, Massachusetts, in 2003: July 22, Rudolf Innig; 7/29, Chris Ganza; August 5, Ray Cornils, in memory of Roy

and Emma Sue Johnson; 8/12, Harold Stover; 8/19, Jacques Boucher, with saxophone. For information: 207/729-7331.

The Alleluia Conference takes place July 22–25 at Baylor University in Waco, Texas. Sessions deal with handbells, choral music, worship, and other topics. Presenters include Constance Cherry, Lloyd Larson, David Music, Deborah Rice, Terry Taylor, Bradley Welch, and many others. Free registration is available for high school, university, and seminary students. For information: www.baylor.edu/alleluia/.

The 54th Montréal Boys Choir Course, for gifted boy and teen singers, will take place at St. Mark's School, Southboro, Massachusetts, from July 27 through August 3. The director will be Katherine Dienes-Williams, director of music at Guildford Cathedral, U.K. Final services will be held at Trinity Church, Copley Square, in the heart of Boston. For information, contact Larry Trembsky, course executive director: larrytrem@yahoo.com, or 516/746-2956 ext. 18, or visit mbccusa.com.

The Organ Historical Society Pipe Organ Holiday takes place August 10–15 in Syracuse, New York. Performers include John Apple, Diane Belcher, Jonathan Biggers, Greg Crowell, Jillian Gardner, Christopher Houlihan, Glenn Kime, Annie Laver, Christopher Marks, Lorenz Maycher, Rosalind Mohsen, Hector Olivera, Jonathan Ryan, David Yearsley, and many others. For information and registration: www.organsociety.org/2014/registration.html.

People



Philip Crozier

Philip Crozier plays concerts in Europe this summer: July 13, Graz Dom, Austria; 7/16, Regensburg Dom, Germany; 7/19, Meissen Dom, Germany; 7/23, Stadtkirche, Meiningen,



Back row: Linda Henderson, ASOF coordinator; Marilyn Austin, Robert Bausmith, and David Spicer, festival co-founder; front row: Bryan Dunnewald and Alcée Chriss III

On March 23, the **Albert Schweitzer Organ Festival** presented the winners of last September's competition in concert at First Church of Christ in Wethersfield, Connecticut. Bryan Dunnewald (high school division), who studied organ with Thomas Bara and piano with Steve Larson at Interlochen Arts Academy in Michigan, played *Biocentric* by Tevan Goldberg, Langlais' *Hommage à Frescobaldi* (movements 3, 7, and 8), and Vierne's *Symphony 3*, op. 28 (movements 1, 4, and 5).

Alcée Chriss III (young professional division), who studied organ with James David Christie at the Oberlin Conservatory of Music, played *Fantasie and Fugue in B-flat* by Alexandre Boëly, Ethel Smyth's *Prelude and Fugue on 'O Traurigkeit, O Herzeleid'*, Bach's *Trio Sonata No. 2 in C Minor* (movements 1 and 2), and *Sicilienne* and *Toccata* from *Suite*, op. 5 by Maurice Duruflé.

A reception followed the concert. The next Albert Schweitzer Organ Festival is September 5–7; for information: www.firstchurch.org/ASOF.

Germany; 7/26, Brigidakerk, Geldrop, Holland; 7/29, St. Jacobi Kirche, Hamburg, Germany;

August 1, Skagen Kirke, Denmark; 8/6, Karlstad Domkyrka, Sweden; 8/8, Lemvig Kirke, Denmark; 8/12, Sint-Jan's Kathedraal, 's-Hertogenbosch, Holland. For information: philipcrozier@sympatico.ca.

Friends of the Kotzschmar Organ has announced this year's winners of the annual Hermann Kotzschmar Memorial Scholarship, which provides financial aid for Greater Portland-area students aged 10–25 studying voice, piano, organ, or an orchestral instrument, who demonstrate exceptional musical ability. Hermann Kotzschmar, a German musician who lived in Portland from 1849 until his death in 1908, taught piano and organ to hundreds of students in the Portland area. He and his wife, Mary Ann, managed the Kotzschmar Piano School in the 1890s. Kotzschmar also composed music and conducted instrumental groups throughout Maine.

The recipients of the 2014 Hermann Kotzschmar Memorial Scholarship are Hannah Flanagan, 15, of Yarmouth, violin; Morgan Flanagan, 13, of Yarmouth, piano; Seamus Gethicker, 15, of Bath, organ; Grace Lee, 14, of Falmouth, viola; Cormac Quinlan, 10, of Biddeford, violin; Marcos Pérez Edgar, 14, of Portland, piano; Amanda Nicole Raymond, 19, of North Waterboro, piano; Mark Rossnagel, 24, of Scarborough, piano; Christopher Staknys, 17, of Falmouth, piano. Honorable mentions were awarded to James Brown, 19, of Gorham, voice; Morgan Peppe, 11, of Westbrook, violin; and Ava Seid, 15, of Yarmouth, violin.

As part of the celebration of the return of the renovated Kotzschmar

Organ, all students who auditioned received a ticket voucher to the Grand Opening Concert on September 27. The Kotzschmar Organ, a gift to the City of Portland by publishing magnate Cyrus Curtis, was named in memory of Hermann Kotzschmar. For information: foko.org or call 207/553-4363.

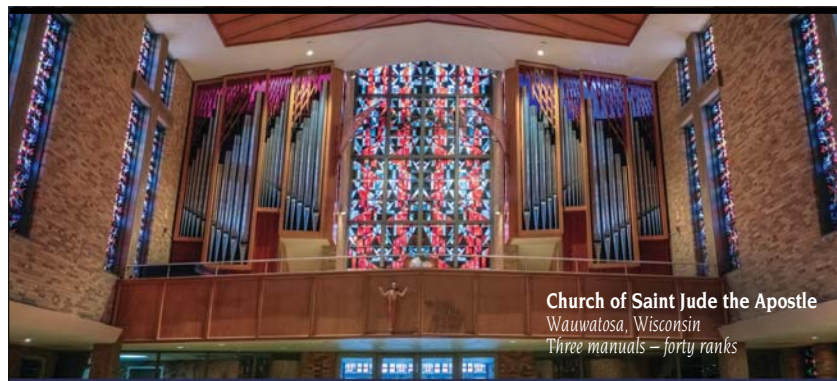


David and Jeannine Jordan

Jeannine and David Jordan presented their organ and multi-media event, *Bach and Sons*, twice in Oregon in celebration of the March birthdays of C.P.E. and J.S. Bach. The first concert was co-sponsored by the Oregon Music Teachers Association Linn-Benton District and the Episcopal Church of the Good Samaritan in Corvallis. Piano students of OMTA teachers participated in a Bach poster contest and performed Bach repertoire during the post-concert Bach Birthday reception.

The second performance was hosted by Rodgers Instruments LLC and presented at the Rodgers showroom in

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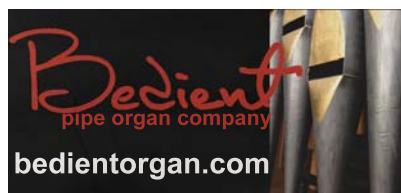
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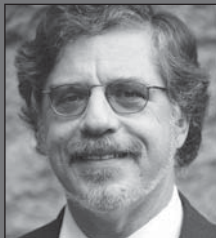
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Here & There

► page 4

Hillsboro on the new Infinity 4-manual organ. Both events presented not only the music of J.S. Bach and his sons via live camera projections of Jeannine Jordan's performance, but the story of the Bach family as presented in narration and visuals. For information: www.bachandsons.com.



Dorothy Young Riess

Dorothy Young Riess, M.D., performed the world premiere of her original composition, *Fantasy and Passacaglia on Ein Feste Burg* for organ, in concert at Pasadena Presbyterian Church, Pasadena, California, on May 17. The work was originally written for a competition in which no winners were selected, so, free of restrictions, she revised it for concert performance. Dr. Riess studied composition with her father, a concert violinist and composer, and Harrison Kerr and Spencer Norton at the University of Oklahoma, where she composed music for several ballets, which were performed by the School of Modern Dance. She then studied with Pulitzer Prize winner and former jazz pianist, Mel Powell, at Yale University, embracing atonal aural selection and jazz rhythms. She is a member of American Composers Forum, and samples of her work are available on www.youtube.com and www.soundcloud.com. Scores will soon be posted on her website, www.dyriessmd.com.



Daniel Roth (center) receives the Albert Schweitzer Prize

Daniel Roth was awarded the 2014 International Albert Schweitzer Prize on May 19 in Königsfeld, Germany.

Roth subsequently played a recital of Bach, Franck, and Widor in homage to Schweitzer.



Frederick Swann

Frederick Swann performed the May 9 opening recital of the organ dedication season to a capacity audience at First Congregational Church, Saginaw, Michigan. Swann, past president (2002–2008) of the American Guild of Organists, performed repertoire by Bach, Franck, Guilmant, Hebble, Karg-Elert, Whitlock, and Wright. First Congregational Church recently completed a \$500,000 project renovating Skinner Opus 751. Scott Smith Pipe Organs of Lansing, Michigan, supervised the project, their Opus 3 (4 manuals, 48 ranks), which includes artisans, craftsmen, and subcontractors from throughout the country.



Howard Wood

Howard Wood celebrated 50 years as organist at St. Peter's by the Sea Presbyterian Church, in Rancho Palos Verdes, California, on May 18, with a concert in the sanctuary and a reception following. Wood began piano lessons at age 5; he first heard a pipe organ at age 12 as member of a youth choir at St. Andrew's Presbyterian Church in Redondo Beach, and began study with Dorothy Tully, then the organist there, later becoming assistant organist at St. Andrew's. His first Sunday playing the organ for St. Peter's was May 9, 1964. Wood retired

Appointments

Simon Berry has been appointed as a sales consultant and regional representative on the west coast of the United States for Orgues Létourneau, Limitée, of St-Hyacinthe, Québec. Berry is from Bristol, England, and earned his bachelor's degree from the University of Warwick, where he was organ scholar; he subsequently studied orchestral conducting at the Royal College of Music (London). Following a move to San Francisco in 1996, Simon Berry currently serves as director of music and liturgy at St. Dominic's Catholic Church, where he is responsible for one of the largest music ministries in the Bay Area. His work in a variety of schools and religious institutions on both sides of the Atlantic has given him a passion for promoting the pipe organ and its unique role in both secular and religious life.



Simon Berry

Trevor Dodd has been appointed to the staff of John-Paul Buzard Pipe Organ Builders in Champaign, Illinois. A recent graduate of Central Michigan University, majoring in construction management, Dodd also had two years of concurrent organ study with Steven Egler. During the time of his undergraduate study he was engaged by various individuals and regional organ technicians to complete several area organ renovation and restoration projects. His restoration of a rare Aeolian-Hammond player electronic organ in the Buzard workshops was featured at the 2012 convention of the Organ Historical Society in Chicago.



Trevor Dodd

Trevor Dodd's interest in the pipe organ began at age 8, when he became a member of the Battle Creek Boychoir. In his hometown of Battle Creek, Michigan, for the last seven years Dodd has volunteered his professional time to preserve the playable condition of the historic 1933 Aeolian-Skinner organ in W. K. Kellogg Auditorium. He has also been involved in numerous other organ restoration projects, including his own seven-rank Wurlitzer.

His responsibilities at Buzard Pipe Organ Builders will be to its Service Department. He will be intimately involved in the firm's ongoing restoration, renovation, and rebuilding projects.

Jamal J. Rossi has been named the Joan and Martin Messinger Dean of the University of Rochester's Eastman School of Music. Rossi, 55, came to Eastman in 2005 as senior associate dean, later serving as executive associate dean from 2007 through 2013, when he was appointed dean of the school, succeeding Messinger Dean Douglas Lowry, who resigned due to illness. Rossi had previously served as dean of the School of Music of the University of South Carolina in Columbia for five years, and assistant dean and then associate dean of the School of Music of Ithaca College from 1989 until 2000. Rossi earned his bachelor of music degree at Ithaca College in 1980, his master of music degree from the University of Michigan in 1982, and his doctor of musical arts degree from Eastman in 1987. Rossi is the seventh person to lead the Eastman School of Music as director or dean. ■

in 2007 after 38 years as a choral music teacher at Monroe Middle School in Inglewood, California.

Organist **Donald Sutherland** and his wife, soprano **Phyllis Bryn-Julson**, have donated an extensive collection of music scores and books to the Peabody Conservatory of Music, where Sutherland is coordinator of organ. The collection includes a 1920 score of Marcel Dupré's *Trois Préludes et Fugues*, annotated

by the composer for Arthur Poister, and signed multiple times by Poister. Sutherland was a student of Poister at Syracuse University, later becoming his assistant. Other manuscripts or hand-annotated copies of scores include works by Louie White, Robert Anderson, William Albright, Ralph Shapey, Gunther Schuller, Marie-Clarie Alain, and Rachel Laurin. Some are inscribed to Sutherland or Bryn-Julson. The collection

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Mark Glaeser
Minister of Music, Christ Lutheran Church

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Here & There

► page 6

includes nearly 900 books on music and more than 12,000 pages of sheet music and scores.



Carol Williams

Carol Williams announces new compositions published by Melcot Music Publishing. Works for organ solo include *Twilight*, op. 3; *Major Something, Non Fat Latte!*, op. 4; *Suite for Organ*, op. 5; and *Venus Toccata*, op. 9, written for her performance at the 10th anniversary of the Walt Disney Concert Hall and dedicated to Manuel Rosales, the voicer and curator of the organ; works for violin and organ include *Daisy Violin*, op. 6, and *Dragon Dance!*, op. 7.

Additionally, *TourBus II*, featuring the 1610 Compenius organ at Frederiksborg Castle in Denmark, has been released from Bell Video and Melcot Music. The DVD includes an interview and tour through the instrument with the castle organist, castle history, and performances. For information: www.melcot.com.

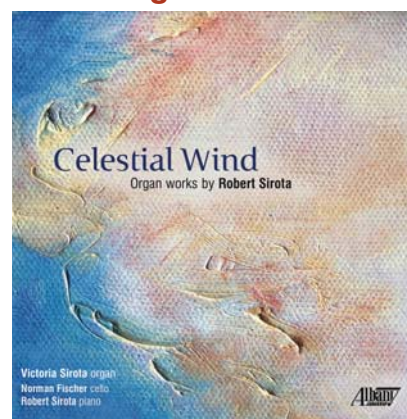
Publishers

Bärenreiter Verlag announces two new choral publications. Felix Mendelssohn's *Der 42. Psalm* ("As the Hart Pants") for mixed choir, soloists, and full orchestra, has been edited by John Michael Cooper with an English translation by Carl Klingemann. The urtext edition is based on an evaluation of the first printed score of the work, prepared by the composer. The piano reduction is also by the composer (vocal/piano score €9.50, BA 9074-90). Georg Philipp Telemann's two-part oratorio for St. John's Day (June 24), *Gelobet sei der Herr*, is scored for three sopranos, alto, and three basses, accompanied by strings, flutes, oboes, horns, and timpani, with further soloists and choirs also utilized (vocal/piano score BA 5899-90, €17.95).

Michael's Music Service announces new publications. *Festa Bucolica* by Dezso d'Antalfy (1885–1945) is a festive toccata; its title translates as "Rural Merrymaking," and its program describes the fun and festivities at a country fair. Kenneth Walton (1904–1986) has arranged Jules Massenet's *Meditation from Thaïs*, and Samuel P. Warren (1841–1915) has transcribed Mendelssohn's *Overture to A Midsummer Night's Dream*; Ken Cowan can be heard playing it on the Austin Curtis Sesquicentennial Organ. For further information: www.michaelsmusic.com.

MorningStar Music announces new publications. Selections include *Regina Caeli, letare* by Leo Nestor (SATB, trumpet and organ, \$2.80), *A Universal Blessing* by Alice Parker (2-part or unison with optional congregation and organ, \$1.55), *Do Not Fear* by Fred Gramann (SATB and soprano solo or soli, \$1.95), and *Come, Thou Fount of Every Blessing* by Frank Pesci (SATB and organ or string orchestra, \$1.95). For information: www.morningstarmusic.com.

Recordings



Celestial Wind CD

The works for organ by **Robert Sirota** have been released on a new Albany Records recording, *Celestial Wind*. The album features performances by organist Victoria Sirota, cellist Norman Fischer, and the composer as pianist. The recordings were made on the Holtkamp organ at Leith Symington Griswold Hall at the Peabody Conservatory in Baltimore and on the Aeolian-Skinner organ at the Cathedral of St. John the Divine in New York, and include *Toccata* (1979), *Four Pieces for Organ* (1975), *Easter Canticles for organ and cello* (1993), *Letters Abroad for organ and piano* (1982), *Two Lenten Chorale Preludes* (1978), and *Celestial Wind* (1987).

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Esther Kim, Marilyn Keiser, Dan Locklair, and Joseph Kaizer at Old Salem concert

Marilyn Keiser performed Dan Locklair's *Salem Sonata* on May 9 at Old Salem Visitor Center in Winston-Salem, North Carolina, along with works by Mendelssohn, Bach, Haydn, Rheinberger, and Margaret Vardell Sandresky. The concert celebrated the tenth anniversary of Old Salem's Tannenberg organ. Approximately ten minutes in length, *Salem Sonata* celebrates the 2004 completed restoration of the historic David Tannenberg pipe organ that was originally installed and dedicated in 1800 in the Moravian Church (now known as Home Moravian Church) in Salem, North Carolina. Marilyn Keiser is Chancellor's Professor of Music Emeritus at Jacobs School of Music, Indiana University in Bloomington, where she taught courses in sacred music and applied organ for 25 years.



Participants in Seton Hill University's Organ Americana program

Organ Americana, a program presented by the organ studio of Seton Hill University on March 21, was performed on the 76-rank Austin organ at First Presbyterian Church in Greensburg, Pennsylvania. The program included works by Lemare, Selby, Gawthrop, Thayer, Travis, Near, Pardini, Manz, and Ives. From left to right, back row: Charlotte Piper, Evan Bellas, Jesse Oddis, Ryan Lynch, Michelle Kardos, David Emanuelson, Albert Charles Bowers, adjunct instructor of organ and organ improvisation, Edgar Highberger, associate professor of music and university organist; front row: Sachiko Takeuchi, Angela Kovacs, and Xenia Yelovich.



Jack Bethards, Mae Malone, Maureen Kennedy, David Kennedy, and James Welch

On March 29, **James Welch**, organist of St. Mark's Episcopal Church, Palo Alto, California, presented the inaugural recital on the newly acquired Schoenstein organ, which was installed in the small chapel of St. Mark's. (The organ in the main church is a 4-manual Casavant organ built in 1958.) The new organ, Schoenstein's Opus 97, was custom built in 1984 for the residence of Dr. and Mrs. Robert Malone of Santa Paula, California. The Malones relocated to Healdsburg in Northern California 1990, and installed the organ in their new home; when Mrs. Malone decided to sell the organ, the Kennedy family of St. Mark's stepped forward with a donation to purchase the organ as a memorial for their mother, a long-time parishioner at St. Mark's. Schoenstein reinstalled the instrument in the chapel, where it received its third—and probably final—dedication concert. The two-manual organ features a drawknob console and fits the chapel perfectly, both in size and design. The organ consists of three ranks of pipes: Principal, Open Flute, and Stopped Flute, with a total of 192 pipes. Welch's program included music of Bach, Buxtehude, Haydn, Vaughan Williams, Purvis, Rutter, Wilbur Held, Dale Wood, Richard Elliott, Andrew Unsworth, and Widor. Present at the recital were members of the Malone, Kennedy, and Schoenstein families, as well as Jack Bethards, president of Schoenstein & Co.

A. E. Schlueter Pipe Organ Co.

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



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Beckerath organ at Holy Innocents Episcopal Church, Maui

Holy Innocents Episcopal Church, Lahaina (Maui), Hawaii, invites visiting organists to play its Beckerath Positiv organ at Sunday services. Holy Innocents' setting includes Delos Blackmar's "Hawaiian Madonna and Child," and the church's back lawn, a seaside venue for weddings and celebrations, overlooks neighbor islands Lanai and Molokai. Built in 1972 by **Rudolf von Beckerath** and then-apprentice Hans-Ulrich Erbslöh (who maintains the instrument) for Honolulu's Lutheran Church, the 408-pipe Shrankpositiv has a 54-note "split" manual, 30-note pedal, 11 stops, 8 ranks, and 6 registers. Holy Innocents acquired the instrument in 1977 and moved it to Maui where it has been played by parish musicians such as Carol Monaghan and visiting artists including Angus Sinclair of Canada and Dalibor Miklavcic of Slovenia. The parish community offers exemplary hospitality, especially to visiting organists. For information or to schedule dates: 808/661-4202; holyimaui.org.



Pogorzelski-Yankee Memorial Organ

Indiana University of Pennsylvania announces the arrival of a two-manual, 24-rank, mechanical-action pipe organ for a large instrumental rehearsal room



in the Department of Music's Cogswell Hall. The 1991 instrument, built by **Raymond J. Brunner & Co.**, is provided to the university by the American Guild of Organists through a renewable lease. The Pogorzelski-Yankee Memorial Organ, named for its original owners, Ronald G. Pogorzelski and Lester D. Yankee of Bucks County, Pennsylvania, is housed in a case with features gilded in 22-karat gold leaf, inspired by the early Pennsylvania organs of David Tannenberg.

The Guild has been responsible for moving, installing, and the ongoing maintenance of the instrument, and will establish the Ronald G. Pogorzelski and Lester D. Yankee Annual Competition for a new composition created especially for this instrument. Installation is to be carried out by the organ's builder.

The school has fostered organ study since at least 1881, during which time organ students relied on local churches that have shared their organs for teaching, practice, and performance. This relationship with churches will continue, enhanced with the Brunner organ. For information: www.iup.edu.



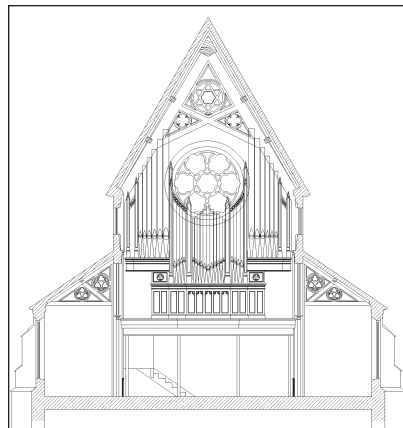
1899 August Prante organ (photo credit: William T. Van Pelt)

In November 2013, Louisville, Kentucky, organists and organ builders volunteered to assist in the moving of the two-manual, 18-rank, 1899 August Prante tracker organ from storage to its new home at St. John the Baptist Traditional Roman Catholic Church in Louisville.

The Prante organ was built for the now-closed St. Philip Neri Catholic Church of Louisville, where it was featured in recital at the 1993 national convention of the Organ Historical Society. Upon the closure of St. Philip Neri, the organ was installed at Holy Trinity Catholic Church, also in Louisville. About two years ago, the organ was again disassembled, this time to go to storage, awaiting a new home.

Louisville organ builder **David Schroth, Jr.**, spearheaded the recent

project in response to concerns about the loss of the storage facility, which could have resulted in the organ—one of less than a handful remaining from the Prante firm of Louisville—being lost forever. In addition to re-assembly of the instrument, Schroth plans a careful survey of the instrument to ascertain and correct, in a historically conscientious manner, some of the issues that the 115-year-old organ was exhibiting prior to disassembly. Progress of the re-assembly can be observed by visiting www.facebook.com/groups/savetheprante/.



Sketch of case for Goulding & Wood, Opus 51

Trinity Episcopal Church in Mobile, Alabama has signed a contract with **Goulding & Wood** of Indianapolis to build a new organ for their sanctuary. On Christmas Day 2012, a devastating tornado struck the church and caused significant damage. Part of the rebuilding process includes a new two-manual, 33-rank organ in the rear gallery. Installation for Opus 51 is slated for early 2015; a stoplist and construction photos can be found at gouldingandwood.com.



Wicks "Flying Wicks" logo

Wicks Organs, based in Highland, Illinois, building organs since the early 1900s, has installed over 6,440 instruments around the world. Scott Wick, a third-generation family member, has recently taken over the company as president and looks to take the company into the future with an overall branding facelift, including an updated "Flying Wicks" logo.

Recent projects include an instrument at White Plains United Methodist Church in Cary, North Carolina, where Wicks worked to design an organ to fit in an existing space, and in the American Samoa, in a church that was rebuilt after the tsunami and earthquake in 2009.

For information, contact Scott Wick at 618/654-2191, ScottW@wicks.com or visit www.wicks.com.

Carillon News

by Brian Swager

Bodø, Norway, lies just north of the Arctic Circle. The town was heavily bombarded during World War II, and the new church was completed as a cathedral in 1956. The 118-foot-high independent clock tower had three Olsen Nauen swinging bells. The Royal Eijsbouts Bellfoundry in the Netherlands installed a 50-bell carillon in November 2012, now the world's northernmost carillon. The temperament is Neidhardt für das Dorf. Many people on this north coast of Norway are fishermen, and the bells are decorated with fish. A short dedicatory recital was performed on a cold December Sunday by Vegar Sandholt: *Prelude in C* from the *Well-Tempered Clavier*; Bach; Three Northern Norwegian Songs; *Prelude No. 2*, Robert Lannoy; *Carillon*, Handel; Some songs in celebration of the 100th birthday of Thorbjørn Egner; *On the San Antonio River*, Robert Byrnes; *Takk*, Op. 62.2, Edvard Grieg; *Prelude No. 5*, Matthias van den Gheyn.

A new 48-bell carillon was installed in St. John's Lutheran Church in Bergen, Norway, and dedicated on the Norwegian national day, May 17, 2014. The Royal Eijsbouts Bellfoundry of the Netherlands made the instrument. The bourdon weighs 2,300 kg.

Five carillonneurs played successful advancement recitals at the congress of the Guild of Carillonneurs in North America in St. Paul, Minnesota, June 18–21, 2013, and are now "carillonneur members" of the GCNA: Andrée-Anne Doane, carillonneur of St. Joseph's Oratory in Québec; Michael Solotke, member of the Yale carillon guild; Tiffany Lin, member of the Yale carillon guild; and Jonathan Hebert of Ottawa. Five others passed the GCNA associate carillonneur exam: Carolyn Bolden of Denver; Rebecca Manoucherhri of Ottawa; Julie Tomicic of Ottawa; Ryan Chancoco of the University of Florida; and Mitchell Stecker of the University of Florida.

The two royal bellfoundries of the Netherlands, Koninklijke Eijsbouts of Asten, and Koninklijke Petit & Fritsen of Aarle-Rixtel, have announced that they would merge as of May 1, 2014. The two companies are family-owned businesses with long and illustrious histories. In fact, Petit & Fritsen is one of the oldest (over 350 years) family businesses in the Netherlands, and a succession issue was imminent. Eijsbouts, dating from 1872, was seeking to further strengthen and extend its position in international markets. The managements of both firms were pleased to reach a consensus, and both are convinced that this will contribute to further secure the eminent position of the Netherlands in the world of cast bronze bells. Operations for Petit & Fritsen will be moved to the Eijsbouts plant in Asten, but the brand will live on, and its distinctive bells will remain available to customers. Approximately nine workers from Petit & Fritsen will join the 42-strong workforce at Eijsbouts.

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

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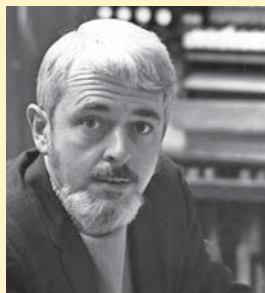
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Nunc Dimittis

James Leslie Boeringer, born March 4, 1930, in Pittsburgh, Pennsylvania, died January 12 of pancreatic cancer. He earned a BA in organ performance from the College of Wooster (Ohio) in 1952, an MA in musicology from Columbia University in 1954, a doctorate in sacred music from the former Union Theological Seminary in New York, New York, in 1964, and completed post-doctoral studies at New York University. Boeringer received associate certification from the American Guild of Organists in 1953. He presented recitals in organ and harpsichord in 20 of the United States, and in England and France.



James Leslie Boeringer

Beginning with his first church position, as organist of Homewood Baptist Church in Pittsburgh in November 1947, he served churches in Ohio, New Jersey, New York City, South Dakota, Oklahoma, Pennsylvania, North Carolina, and London, England. He moved to the Washington, D.C., area in 1992 and served as organist at Church of the Pilgrims (Presbyterian) Washington, Messiah Lutheran Church in Germantown, and Fifth Church of Christ, Scientist, in Georgetown, playing his last service December 29, 2013, just two weeks before his death.

Boeringer served as executive director of the Moravian Music Foundation in Winston-Salem, North Carolina, as university organist and on the faculty at the University of South Dakota in Vermillion, Oklahoma Baptist University in Shawnee; at Susquehanna University in Selinsgrove, Pennsylvania, he was a professor and chair of the music department. A Phillips Distinguished Visitor at Haverford College, he founded the Krisheim Church Music Conference in Philadelphia, and directed the Creative Arts Festival at Susquehanna University from 1972 to 1975, and the Moravian Music Festival in 1981 and 1984.

As a composer Boeringer wrote 23 published original works for chorus and organ, organ solo, chamber ensemble, and other combinations, including a cantata and a song cycle; and about 50 unpublished pieces, including an oratorio with full orchestra. He wrote more than 25 hymn tunes and hymn texts, some of which appear in Baptist, Lutheran, Mennonite, Moravian, and ecumenical hymnals. Selected works are available through the International Music Score Library Project (IMSLP) website (imslp.org).

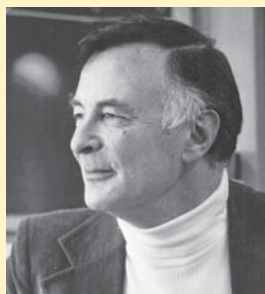
He authored the three-volume *Organa Britannica: Organs in Great Britain, 1660–1860*, as well as other books on hymnody and biographies of organists and composers of church music. His essays were published in periodicals and books.

A widely published arts critic and scholar, he wrote numerous articles and reviews, which appeared in the *Journal of Church Music*; *Moravian Music Journal*; *Music, the A.G.O. Magazine*; *The Organ Yearbook* (Netherlands); *The Musical Times* (London); *The New York Times*; *The American Organist*; *THE DIAPASON*; and *The Tracker*. He was the editor for the Society for Organ History and Preservation.

Boeringer published fiction under a pseudonym. A member of Equity, he has a long list of theater credits in a variety of roles including actor, singer, director, music director, composer, narrator, and chorus arranger. He had an abiding interest in historic buildings and moved and restored two log cabins in his lifetime, and was an avid gardener.

James Leslie Boeringer is survived by his wife of 58 years, Grace, and children Lisa Stocker, Greta, and Daniel, and a brother David.

Peter Rasmussen Hallock died April 27, 2014, in Fall City, Washington; he was 89. A composer, organist, liturgist, and countertenor, among other activities, he was long associated with St. Mark's Episcopal Cathedral of Seattle. Hallock began organ study with Clayton Johnson of Tacoma. He enrolled at the University of Washington, but was drafted into the United States Army, serving from June 1943 until February 1946 as chaplain's assistant and sharpshooter in the Pacific theater during World War II. Returning to the University of Washington, he studied organ with Walter Eichinger and composition with George McKay, then studied at the College of St. Nicholas at the Royal School of Church Music (RSCM) in Canterbury, England, becoming the first American choral scholar at Canterbury Cathedral, under the direction of Gerald Knight. He completed the RSCM program and received a bachelor of arts degree in music from the University of Washington in 1951 and master of arts degree in music from the same institution in 1958.



Peter Hallock (photo courtesy Ionian Arts, Inc.)

Peter Hallock became organist/choirmaster of St. Mark's Episcopal Cathedral, Seattle, on October 28, 1951, a position he held until retirement in 1991. At St. Mark's, he founded a chant study group in the mid 1950s that became known as the Compline Choir, which remains in the forefront of the resurgence of interest in the Office of Compline. He was instrumental in the cathedral's acquisition of a four-manual Flentrop mechanical-action organ in 1965. At the cathedral, Hallock also introduced Advent and Good Friday processions as well as liturgical drama. He was named Canon Precentor, the first lay person in the Episcopal Church to

hold this title, named an associate of the RSCM, and was honored with an honorary doctor of music degree by the Church Divinity School of the Pacific. In 1992, he became organist at St. Clement of Rome Episcopal Church, Seattle, remaining until March 2013. Hallock was also well known and respected for his countertenor concerts, with performances throughout the United States. As a composer, Peter Hallock created more than 250 works, from occasional church music to extended anthems, dramatic works (sacred and secular) to music specifically written for the Compline Choir. Among his many publications was *The Ionian Psalter*.

Peter Rasmussen Hallock is survived by his sisters, Matilda Ann Milbank of Los Altos, California, and Barbara Hallock of Kent, Washington, as well as several nieces, nephews, grandnieces, and grandnephews. Memorial gifts may be made to the Compline Choir of St. Mark's Cathedral or to the Cathedral Foundation of the Diocese of Olympia, Seattle.

Robert Burgess Lynn, 83 years old, passed away February 11 in Houston, Texas. A native of Colorado Springs, he studied organ and piano with Roy Harris, Frederick Boothroyd, and Joanna Harris while in high school. In 1952, he earned a BA at Colorado College (where he studied with Frederick Boothroyd and Max Lanner, and was chapel organist), and a master's in organ from the Juilliard School of Music, received Honorable Mention in the AGO Young Artists' Contest in Organ Playing in San Francisco, and married Elaine Steele, also a musician. In 1956, Lynn received a Fulbright Scholarship to study organ playing and construction with Finn Viderø under the auspices of the University of Copenhagen. His studies were briefly delayed when the family's ship, the Stockholm, collided with the Andrea Doria, which subsequently sank. During his time in Copenhagen, he saw and played several great organs, including the organ at Sweden's Malmö Museum, built in 1520, and at the Royal Chapel in Copenhagen, built in 1827. Lynn became a Fellow of the AGO in 1964, receiving the highest marks of any candidate in Section I of the FAGO examinations.

Robert Lynn taught from 1954 to 1971 at Allegheny College as an assistant professor of music. In 1973, he received his PhD in musicology from Indiana University; his dissertation was entitled "Renaissance Organ Music for the Proper of the Mass in Continental Sources." From 1971 to 1997, he served as professor of musicology at the University of Houston where he also directed the Collegium Musicum and the graduate studies program. His monograph, *Valentin Haussmann (1565/70–Ca. 1614): A Thematic-Documentary Catalogue of His Works*, was published by Pendragon Press. In 1997, he was named professor emeritus.

Lynn also enjoyed visiting professorships at Rice University, Indiana University, and the University of Siegen. While a resident of Houston, Lynn was well known for his organ recitals in addition to his role as harpsichord soloist, playing in many concerts associated with the Houston Harpsichord Society (now Houston Early Music). From 1982 to 2004, he was the founding director of the Houston Bach Choir and Orchestra at Christ the King Lutheran Church. Lynn served as director of music and organist at St. Francis Episcopal Church for 25 years, and also as long-term interim organist at St. Christopher's Episcopal Church. Memorial contributions may be made to the Bach Society Houston, 2353 Rice Blvd, Houston, TX 77005, or to the Christ Church Cathedral Music Program, 1117 Texas Ave., Houston, TX 77002.

Fred S. Mauk died on April 7, two weeks before his 83rd birthday, after a short illness. Mauk did his undergraduate study at Stetson University and Rollins College, where he earned a degree in music, and received his master's degree in 1958 from the School of Sacred Music at Union Theological Seminary in New York City. He held church music positions in Missouri, South Carolina, North Carolina, and Florida, his last position being director of music for 33 years at St. Mark's Presbyterian Church in Altamonte Springs, Florida, where he retired in 2011; at St. Mark's he installed a pipe organ (purchased from a church in North Carolina) in the sanctuary.



Fred S. Mauk (photo credit: Julie Perry)

An active member of the Central Florida AGO chapter, Mauk served in many chapter positions, including dean, and was instrumental in coordinating the 1993 regional AGO convention in Orlando. He was also known for his encouragement of young musicians, his sense of humor, his organizational skills, his many interests, including old cars and antique car shows, and his ability to work well with everyone.

Mary Lou McCarthy-Artz, age 78, died at her home in Plymouth, Indiana, on May 7. Born November 18, 1935, Mary Lou Smith graduated from high school in 1953, marrying her first husband, Joseph L. Merkel, two years later. She studied piano at the Jordan Conservatory of Music, Butler University, in Indianapolis. After her husband's death, she married Rodney Evans and moved to Covington, Indiana, where they lived for more than twenty years. It was there, while holding down a full-time job as an executive secretary, that she began working part-time as organist at nearby Catholic parishes: St. Joseph, Covington; St. Bernard, Crawfordsville; and Holy Family, Danville, Illinois. In 1993, she began full-time ministry as organist and choir director for the motherhouse of the Poor Handmaids of Jesus Christ, Ancilla Domini, in Donaldson, Indiana. A long-time member of the American Guild of Organists, she had served as chapter dean and had recently earned her CAGO certificate. Mary Lou McCarthy-Artz is survived by her husband, Donald Artz, two daughters, Nancy Merkel Starkey of Jacksonville, Florida, and Janet Evans Snyder of Georgetown, Illinois, as well as two grandchildren. ■



Mary Lou McCarthy-Artz

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Inscrutable workmanship that reconciles
Discordant elements, makes them cling together
In one society.

—William Wordsworth (1770–1850)

In recent years, churches have seen a rise in the use of an in-house instrumental ensemble. Music directors, after identifying available performers within their own congregation, have formed an ensemble such as a string or brass quartet, which adds another dimension to the music program. Admittedly, not all of these groups are as talented as a paid ensemble of professionals, but they still have the potential to provide a meaningful service to the church.

In addition to serving as an alternative accompaniment to the choir, these groups are also available to play without the choir as a solo ensemble during the service. This may give the organists a week when they do not have to prepare an offertory, which always is a welcomed event. Another advantage is that the ensemble is sometimes available for other events such as a church social or a reception when music may be desired.

A potential problem for these ad hoc ensembles is that of nurturing them. They probably will not be used for those special Sundays such as Easter when the church is filled, so finding a suitable alternative is important. For example, using that group during services earlier in Holy Week will still give them a significant feeling of making a contribution. This need for equality also extends to the handbell choir, the children's choir, and other musical ensembles within the church. The important element is balance within the scheduling.

The level of difficulty of repertoire may be an issue, but with careful planning, directors should be able to find easy yet inventive music for them. To assist with this, the repertoire reviewed this month includes items that may be of interest to directors having these ensembles. With the string quartet selections there are several very easy settings that should not challenge choir or instrumentalists. The brass quartet settings include a very easy work by Marty Haugen as well as more difficult works needing more advanced players. The point is to find repertoire that will work for all ensembles in the church. As Ralph Waldo Emerson (1803–1882) pointed out so long ago, "How much finer things are in composition than alone."

With string quartet

Veni, Sancte Spiritus, Liam Lawton, arr. Chris de Silva. SATB, string quartet or keyboard, guitar with oboe and assembly, GIA Publications, G-8253, \$1.95 (M-).

The choral music is very easy, often in two parts, with the keyboard (strings) providing running eighth notes below them. The assembly's music is on the back page;

they sing a repeated refrain above the choir. All the text is in Latin. The string and oboe parts are available from the publisher (G 8253 INST); strings play the keyboard part, but the oboe has an unaccompanied solo in the introduction.

Ave Maria, Liam Lawton, arr. Chris de Silva. SATB, C instrument, string quartet or keyboard, cantor or solo or assembly, GIA Publications, G-8575, \$1.95 (E).

This macaronic setting uses both Latin and English texts; the refrain is in Latin with the three verses in English. The cantor sings the first verse with the strings, then verses 2 and 3 add the choir. The Latin refrain has the soloist or assembly above the choir; all are in Latin. The string parts are very simple.

Eternal Is Your Love, Liam Lawton, arr. Chris de Silva. SATB, cantor, string quartet or keyboard, guitar, assembly with oboe, GIA Publications, G-8278, \$1.95 (M-).

There are three verses, two different refrains, and a coda in this paraphrase of Psalm 138. The cantor (soloist) sings on two of the verses. The music is not difficult for anyone, with the chorus in a narrow range and the string parts purely for accompaniment. The music for assembly is on the back cover and is very lyrical yet somewhat sophisticated.

Sing Gloria!, Joel Raney. SATB with optional string quartet, flute, oboe, and harp, Hope Publishing Co., C 5773, \$2.20 (M).

The string parts have been reduced for a synthesizer and they often consist of very busy running sixteenth notes, which when played on keyboard appear in the left hand. There is some divisi for the chorus, but generally their music is not difficult. A traditional Latin text is used throughout.

With woodwind quartet

This Is the Day, Martin Barry. SATB, cantor, woodwind quartet or keyboard, and assembly, GIA Publications, G-6395, \$1.95 (M-).

Woodwinds used are flute, oboe, B-flat clarinet, and bassoon, and their parts are available as G-6395 INST. Based on Psalm 118, there is an intonation sung by the cantor, which is then followed by the choir and assembly singing the same music in parts as the refrain. The four verses in unison are very easy and each is followed by the refrain, although the final refrain is a bit more elaborate. Instrumental music is not difficult.

With brass ensemble

The Reign of God Is at Hand, Marty Haugen. Unison or SATB, assembly and organ with optional brass quartet and timpani, GIA Publications, G-8284, \$1.95 (E).

This easy unison setting has four verses, which could be sung by the assembly in hymn style. There also are settings for verses 2–4, which are a bit more involved for the choir; verse four has a descant for the sopranos while everyone sings the melody that appears on the back cover for duplication. This easy concertato setting will be useful for less advanced choirs.

Rejoice all spirits!, Howard Helvey. SATB, organ and optional brass quartet, ECS Publishing, No. 7910, \$2.25 (M+).

In this exciting setting there is often an alternating texture between the choir (sometimes unaccompanied) and the brass. The brass quartet has a mixture of rapid-fire staccato passages and longer legato phrases. The choir (music on two staves) tends to build harmonies on fourths and fifths, which begin in unison and branch out. The organ (music on three staves) often plays the brass parts. Highly recommended to solid choirs.

Listen Sweet Dove, Gerre Hancock. SSATB, horn in F, two trombones, timpani, and organ, Paraclete Press, PPM 01141, \$4.30 (D-).

The music for the brass is very limited in this choral score, which is dominated by the organ; registrations are provided. The choral writing is very independent, often singing unaccompanied phrases while the organ alternates short chords or phrases in contrast. The text, by George Herbert, is a mixture of syllabic statements and long emblematic lines. Sophisticated and advanced music.

Come, Let Us Sing!, Johann Haydn with choral setting by Joel Raney. SATB, optional unison choir, brass quartet, keyboard, and 3–5 octave handbells, Hope Publishing Co., C 5751, \$2.15 (M+).

Based on LYONS ("O Worship the King"), this exuberant setting has a driving 6/8 keyboard part (the score says organ at the top, but piano on keyboard line). The unison choir sings throughout the entire work, often doubling the women of the choir; there are some divisi passages in the unison singing and a wide range of dynamics. This is an exciting setting that will require a conductor's score (C 5751 P) if instrumental parts are used.

Alleluias, Intercessions and Remembrances, Julian Wachner. SATB, organ, brass quintet, and bass drum, ECS Publishing Co., 5844 (D-).

The choir has several unison and two-part sections, usually with syllabic choral statements. The organ music in this choral score is very elaborate, with indications for the brass. The text, by Howard Thurman, is filled with Alleluias throughout the entire setting. One organ passage is marked *Presto, et random (ripple effect)—quasi bisbigliando*, with an improvisatory character on three notes beneath a dramatic brass area. This setting is highly dramatic and well worth consideration.

Book Reviews

Only His Organs Remain: The Life of New York State Pipe Organ Builder Robert S. Rowland, by Richard Triumpho. St. Johnsville, New York: Sunnyside Press, 2011. Hardcover; 237 pages, b & w photographs, facsimiles of historical letters, contracts, and stoplists. ISBN 978-0-9717214-7-5, \$24.95.

Despite the intriguing title, this book is not a coroner's autopsy report. It is in fact a charming biography of a provincial, hard-working organbuilder known throughout the Mohawk Valley of New York State as a paragon of scrupulous honesty and integrity. We are fortunate to possess excellent treatments of our major organ builders—Tannenbergs, Erbens, Skinner, Austin, Holtkamp, Möller, and Fisk—but little has been written about the lesser lights who diligently maintain our instruments and provide churches, homes, and schools with modest pipe organs. How dependent we organists are on these reliable coworkers who save our necks when ciphers occur or stops malfunction, who jump at our emergency requests, and provide helpful advice or appear on the Saturday scene, tools in hand! Such was the career of Robert S. Rowland (1898–1995). This unsung hero struggled in the Great Depression of the 1930s, first in the Hudson Valley, then in the Mohawk, constructing, over a 54-year period, 90 pipe organs (34 completely new, 56 rebuilds) and servicing a total of 300, located in 160 towns in six Northeastern states. Most of his organs were tracker-action instruments of the American Victorian sort, not of the later Organ Reform Movement. A useful and clear explanation of the difference, contributed by organbuilder Sidney Chase, appears in Chapter 4. "Robert built what we would call eight-foot organs . . . romantic organs . . .," he confides, describing the primitive methods of building such organs at the turn of the 20th century. Stoplists and clear photographs of the more important Rowland organs are generously provided. Built solidly to last, they were placed mostly in Methodist and Presbyterian churches.

The biographical matter in the book is the best part. An entire chapter is devoted to Rowland's humor, overflowing with anecdotes and jokes. He is remembered as an inveterate storyteller, and his delightful yarns are retold throughout this engaging book. His manner of dealing with his helpers was gruff but kind. He enjoyed calling them "Underwoods," after his trusty but thoughtless typewriter, implying they had blocks of wood for brains. He called electronic organs "Lolly-Pops" and "tin horns."

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His career was launched by an experience at age four. He was startled to see a man in the choir loft at church pushing up and down on a long wooden handle protruding from the organ case. No doubt influenced by hell-fire preaching, he imagined the man was none other than the devil himself “stoking up the fires of hell.” His parents calmed him down, explaining the role of the bellows pumper. That, he later claimed, set him on the course of becoming an organ builder. His marriage to Mildred Easton is poignantly described. Robert lived in St. Johnsville while she taught school in Ossining, where it was unlawful for married females to be school-teachers. At age 37, after five years of courtship, Robert persuaded Mildred to elope with him. The story of that secret marriage, and the subsequent living arrangement apart from each other for four years, is wrenching. They remained married for 50 years. Their daughter, Roberta Rowland-Raybold, grew up to be an outstanding organist, playing recitals throughout the Northeast.

Homespun stories abound in this intimate narrative. A fine Halloween tale involved his maternal grandfather from Wales, living among superstitious Welsh immigrants in Marcy, New York. Passing a cemetery after dark on his walk home, he encountered a white-robed apparition that actually challenged him face to face! There is allusion to a depressed organ-builder's suicide in a factory basement. Alarming is the account of an accidental, almost catastrophic fire in a church where he and his father were repairing a balcony organ on a hot and stormy July night. Only a drenching summer cloudburst saved the church. The experience was

harrowing. When an impertinent female tourist visited his masterpiece organ in the Old Palatine Church in St. Johnsville, she asked him to explain the origins of the high-born Palatines and the obscure Rowlands, she claiming descent from Mayflower settlers. He cooked up a cock-and-bull tale of Rowlands following the Mayflower in a ship or two that sank in the turbulent waters, only to resurface later as a pestilence to decent folk. Naturally she doubted his veracity, and he promptly retorted with a serious look, “I know it's a true story. I made it up myself.”

Author Richard Triumpho is not an organist, but he handles his subject attractively. He has published descriptive accounts of the historic round barns of rural New York farms. This readable book on Rowland could entice some young person to enter the organ-building trade. It could have used some proof-reading (even Rowland's name somewhere became “Roland,” and Foreword is confused with “Forward”). But the most unpardonable error occurs on page 39 where Triumpho describes Robert's teenage perusal of “a church magazine, The Diacletian,” which contained ads for organ-building firms. He can only have meant THE DIAPASON.

—John M. Bullard
Spartanburg, South Carolina

New Recordings

Springs of Genius: Works by Bach and composers who influenced him. Margaret Phillips, Aubertin organ, St. Louis-en-l'Île, Paris. Regent Records REGCD300; www.regent-records.com.

Praeludium in G, Bruhns; *Passacaglia*, *Toccata 6*, Kerll; *Partita on 'Alle*

Menschen müssen sterben, *Toccata in E Minor*, Pachelbel; *Fantasia on Ut Re Mi Fa Sol La*, *Capriccio*, Froberger; *Chorale Prelude on 'Vater unser im Himmelreich*, *Praeludium in C Major*, Böhm; *Fugue in G Minor*, Reincken; *Chorale Prelude on 'Komm heiliger Geist, Herr Gott*, *Chorale Prelude on 'Nun bitten wir den heiligen Geist*, *Ciacona in E Minor*, Buxtehude; *Toccata in E Major*, BWV 566, J. S. Bach.

Margaret Phillips is a recitalist and professor of organ at the Royal College of Music in London. In 1994, together with her husband, David Hunt, she founded and runs the English Organ School and Museum in Milborne Port, Somerset, which aims to promote understanding and appreciation of England's organ heritage. The organ featured on this recording is a III/72 tracker-action instrument built in 2004 by Bernard Aubertin, from the village of Courtefontaine, France, in the Église de St. Louis-en-l'Île, Paris. (See “A New Aubertin Organ in the German Baroque Style Saint-Louis-en-l'Isle Church, Paris, France,” by Carolyn Shuster Fournier, THE DIAPASON, February 2006.) The three manuals are Grand-orgue (or Hauptwerk), Positif-de-dos (or Rückpositiv), and Positif interior (or Oberwerk). This instrument was modeled after the work of Zacharias Hildebrandt (1688–1757), a pupil of Gottfried Silbermann, and is thus ideally suited to music of the late baroque and classical period, such as is featured on Ms. Phillips's recording. It is, indeed, one of the most beautifully voiced organs I have heard for some time, and M. Aubertin is to be congratulated on producing what amounts to a modern masterpiece. The tuning in the mildly unequal I/6-comma Thomas Young temperament also suits the music well.

The first piece on the recording is the *Praeludium in G Major* of Nicolaus Bruhns, a fine example of a piece in the *stylus phantasticus*, and one of the four surviving preludes by one of the outstanding organists of the generation before J.S. Bach. That such compositions, particularly those of Bruhns and Buxtehude, exerted a considerable influence on Bach can be seen in such pieces as the *Toccata and Fugue in E Major* (BWV 566), used as the example of Bach's own work at the end of this recording. The G-major *Praeludium* shows off the chorus work of the instrument nicely, and also, in the first of the two fugues that form part of the work, some of the softer voices including the Dulciane of the Positif-de-dos. The building has, I would think, around four seconds of reverberation, and the chorus is clear, warm, and not unduly loud, making the organ a very pleasing instrument to listen to. The combination of a very responsive action and Margaret Phillips's fine playing enables every note to be heard clearly.

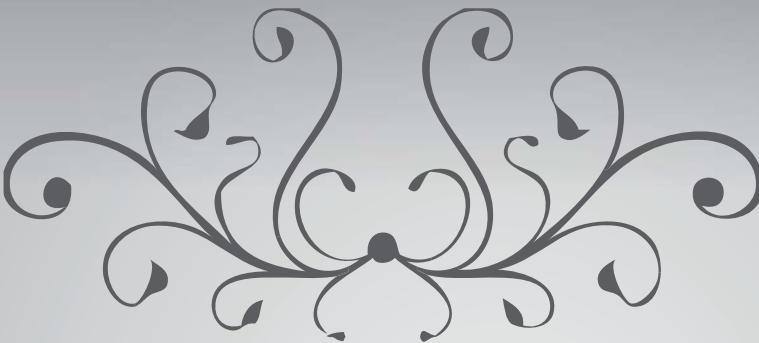
This is followed by two compositions from the pen of Johann Kasper Kerll, whom Phillips chooses as a representative of the South German school. The first of these, Kerll's *Passacaglia in D Minor* (Dorian), is the sort of work that probably influenced J. S. Bach's great *Passacaglia in C Minor* (BWV 582). The second of the featured works of Kerll is *Toccata No. 6 in F Major*, the only one of his set of eight toccatas to feature an

obligato pedal part. Here the influence of Frescobaldi, is readily apparent, and it is perhaps worth noting that Italian influences on Bach were mediated through other German composers as well as coming directly from the Italian players themselves. Johann Pachelbel, the teacher of Bach's eldest brother, Johann Christoph, was himself heavily influenced by both Kerll and Frescobaldi. The next track on the recording is Pachelbel's well-known *Partita on 'Alle Menschen müssen sterben*. Bach would almost certainly have been very familiar with this and it was probably one of the influences on his own chorale partitas. The second featured piece of Pachelbel's music is also a particularly well-known one, the *Toccata in E Minor*.

After this, chronologically speaking, we jump back nearly a century to the work of an earlier German composer, Johann Adam Froberger. The compact disc includes two of his works, *Fantasia on Ut Re Mi Fa Sol La* and *Capriccio No. 1 in G Major*, the latter being a rather delightful composition consisting of a collection of short fugues on a common theme. Johann Sebastian Bach is known to have studied Froberger's work, but it does not seem to have exerted a great deal of influence upon him. We then shift forward once more to the late seventeenth and early eighteenth centuries for a couple of works by Georg Böhm. The first of these, *Chorale Prelude on 'Vater unser im Himmelreich*, is in a plaintive style not too far removed from some of Bach's chorale preludes such as *Das alte Jahr vergangen ist* (BWV 614), or even from the style of the Adagio from Bach's *Orchestral Suite No. 3* (BWV 1068), the so-called “Air on the G-string.” This is followed by Böhm's *Praeludium in C Major*, which like the works of Bruhns and Buxtehude might in some ways have been a model for certain of Bach's preludes and fugues. In particular, it breaks with much of North German tradition by having only a single fugue, rather than the two that were normal with the *stylus phantasticus*, and in this respect it may also have been a model for Bach's organ works.

We then hear one of the works of Johann Adam Reincken, his *Fugue in G Minor*. Reincken was an important composer in his day who was personally acquainted with Bach and between whom there was a great deal of mutual respect. Sadly, not many of Reincken's compositions are extant, although one work that happily has survived is his *Chorale Fantasia on 'An Wasserflüssen Babylon*, on which theme Bach improvised a lengthy fantasia on the occasion of a meeting with Reincken. The sprightly *Fugue in G Minor* features a subject with no fewer than 16 repeated sixteenth-notes, an excellent test of the note-repetition qualities of the tracker action!

The final composer included on the recording as an example of one who influenced Bach is Dieterich Buxtehude, with whom Bach stayed and studied as a young man. Buxtehude is represented on the compact disc by three fairly typical compositions—chorale preludes on *Komm heiliger Geist, Herr Gott* and *Nun bitten wir den heiligen Geist*, and by the *Ciacona in E Minor* (BuxWV 160). According to the booklet, the latter piece



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was included partly because it has only survived through being copied out by Bach's elder brother, Johann Christoph. It is a pity, though, that there was no room for one of Buxtehude's preludes such as the *Praeludium in G Minor* (BuxWV 148), since these were also a major influence on the young Bach.

The recording ends with a performance of Bach's *Tocatta and Fugue in E Major* (BWV 566), which—as I mentioned above—I find particularly appropriate as being perhaps the work of Bach that is most strongly influenced by the tradition of North German preludes in the stylus phantasticus tradition, as found par excellence in the works of Bruhns and Buxtehude. This compact disc is altogether a very well-played and carefully chosen set of works by those earlier generations of North and South German composers who influenced the music of Johann Sebastian Bach, and it is furthermore performed on an extremely fine organ. As such I thoroughly recommend it.

—John L. Speller
St. Louis, Missouri

New Organ Music

Carol Williams, *Twilight for Organ*, op. 3. Melcot Music Publishing, www.melcot.com, 2013.

Carol Williams, civic organist of the City of San Diego since 2001, is the first woman to be appointed to such a post. She studied at the Royal Academy of Music, Yale University (Artist Diploma), the Manhattan School of Music (DMA), and with Daniel Roth in Paris and is a Fellow of the Royal College of Organists, Fellow of Trinity College London, and Associate of the Royal College of Music. Further details can be found at her website, www.melcot.com, as well as on Twitter, Facebook, and on her own channel on YouTube.

On her online profile page, Dr. Williams claims her ambition is “to bring the organ to new audiences and, with [her] performances, make people feel good.” Her op. 3, *Twilight*, is certainly successful in this regard. It will prove useful to performers at all levels for a variety of reasons, not the least of which is its audience appeal, which might stem from the work's programmatic nature. Williams's foreword states that this piece “was composed reflecting the light changes between day and night—*Twilight*. This is represented in the major/minor harmony used in the piece.” Hence, though tonality remains ambiguous, the evocations and projected images are those captured over and over in photographs, paintings, and films. It is an incredibly, emotionally positive experience to which everyone can relate, having seen and delighted in wondrous sunrises and gorgeous sunsets.

Alternatively, twilight can also be used metaphorically to suggest the end of a life. The piece wholly expresses this darker side of twilight, too. Williams suggests a registration of strings with flute celestes. The piece should build to

a strong, yet still warm, diapason sound; nothing harsh should be used. Following the progression of the piece, the sound gradually dies down again, to *ppp* at the end; all that remains is a lone, barely discernible low C (C2) in the left hand and pedal.

The work is also accessible because of the simplicity of musical elements in the song. Architecturally, *Twilight for Organ* consists of one movement with 56 bars, in strict ternary form with coda; sections A have 16 bars each, section B has 18 bars, and the coda has six bars. It lasts just over four minutes. This work emulates mid- to late-Romantic tonal styles, centering around E-flat major/minor and using prominent third-relations. Thematic material is highly restrained, and rhythmically, the work uses sixteenth-note ostinato patterns.

For those who want to perform this piece, one thing needs highlighting: in measures 31 and 33, the left-hand chords should read as first inversion D-flat minor triads. These are indubitably *errata*; Dr. Williams herself plays D-flat in both measures on her YouTube recording of this piece.

Twilight is not technically demanding; advanced players will sight-read the piece with ease, and the piece's slower tempo makes it ideal for beginner or intermediate players learning pedagogical elements that include biomechanics of oscillating sixths and sixths/fifths in the right hand, as well as keeping a loose, relaxed wrist while repeating full chords in the left. The pedal line could be played by virtually anyone. Musically, *Twilight* is both accessible and challenging. Due to the work's combination of limited technical hurdles with a potential to be musically sophisticated, a gifted pianist will find this to be a great introductory piece to the organ. Moreover, the piece is constructed so that registration, even on a small instrument, can make an impact. Ultimately, the piece is deeply rewarding, musically rich, has mass appeal, and can be used in virtually any venue, concert, or worship service, as well as for teaching.

—David McKinney
Gainesville, Florida

Giuseppe Paganelli, *XXX Ariae pro organo et cembalo*; edited by Maurizio Machella. Armelin AMM163, €20; www.armelin.it.

Paganelli was born in Padua in 1710 and after holding posts in Italy and Germany, in 1756 he moved to Madrid, where he died seven years later. His published works for keyboard include six sonatinas “for the fair sex” (1757) and three sonatas for harpsichord, which were included in Haffner's anthologies.

These arias, published in Augsburg in 1756, are all in binary form in one movement. They are not the melodic pieces associated with Pasquini, Pachelbel, de Neufville, and later Germans such as Königsperger, but are in the style of small-scale sonatina movements (indeed, ten of them also feature with very little

amendment in the sonatinas). The great majority are in major keys up to three flats and four sharps, with only nos. XXII–XXIV, XXVI, and XXVIII in the minor of up to three flats and one sharp.

There is a good variety of time signatures and textures, with many being in two or three voices, which offers the possibility of a solo and accompaniment (Spanish organs would have had divided registers, enabling this to be achieved easily on one manual). All but no. I fit onto one page. Several arias display a rhythmic restlessness in places, moving between groupings of eighth notes or sixteenth notes and triplets and sextuplets, which in such short pieces can seem unsettling; it does not leave much scope for varied reprises. No. XXX is in the form of a pastorale in 12/8. No tempo indications are given, but even with the great similarity to secular sonatas, a more leisurely tempo would suit far better, given the composer's intention for them to be played during the Elevation, and would allow clarity in the many marked trills and the occasional big leap.

The edition is well printed, but lacks a critical commentary (the brief introduction in Italian informs us only that the editor has corrected obvious errors in the original print). These arias make a welcome addition to the available repertoire of pieces from the 18th century that were intended for the Elevation (they could work well if those in the same key are played together) and show the move away from the dissonant, more contrapuntally inclined *falsas* prevalent in the Iberian peninsula in the preceding 150 years.

—John Collins
Sussex, England

New Handbell Music

A Simple Prayer (Soliloquy), for 2 or 3 octaves of handbells or handchimes, by Linda R. Lamb. Choristers Guild, CGB816, \$3.95, Level 1- (E).

Simplicity marks this lovely, short bell piece (or prayer response, etc.); it uses only half and whole notes. Especially effective for beginning choirs, this short prayer could be used for any choir.

Reproducible Collection Sampler, for 2 or 3 octaves (also available for 3, 4, or 5 octaves) of handbells or handchimes, by Tammy Waldrop. Choristers Guild, CGB829 (2 or 3 octaves); CGB830 (3, 4 or 5 octaves), \$34.95 each; Levels 1, 1+ and 2- (E-M-).

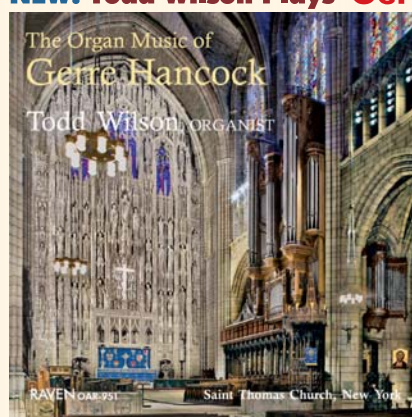
Five titles (*Amazing Grace*, *The Gathering Ring*, *Morning Has Broken*, *Spring Ring!*, and *Sweet Hosannas Ring!*) under one cover are written in a variety of fresh styles, and, with the purchase of this collection, you are granted permission to locally duplicate these arrangements for the sole use of your ensemble. Performance suggestions are given in detail for each piece.

Fling Wide the Door, arranged for 3, 4, or 5 octaves of handbells with optional 2 octaves of handchimes by Jane McFadden. Choristers Guild, CGB798, \$4.50, Level 3 (M+).

The hymn tune MACHT HOCH DIE TÜR is presented in this arrangement. It is in 3/4 meter and given a percussive effect at the beginning, building to rich, thick chords to the end. Several special effects are employed. If you are looking for something less familiar, but very effective, this would be that piece.

—Leon Nelson
Vernon Hills, Illinois

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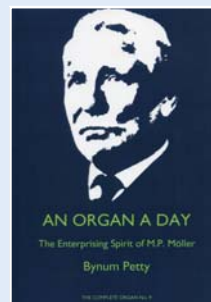
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The secret of life

Donald Hall is an American writer. Because he's Wendy's client, I've met him several times. He was born in 1928 and last saw a barber or handled a razor at least ten years ago. He published an essay in the June 12, 2013, issue of *The New Yorker* with the title "Three Beards," in which he chronicled his long relationship with facial hair. It begins:

In my life I have grown three beards, covering many of my adult faces. My present beard is monumental, and I intend to carry it to my grave. (I must avoid chemotherapy.)

It concludes:

As I decline more swiftly toward the grave I have made certain that everyone knows—my children know, Linda knows, my undertaker knows—that no posthumous razor may scrape my blue face.

In 2011, Wendy accompanied Hall to the White House, where President Obama awarded him the National Medal of Arts. (That's the same day she chatted with Van Cliburn, as noted in the May 2014 installment of this column.) The neatly trimmed and dapper President met the self-styled Methuselah.

Donald Hall lives in the New Hampshire farmhouse that was built by his grandfather, whom he helped harvesting hay. Today, hay is harvested by powerful and intricate machines that spit out neatly tied bales in the wake of a tractor. (Hay bales are legitimately held together with baling wire.) Donald Hall, then a child, and his grandfather did it with scythes, pitchforks, and horse-drawn carts. And that's the way he writes—the old-fashioned way.

He has published dozens of books of poetry, and dozens more of non-fiction, memoirs, and collections of essays. He has written hundreds of articles of literary criticism and countless essays for many publications. And his lifelong collection of thousands of letters to and from other literary and artistic giants will be the grist of many future dissertations. He writes in longhand and dictates into a tape recorder, and leaves a briefcase on his front porch every morning for his typist who lives across the road, who in turn leaves a corresponding case of typed manuscripts.

When we were first dating, Wendy shared Donald Hall's memoir *Life Work* with me (Beacon Press, 1993). At 124 pages, it's an easy read, but when he describes his process, you feel obligated to read it again, and then again. He writes drafts. There were fifty-five drafts of that essay about beards, and there are hundreds of drafts for some of his poems. He started working on his poem *Another Elegy* in 1982, and put it away, disgusted,



Jack Bishop and great-grandson, Ben. The dome in the background is the Christian Science Mother Church in Boston.

in 1988 after more than five hundred drafts. He numbers the drafts. In 1992, he picked it up again, wrote thirty more drafts, then showed it to his wife, the poet Jane Kenyon, "who remembered the old one; her response encouraged me." As he brought it toward conclusion, he woke many days before the alarm, jumping out of bed to start writing, but reminding himself that "You felt like this, about this same poem, a hundred times between 1982 and 1988."

In *Life Work*, Donald Hall writes about his grandparents' work ethics, about baseball players' dedication to their work, and of course about his own routine, but he makes it clear that hates the phrase "work ethic." Shortly after leaving the security of a professorship at the University of Michigan to move to the farm with Jane to support himself with his own writing, he attended his Harvard class (1951) reunion where he found himself complimented over and over about his self-discipline. He responded, "If I loved chocolate to distraction, would you call me self-disciplined for eating a pound of Hershey's Kisses before breakfast?" He simply loves the process of moving words about, mining the English language, dog-earring his beloved *Oxford English Dictionary*—no matter what it takes to get it right to his own ears.

One of the principal characters in *Life Work* is the British sculptor Henry Moore. They met in 1959 when Hall was commissioned to write a magazine piece about Moore, and Hall was moved and inspired by Moore's approach to his work. There was always a sketchpad at hand, there were studios scattered about the property allowing work at different stages to proceed concurrently, and when in his seventies, Moore built a new studio next to the house allowing him to spend another hour at work after dinner. The last time they were together, when Moore was eighty, Hall asked him, "What is the secret of life?" Moore's response:

"The secret of life is to have a task, something you devote your entire life to,

something you bring everything to, every minute of the day for your entire life. And the most important thing is—it must be something you cannot possibly do!"

Wrapped around a monument

Last week, the Parisian organist Daniel Roth played a recital at Church of the Resurrection in New York where a couple years ago, the Organ Clearing House renovated, expanded, and installed a Casavant organ built in 1915. It was a treat and a thrill to be around him for a couple days as he prepared and presented his program, and I particularly enjoyed a conversation in which he gave some deeper insight into the heritage of the magnificent Cavaillé-Coll organ at St. Sulpice in Paris, where he has been *titulaire* since 1985. His three immediate predecessors were Jean-Jacques Grunenwald, Marcel Dupré, and Charles-Marie Widor—four tenures that span nearly a hundred-fifty years.

Those four organists are identified by their relationships with that organ. Their improvisations and compositions have been inspired by its beautiful tones and enabled by the ingenious mechanical registration devices built in 1862, maintained to this day in their original condition. Roth confirmed the legend that Widor's original appointment was temporary, and though it was never officially renewed or confirmed, he held the position for sixty-seven years. I've known this tidbit for years, but Daniel Roth shared some skinny.

Aristide Cavaillé-Coll was a tireless champion of his own work. He was disappointed in the general level of organ playing in Paris in the late 1860s, but was enthralled by performances by Jacques-Nicolas Lemmens, the professor of organ at the Royal Conservatory of Brussels, who first played recitals in Paris during a tour in 1850. Widor was born in Lyon into a family of organ-builders and Cavaillé-Coll was a family friend. It was he who arranged for Widor to study with Lemmens, and the twenty-five year old Widor was Cavaillé-Coll's candidate for the vacant position at St. Sulpice.

As a reflection of the political and even racial tensions leading up to the Franco-Prussian War (1870–1871), Widor's detractors competing for the important position claimed he played like a German! (*Quelle horreur!*) The rector compromised by appointing Widor for one year.

Hundreds of American organists have been treated to Daniel Roth's hospitality at the console of that landmark organ, hearing his improvisations and compositions, and his interpretations of the immense body of music produced by his predecessors. My conversations with him last week reminded me of that quote from Henry Moore. When a great musician spends a lifetime with a great organ, does that qualify as something to which you devote your life, but cannot possibly do?



1964 Noack organ, Wiscasset, Maine, relocated by the Organ Clearing House, 2004

Opera vitae

The mid-twentieth century renaissance in American organbuilding has given us a bevy of small companies building organs under the name of their founders. Among these, C. B. Fisk, Inc. is notable, in that the legendary Charlie Fisk passed away relatively young, and the work of his company has been continued by his co-workers—dare I say disciples? But when I think of names like Wolff, Wilhelm, Noack, Brombaugh, and the double-teaming Taylor & Boody, I think of these men, now elderly, retired, or deceased, who have had long careers personally producing many instruments with the help of their small and talented staffs. I think Fritz Noack is in the lead. His company was founded in 1960 and has completed nearly 160 organs. Nice work, Fritz, quite a fleet. Imagine seeing them all in a row.

Considering all the effort and expertise involved in selling, planning, designing, building, and installing a pipe organ, I marvel at what Fritz and his colleagues have accomplished personally, with a lot of help from their friends. That's work to which you devote your life, but cannot possibly do.

What was the question?

An old family friend is an expert in "heat transfer"—how heat moves from one mass to another, from a mass to a gas, or any other way heat moves around. One evening sitting with drinks in my parents' living room and staring at the burning fireplace, I asked him, "Just what is fire?" He told me that it's a chemical reaction. Yes, but what is it? I never did get an answer I could understand. I think he thought I was a bit of a prig, and I think I was asking a question that couldn't be answered.

The more you know about the organbuilding trade, the more you realize you don't know. Building pipe organs is a profession that remains mysterious to its most experienced practitioners. How does that air get from one place to another inside the organ? How does that thin sheet of pressurized air passing through the mouth of an organ pipe turn into musical tone? And how do those tones blend so beautifully with each other? How do we move such volumes of air silently? We have answers that refer to the laws of physics, but like my question about fire, they seem unanswerable. I've come to think that all you can do is know the questions and keep working to achieve better understanding of how to answer them. It's work to which you devote your life, but cannot possibly do.

Go Daddy, go.

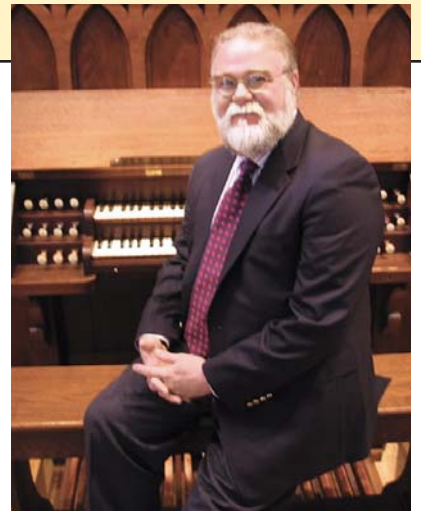
My father passed away at home on April 8, about six weeks shy of his ninety-third birthday. He was born four years before Donald Hall. He had a stroke a few months before from which he had largely recovered, although the gorgeous handwriting for which he was well known

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was gone. A vicious headache, which may have been another stroke, was our signal that the end was near. His doctor helped us establish home hospice care, and after about a week of comforting medication and declining consciousness he was gone. My three siblings and I, and our spouses, managed to gather during that week along with lots of the grandchildren. My brother Mark and his wife Sarah, my wife Wendy, and my mother Betsy were with Dad at his moment of death. Coincidentally, I was at work in St. Paul's Cathedral in Boston, where my parents were married almost fifty-nine years ago.

The Rev. John J. Bishop was ordained an Episcopal priest in the Diocese of Massachusetts in 1952, and all the parishes he served were in that diocese. Everyone called him Jack. He served as rector of churches in Somerville and Westwood before he was called to be rector of the Parish of the Epiphany in Winchester, where he served from 1966 until his retirement in 1989. That was when my parents moved to the newly renovated and expanded family summer home on Cape Cod. After that retirement, he served as interim rector at churches in Dedham, Woods Hole, Falmouth, Provincetown, and Belmont. In December of 2012, the Parish of the Epiphany hosted a celebratory Eucharist honoring the sixtieth anniversary of his ordination.

My father grew up in Cincinnati, Ohio, as a member of Christ Church, which is now the Cathedral of the Diocese of Southern Ohio. Our grand colleague and mentor Gerre Hancock was organist and choirmaster there in the 1960s. Dad had recordings of that church's Boar's Head Festival led by Gerre Hancock—the first improvisations I ever heard. As he grew up in Ohio in the 1920s and '30s, some of the liberal causes for which he was later known hadn't been contemplated, but before he was finished, my father had championed civil rights, social justice, the ordination of women, and same-sex marriages.

The Rev. Jeanne Sprout was the first woman to be ordained in the Diocese of Massachusetts. Her ordination in 1977 happened at the Parish of the Epiphany in Winchester as she joined the staff there. And Dad chaired the steering committee that nominated Barbara Harris as the first female bishop in the Anglican Communion. As interim rector in Provincetown, he blessed same-sex unions many years before the ruling of the Massachusetts Supreme Judicial Court that made them legal as marriages ten years ago. During his adolescence in Ohio and while serving in the United States Army during World War II, he would never have imagined such a thing.

At the height of the Vietnam War, the parish's associate rector Michael Jupin participated in a widely reported protest on the steps of Boston's Arlington Street Church, placing his draft card in an offering plate in the hands of William Sloane Coffin, pastor of New York's Riverside Church, and activist and pediatrician Benjamin Spock. This created a firestorm in the then conservative parish (Winchester was cited as the town where the politics met the zip code: Zero-1890). The wardens approached my father, demanding to know "how to get rid of Jupin," as important pledges left the parish in droves. Dad's immediate answer was, "you get rid of the rector." He told us later about that crisis in his career and the life of that church, how he sat alone in his car weeping, wondering what to do, and how he sought the council of his bishop, who encouraged him to "stand in the midst of those people and lead."

Through all of that, Dad remained devoted to the traditions and liturgy of the Anglican Communion. He was a strong supporter of the music of the church, and during his tenures, the parishes in Westwood and Winchester both purchased organs from Charles Fisk. I remember the thrill of using my newly acquired adult voice, singing in harmony accompanied by orchestra as the adult choir presented Bach's Cantata 140, *Wachet auf, ruft uns die Stimme*.

Dad understood the importance of the "theater" of liturgy. My childhood friends who were acolytes laugh today about how they were terrified of "blowing it" around Rev. Bishop. He needed it to be right. He led worship and celebrated the Eucharist with enthusiasm and joy—his "church voice" was nothing like his everyday voice. The crisp cadence and musical intonation of his delivery of the Prayers of Consecration are still in my ears, and remain my ideal. He really celebrated communion.

I've spent many days working as an organbuilder in churches of the Episcopal Diocese of Massachusetts. Often, when I'm introduced to a rector, I've

heard, "There's a priest in this diocese with that name," followed by unsolicited tributes. It's been wonderful to hear accounts of my father's work from so many different sources. I'm grateful for Dad's encouragement and inspiration.

What a weekend.

Today is Monday. Dad's memorial service was Saturday. There were four bishops and twenty priests in robes up front and the pews were full of family, friends, and parishioners from across the diocese and around the world, and plenty more priests. In a piece included in the leaflet for Dad's memorial service, I wrote, "The definition is 'Great excitement for or interest in a cause.' It's from the Greek root, *enthousiasmos*, which came from the adjective *entheos*, 'having God within.' Enthusiasm." That is the way he lived his life, inspiring people, encouraging them to think and grow, and sharing his love for the church, for better or for worse.

That's work to which you devote your life, but cannot possibly do.

Of course I'm sad. Of course I miss him. But when a man lives such a long

and productive life, has nearly sixty years of marriage, sees four children grow up, knows ten adult grandchildren, and with our grandson Ben, knew his first great-grandchild, we can only be grateful.

Yesterday, we interred Dad's ashes. There were about thirty of us at the end of the boardwalk over the marshes that led to Dad's favorite Cape Cod swimming hole. As the last of the ashes sprinkled into the water I blurted out, "Go daddy, go." ■

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Doing the same thing over and over again and expecting different results.
~ Albert Einstein

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Hand Distribution I

In the last few months, several of my students have simultaneously wanted to zero in intensely on the question of how to decide which hand should play which notes of a passage, when there is any choice. I have been known to rely on a general comment, “if it’s unclear, try out different things, and go with what is most comfortable.” It is possible that I have over-relied on this level of generality; however, there is nothing wrong with this casual approach. It is the essence of what one should do in the end. Furthermore, just leaving it at that with a student could encourage that student to develop autonomy, to think for him- or herself.

But there are also many more specific and analytical things to say about how notes might best fall between the two hands. (In the series of columns from a few years ago that I headed “Working”—in which I examined the process of learning two particular pieces—I touched on this a little bit. Those brief discussions were tied to the specifics of certain passages, and not as theoretical or general as what I want to do here.) One of the purposes of this kind of analysis should be to widen the range of possibilities that students can see, to move the student farther from making limiting assumptions about what the choices are likely to be.

In this column and the next, I will analyze in detail my thinking about this. This analysis may seem too detailed: sort of fussy, or making too much out of something that could in fact be done efficiently through trial and error. Some students will happily take to going over these issues with this sort of fine-toothed comb—finding it interesting in the manner of a puzzle or detective story.

Others will not, but will probably still learn something from doing some of it. Probably no one will go on analyzing these situations exactly like this permanently: it is a stage in learning to think about it and to develop intuition for it.

It is inadvisable to create a fingering for a passage without first deciding or knowing which hand will play which notes. However, perhaps because we talk so much about “fingering” as a crucial step—the crucial step?—in preparing a piece, students naturally want to plunge in to the actual fingering process as soon as possible. This may be one reason that students (and many players who are not students) often give more weight than is appropriate to the assumption that the upper staff is “the right-hand part” and the lower staff is “the left-hand part.” It seems to give a ready-made answer to the question of hand distribution. It would be willfully silly not to notice that there is a correlation: higher notes are more likely to be within the reach of the right hand, lower notes within the reach of the left hand. However, I think that it serves the player well to try to separate that simple logistic fact from the typography. The first principle of hand distribution, for me, should be:

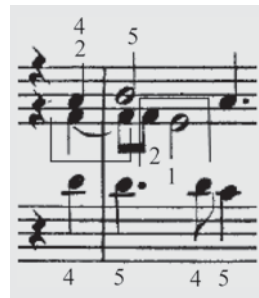
Try not to think of the two manual staves as representing the two hands. Instead think of the combined staff—ten lines, eight normal spaces, one larger space in the middle, ledger lines, and so on—as representing music for your ten fingers to play in the best way possible.

Of course this—and all of what I am going to be discussing here—does not apply to music that is expressly written for two manuals.

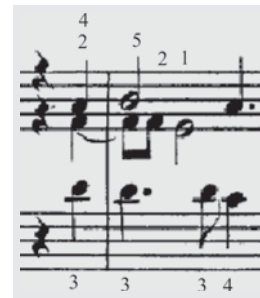
This is just a change of attitude, but it makes a difference. Part of the



Example 1, Bach, *Prelude and Fugue in D, BWV 532*, from end of measure 16



Example 2, BWV 532, measure 2



Example 3, a second fingering



Example 4, a third fingering

difference it makes, if you really internalize it, is that there is no longer a “burden of proof” assigned to the notion of playing notes with the “other” hand. The sort of question that goes something like this—“Is it OK to play that note with the other hand?” or “Would it be all right to take that note over with the right hand?”—simply goes away. This saves time, for one thing. I have known performers to debate with themselves and take a long time to believe that it is (morally, ethically, or practically) acceptable to “switch” some note or notes to the “other” hand, when that is clearly the natural way to do it, and when the composer’s original way of writing out the music very likely didn’t have the notes divided the same way between the staves anyway!

Analysis for hand distribution

In order to determine how to distribute the notes between the hands, there is a sort of protocol that you can follow—a series of observations to make about the passage that will help you discover the most comfortable hand distribution for you. The way I am going to present it here is too cut-and-dried, really: in practice, all of these interact with one another and sometimes with other considerations. But these questions are a good starting place:

1) Is the manual part in (only) two voices? If so, then there should be a strong assumption that each hand will play one of those voices. This is the simplest case. It is almost not worth talking about, except that it brings us to the second great principle of hand distribution: *when it is possible, ask your hands to share the work pretty much evenly.* Students should be reminded not to play two voices in one hand while the other hand does nothing—at least not to do that reflexively, just because both voices are in one staff (as they might often be) or are both high or both low. Once in a while, two voices should be combined in one hand for the most practical of reasons: to free a hand up to turn a page or to manipulate stop knobs or something like that. This should only be done if the loss of ease in playing is very small.

2) If the passage is in three voices, then realistically the issue becomes

“which hand will play the middle voice?” Again, this is a better way to ask the question than “where can one hand take over the middle-voice notes that seem to belong to the other hand?” This is probably the kind of texture in which these issues actually come up the most. The questions to ask in figuring out how to distribute the notes of a middle voice between the hands are:

- i) *To which outer voice are these notes closer?*
- ii) *Is one outer voice more active, busier, or just plain harder than the other? If so, then can the inner voice be grouped with the less difficult outer voice?*
- iii) *Is the middle voice more intricate than either of the outer voices? If so, then what can be done to make it as simple as it can be: can it be split between the hands, for example, or grouped with the simpler of the two outer voices?*
- iv) *Are there ornaments—especially trills—in any voice, and does it make sense to isolate ornaments into their own hand, if possible?*
- v) *Sometimes the need to prepare a good fingering for a repeated note suggests a way to proceed.*
- vi) *Is there anything about hand position, independent of all of the above, that suggests that the middle voice notes can be played more comfortably with one hand than the other?* This often comes about because of something to do with sharps or flats. Perhaps one hand would be forced to play a raised key with an awkward finger if also called upon to play the inner voice, while the other would not run into any such trouble.

Example 1 shows the *Alla Breve* section of Bach’s *Prelude and Fugue in D Major*, BWV 532, beginning on the last beat of m. 16 of the piece. It provides all sorts of material for thinking about hand distribution in three-voice manual textures. The rest of this column will be taken up with a detailed analysis of parts of this section. (For simplicity, from here on I will provide examples with only the manual staves, since we are only looking at the manual writing, though there is pedal almost throughout.) In this entire 80-measure section, there is no spot at which the right hand actually cannot play both the upper voice and the middle voice—though

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Example 5, BWV 532, from end of measure 16 to beginning of measure 23

in many spots doing it that way would create awkward fingerings and articulations that would probably not make either the player or the listeners happy; the left hand can reach both the lower and the middle voices for all but an occasional measure or half measure. Therefore this is a good passage to think about what is best, not what is necessary or inevitable.

The middle-voice $f\#$ on the last beat of measure 16 can be taken very easily with either hand. It is almost equidistant from the upper and lower notes, and there is nothing in particular going on: on that beat, no voice is, or is about to become, busy or intricate. So, is there a way to make the choice, other than at random? ("At random" is fine when there is no reason to prefer one over the other: this is often the case. The point is to recognize when it is not the case.) The thing that I notice about this beginning is that there are several repeated notes coming up. I would prefer to finger them with different fingers for each repetition. Of course, different hands implies different fingers, so right away it seems as though there might be some good to be derived from moving the middle voice back and forth between the hands a bit. So, if we take that $f\#$ with the right hand, then the left hand is free to finger the repeated

d' in the lowest voice in whatever way seems best, and then the left hand can play the repetition of the $f\#$. Example 2 shows one specific version fingering modeled on that idea.

And there could be others. A player who does not want to change fingers on the repeated notes, might use fingerings shown in Examples 3 and 4, or something else.

At each point over the next few measures, we see one voice being more active than the others, as shown in Example 5.

In the first half of measure 18, it is clear that the middle voice should be taken in the left hand, both because that way the more active voice is left alone in one hand (point ii above), and because the notes of the middle voice are closer to those of the lower voice (point i above). In the second half of measure 18, the situation is more complicated, since the voice that is more active than the others is the middle voice itself. The three last eighth-notes in the middle voice, $c\#\prime-b\prime-a'$, can be reached by either hand. Does it matter which hand plays them? The $c\#\prime$ is closer to the upper voice, and the other two notes are closer to the lower. That might suggest splitting that line that way. However, the upper voice is in itself simpler than the lower voice through that part of the

measure, which would suggest just playing the eighth-notes of the middle voice in the right hand. Here personal habit or something about the shape of the player's own hand might determine the choice: therefore it is a place to try it a number of ways and see what works.

However, that might be influenced by what is coming up. The first few notes in the middle voice of measure 19 can also be reached by either hand. However, here the choices might make more of a difference to the musical effect than in the previous measure. The second eighth-note of the measure must first sound like it slips in and takes over the position of the e' that is being held: that is, in such a way that it doesn't sound like that note is being repeated in the same voice, even though as a key on the keyboard it is in fact being repeated. (This notion comes up again very soon.) Then it has to be held over into the a' half-note, just long enough to suggest that the lower voice is still there. Furthermore, the a' half-note itself begins a new pattern (that is, through the lens that we are using here). It begins a long passage in which the upper voice is clearly more active than the lower two voices, and should therefore be left alone in the right hand if at all possible. It is possible: beginning on that second beat



of measure 19, the two lower voices fit comfortably in the left hand for the rest of this excerpt.

So if that a' should be in the left hand, then so should the e' that precedes it in the middle voice. (Otherwise there would be an unnecessary and awkward hand crossing.) If the three e 's in a row will be played in the left hand, then that hand needs all the flexibility it can get, in order to come up with a fingering that creates the right flow: in particular, this is a case where changing fingers on that note is a tremendous aid in creating the non-repeated note repetition that I described above. The left hand is the most free to finger those e 's if the right hand plays the $g\#$. That should then also be taken into account in planning the approach from the previous measure to the $g\#$ on the first beat of this measure.

To be continued . . .

Gavin Black is Director of the Princeton Early Keyboard Center in Princeton, New Jersey. He can be reached by e-mail at gavinblack@mail.com and his website is www.gavinblack-baroque.com.

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Ann Labounsky with Paul Sifler in 1989



Ann Labounsky and Andrew Scanlon



Ann with Marilyn Mason, May 2011



Giuseppe Englert, Ann Labounsky, and Jacqueline Marchal Englert in Paris, May 2002

Dialogue avec une artiste:

A conversation with Ann Labounsky

By Andrew Scanlon

The following conversation, conducted both in person and by telephone in March 2013, explores the career of one of America's most eminent musicians and teachers, Ann Labounsky. Dr. Labounsky was my undergraduate organ teacher at Duquesne University, and she is now in her 44th year as professor and chair of sacred music and organ at that same institution. Some years after completing graduate study and working in church music, I had the privilege of returning to Duquesne as a faculty member, teaching alongside Dr. Labounsky for four years. We maintain a close collaboration, and therefore, I have been in the unique situation of knowing Dr. Labounsky on several levels since we first met in New York City at the 1996 American Guild of Organists Centennial Convention. As a teacher, mentor, colleague, and friend, Ann has challenged, encouraged, and supported me in many ways. In this interview, we discuss Ann's life and career. Several life chapters particularly dominate our discussion: Ann's student days at Eastman as a pupil of the young David Craighead, and the full circle of Ann and David's long friendship; Ann's time as a Fulbright scholar in Paris, studying organ under André Marchal, Jean Langlais, and Marcel Dupré; and finally, Ann's inimitable teaching career in Pittsburgh.

Andrew Scanlon: When people ask me why I decided to learn to play the organ, I most often reply, "Actually, the organ chose me!" Most of your life has been devoted to the organ. What was your first encounter with the organ, and when did the organ first "choose you?"

Ann Labounsky: As a young girl, our family was living in Port Washington, Long Island, and my mother used to take me to a Methodist church across the street from our home. This was before I could read; and I must have heard the pipe organ, but I don't have much of a memory of it.

Later, we attended Christ Church (Episcopal) in Oyster Bay, where Paul Sifler (also a composer) was the organist-choirmaster. My mother, my brother, and I all sang in the choir, and it was then that I became interested. I was fascinated by the way Paul played. I would come early for choir rehearsals or lessons to watch him practice. I began studying the organ with Sifler at age 15. He was a very good teacher for me, and I loved his compositions. One summer, I went away to a camp, where I couldn't play the organ for about two weeks, and I missed it so much. I think at that stage, I knew I would be an organist.

The conventional wisdom seems to be that before learning the organ, a

strong piano background is useful, even essential. Were you already accomplished on the piano?

My piano teacher in high school was John LaMontaine, Paul Sifler's partner. He was also a wonderful composer and had a great command of technique. He followed the Tobias Matthay school of relaxation. I would take the train to go to their apartment on 57th Street in New York to take the lessons. It was he who encouraged me to go to Eastman.

Since your piano teacher encouraged you to apply to the Eastman School of Music, did you audition on both piano and organ? What was required for the audition?

Yes, we were required to perform on both instruments. For the organ portion, I remember playing Mendelssohn's *Sonata No. 6*, but can't remember which Bach I played. I do recall that I played a recital my senior year of high school and had played Bach's *Tocatta and Fugue in D Minor* and *Wir glauben all an einen Gott* on that recital, so I must have played one of those works. For the piano portion, they required that you know all scales and arpeggios, as well as the performance of a work by Bach and a Beethoven sonata. I was very nervous for the audition.

Before you went to Eastman, what, if anything, did you know of David Craighead? Did you want to study with him, or were you taking the advice of your teachers?

Well, no; actually, I didn't know anything about David Craighead. But John LaMontaine had studied at Eastman, and he thought it was a very good school. He wanted me to study with Eastman's piano teacher, George MacNabb. (It was from MacNabb that I learned the Brahms *Fifty-one Exercises*, which I still use.) Paul Sifler thought that Catharine Crozier would have been a good organ teacher for me, and I looked into studying with her. However, by the time I entered Eastman as a freshman, Crozier had already left the Eastman faculty for Rollins College in Florida.

Did you audition anywhere else besides Eastman?

No. It always makes me laugh now, because these days, students audition

at several schools. But for some reason, I didn't.

Had you given any thought to what might happen if you didn't get in?

No, that didn't occur to me!

In 1957, you moved upstate from Long Island and began your new life in Rochester. What are your memories of those undergraduate years?

Eastman was a wonderful school. For many years, I stayed in close touch with the friends that I made there because we all struggled together. It was very demanding; in fact, I had nightmares. I was so afraid that I wouldn't do well enough and that David Craighead would make me study with Norman Peterson, the secondary teacher!

Can you recall your close friends and colleagues from that time?

Some dear colleagues included Bill Stokes, Joanna Tousey, Bill Haller, Maggie Brooks, Bruce Lederhouse, Jim Johnson, Gretchen Frauenberger, and Robert Town. Roberta Gary was working on her doctorate and David Mulberry was a senior, but they were beyond me. They were the great legends at the time!

How many students were studying organ then?

I think there may have been about ten—smaller compared to what it is now.

Can you recall periods of particular growth in your playing during the Eastman days, or conversely, any precise struggles?

I don't recall any struggles specifically; everything was difficult. We had to have all our repertoire memorized. I would get very nervous before performances. I wish that I would have found a way to get over that more easily, as I look back now. But all of this contributed to my growth as a musician.

When you arrived at Eastman, in the studio of David Craighead, he was still fairly new to Eastman's faculty, correct?

Yes, he had arrived in 1955, and I entered in 1957. He always told me this funny story about when I first arrived.

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André Marchal with Ann Labounsky, May 1972

Evidently I went up to his office and knocked on his door and introduced myself. I said, "I'm Ann Labounsky: Ann without the 'E'!" David said he always remembered that.

What was Craighead like as a teacher in 1957? What aspects of learning did he emphasize as a young teacher?

He was always very precise. At that time in his life, he was rather nervous, quite inhibited. He would tell you all the things that were not right, but you always wanted to strive to do better in the next lesson. We spent a lot of time on the registration. He used the Bonnet *Historical Anthology of Music*, which was highly edited, and not a good edition. He used the Seth Bingham edition of Couperin's music and I hated that music back then; it wasn't until I went to Paris to study with [André] Marchal that I knew what it all meant!

That anecdote reminds us of how David Craighead evolved tremendously, over the years, both as teacher and a performer.

He did. I remember seeing him some years later, perhaps in the early 1970s. He had come to perform in Pittsburgh, and we attended the Pittsburgh Symphony together. He spoke of the *Offertoire* from Couperin's *Mass for the Parishes*, and how he had learned about the *notes inégales*. For Bach, we changed registration frequently and each change was well marked in the score. Also, phrasing was carefully marked. Craighead was meticulous about every detail, but was patient in working with us until we got it right. He was most effective when he would quickly slide onto the bench to demonstrate a passage.

Can you remember your degree recitals?

They were all in Kilbourne Hall on the Skinner organ. For my senior recital, I played the Bach *Prelude and Fugue in A Minor*, BWV 543, and of course, a lot of American music. David Craighead loved

the music of Sowerby. I played Sowerby's famous *Arioso*, which was gorgeous on that organ. At Eastman, there was a kind of "shopping list" of music that we all had to work on. Ironically, when we got to Langlais' music, I hated it! I had performed some of the *Hommage à Frescobaldi*, and I didn't like it at all! I also remember playing in the weekly performance class in preparation for my senior recital. At one such class, having completed a play-through of the Bach "A Minor," I remember David Craighead saying, "That was bloody but unbowed!"

When you were wrapping up your days at Eastman, did David Craighead advise you about what you should do in terms of furthering your education?

David Craighead was very different from Russell Saunders, who told the students exactly what they should do. David took a far more hands-off approach. He gave his students the confidence to make their own decisions. I thought about staying at Eastman for my master's degree, but decided to go to the University of Michigan. It turned out to be a very good thing to do that, as I would meet my future husband, Lewis Steele, at Michigan.

After four years at the Eastman School, I imagine that you had a much broader sense of the organ world, and you knew what you wanted?

I certainly knew that I wanted to go on to earn a master's degree, but at that time, I didn't know much about church music or improvisation. I didn't know exactly what I wanted, except that I wanted to learn music.

In few words, can you summarize the church music curriculum at Eastman in those days?

It didn't exist!

Your next move was from Rochester to Ann Arbor. Tell us about what life



Jean Langlais, Robert Luft, and Ann Labounsky at Duquesne University, 1976

was like at the University of Michigan in 1961.

In those days, the president of the AGO was Roberta Bitgood. She did a wonderful thing for the new students at U. of M. When we got off the train in Detroit, she met all the students. She had gathered members of the clergy from churches in the area that were looking for organists. She introduced all of us, and as a result, I began a church job right away in Dearborn, Michigan, about an hour from Ann Arbor.

U. of M. was a very different school than ESM. My teacher there was Marilyn Mason. Mason was less of a teacher for me, but more of a coach. David Craighead had really formed my technique—so she didn't have to work on that. We worked on musical details and interpretation. We always had our lessons on the organ in Hill Auditorium.

Were there other organ teachers?

Yes. Ray Ferguson and Robert Noehren were on the faculty at that time.

Besides organ playing, were there any other memorable aspects of the Michigan graduate degree program that helped you grow?

The courses at Michigan were wonderful! I especially recall Hans David

the musicologist, and Louise Cuyler, and I learned a great deal from both of them.

You mentioned that you also met your husband while at Michigan?

Yes, I earned the degree in one year and two summers, and I was getting ready to play my recital. I met Lewis Steele on the steps of Marilyn Mason's studio. I needed soloists to sing in my church every Sunday since we didn't have a summer choir. I heard his resonant voice, and asked him to sing a solo. That's how our romance started!

Would you care to elaborate?

Well, three children and four grandchildren later, we are very happy together. I could never have done the things I have done without Lewis's support. He always said that in a marriage, it's not a 50/50 partnership, rather it's 100/100. You have to give all of yourself, all the time. He did so much in raising the children. I had no idea even how to change diapers. He taught me. So many of the things I didn't have (for example, expertise in theology, scripture, choral directing), Lewis did have. It has been a wonderful partnership over the years. I always remember what Marilyn Mason said: "I'd marry him for his laugh!"

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Can you sum up the church music curriculum at U. of M. in those days?

They had two tracks. You could earn the MM in organ, which I did, or the MM in church music. However, it seemed to me that the only difference was you didn't have to memorize the recital if you were in the church music track. All students took Robert Noehren's course in organ building, which I almost failed! You had to know the composition of mixtures, which was too much for me! He was a very good teacher, though. He had a significant influence in the organ department there at that time.

As your time wound up in Michigan, the next big step would be the Fulbright process. What were you doing in Michigan to prepare for the program in France?

By the time I got to Michigan, I knew I wanted to go to France for additional study. In fact, I had applied for a Fulbright while still an Eastman student, but I didn't get it. I applied a second time while at U. of M. I had been passionate about the French language and was determined that I would go to France one way or another. Every week, I would get together with Deedee Wotring, one of André Marchal's former students. We would meet for coffee, and she would force me to speak French!

But your love of France and the French language had begun long before Michigan, through your beloved Aunt Julia, correct?

I'm glad you mentioned Julia. You knew her and played at her funeral. She had studied art in Paris after the war, and following her arrival back home in New York, she spent every weekend with us in Long Island. Julia was determined to teach me how to speak French! My father (a geologist and engineer who worked on the Manhattan Project) was Russian, his second language being English. I was determined I was going to Paris to study, even if I had to be an *au pair*.

In April, having applied for a Fulbright, saying I wanted to study with Marchal, but not yet knowing my fate, I went to a recital at St. Thomas Church Fifth Avenue, performed by Jean

Langlais, whom I met for the first time. I told him I had played his *Miniature* on my graduate recital at the University of Michigan, and that I hoped to soon be in Paris studying. He replied that he hoped he would see me! When I returned home to Long Island from that recital, I found out I had gotten the Fulbright grant! That was such a great blessing to be able to go, with everything paid for; it was just a marvelous thing.

I should speak a little bit about how we got to France. The first time we went over was on the "Queen Mary," and on the "France" a number of times. It took five days, and there was no jet lag, because each day you changed the clocks only one hour. It was a wonderful way to travel. Ruth Woods (Harris) and I went together, both studying with Marchal on a Fulbright grant. We remain close friends.

Though you are perhaps best known as the leading American disciple of Jean Langlais, when you set off for France, your initial intent was to study with André Marchal, and you did. Tell us about studying with Marchal.

When I heard Marchal play for the first time, it was at Oberlin. He played in a way I had never heard anyone else play. Each line breathed. I heard music differently when he played, and I wanted to learn what he knew. Fortunately, my French was good enough that I didn't need a translator, but his daughter Jacqueline often translated for the other students. Lessons were in his home at 22 Rue Duroc. I also wanted to study improvisation. Even though Marchal improvised very well, at that time he no longer taught improvisation. He said: "Well, you may study improvisation with Langlais."

You must understand about the teachers all over Europe at that time: they were very possessive of their students. You were not able to simply study with anyone you wanted; definitely not several teachers! You went abroad to study with ONE teacher. I studied organ repertoire with Marchal, but Marchal gave me his permission to study with Langlais. After that time, while continuing to study with Marchal, I would then go to Ste. Clotilde



David Craighead, Ann Labounsky, and Andrew Scanlon, in 2005

in the evenings for my lessons with Langlais, which was wonderful. Playing on the organ that Franck, Tournemire, and Langlais knew so well, and hearing their music on that instrument, made all the difference in learning that music.

What musical facet did Marchal underscore the most in how to play the organ?

The touch. He had a way of phrasing each line independently. And he had such a concept of the whole piece. I remember working on Bach's great *Fantasy and Fugue in G Minor* (BWV 542) with him. He had the whole piece completely engraved in his mind—every voice. It was amazing to me that this blind man knew music so well. For example, if you used a fingering that was not effective, he could tell!

You mentioned having studied Couperin as an undergraduate at Eastman. I know that with his interest in early music, Marchal would make the classical French school an essential part of what you studied. How did your point of view evolve with respect to this music?

Marchal just knew that music. I don't know how—because he had studied with Gigout, and of course, everyone was playing completely legato then. Marchal attributed his style of playing to studying the harpsichord, saying that as a result, he had learned a different way of playing. And in the 1960s, no one else was playing like that. We usually associate Marie-Claire Alain as a leader in the early music revival for the organ—but even in the 1940s when Marie Claire Alain was very young, it was Marchal who was the first great leader in this movement. There was something about the way he played that helped me understand that "this is how you play!" With Marchal, I studied all Couperin, as well as all the music of de Grigny, Clérambault, Daquin, etc.

I recall from other conversations over the years that you recall practicing constantly during the time you were in France. You learned a great deal of music—how much repertoire did you absorb in two years?

In addition to all I mentioned just above, with Marchal, I studied all the Bach trio sonatas, all the big preludes and fugues—tons of repertoire! With Langlais I studied all of Franck's music, much of Tournemire, and other pieces, too. In terms of how lessons worked, with Marchal (and Donald Wilkins said it was the same with Duruffé), you brought in a piece to a lesson, one of these big pieces, and they told you everything you

needed to know. If you brought in the same piece again to another lesson, they said, "Well, I already told you everything I know about it last week!" We knew that we wouldn't be there forever with those brilliant musicians. Our goal was to cover as much repertoire as possible in the shortest amount of time.

Do you still play the pieces you studied with Marchal or Langlais the same way as when you learned them? Or do you perform them differently now?

Wonderful question. I think that the spirit is the same; some things changed a little. I'm constantly trying to think in a fresh way, but the spirit of what I learned from Langlais and Marchal has stayed with me.

Concerning Marchal's teaching, did he have any idiosyncrasies?

Many have said of Marchal that if a student was not gifted, he would be very lenient with that student; but the more diligent a student was, he would be much more strict. And that certainly was true. One funny story was about phrasing in one of the trio sonatas. I had asked why he played it that particular way, and he thought for a long time. After quite a long period of silence, finally he answered: "Because it pleases me!"

Many people are very well acquainted with your work and expertise on the music and the life of Jean Langlais. Much of this information can be learned from your book, *Jean Langlais: The Man and His Music* (Amadeus Press, 2000), as well as from the liner notes on your CD recordings. Would you share with us, in a broad sense, what it was like to be Langlais' pupil, and how that relationship developed over many years?

Langlais was extremely supportive. He always made you feel that you could do anything! If you made a mistake, he knew, but he was just thinking about the music. Always so encouraging and supportive, he was continually trying to find places for his students to play, and to help them in whatever way he could. As I learned his music, I became more and more interested, and I wanted to learn as much as I could.

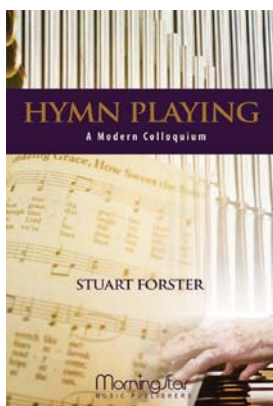
Over the years, how much cumulative time did you study with Langlais?

I have no idea. I usually had a weekly lesson on Wednesday evenings, when the church was closed. In addition to that, on Saturday afternoons, we were at the

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David Craighead and Ann Labounsky. Picture taken for Volume X of *The Complete Organ Works of Jean Langlais*. Ann and David recorded together both of Langlais' "Double Fantasies" at Immaculate Conception Cathedral, Denver, in October 2000.

Schola Cantorum, and that's where we worked on improvisation. Over the years, I returned many more times to study.

After remaining in France for an extra year, what path did your career take upon returning to the States?

Langlais asked me to be his guide for his fall 1964 American tour, and I did that. Shortly thereafter, I took a job in a very large Roman Catholic church in New Hyde Park, Long Island. I had a choir of men and boys that I had to develop and direct. That was hard work.

How did you end up in Pittsburgh? Did you move there to take up your position as organ teacher at Duquesne University?

In 1967, Lewis and I moved to Pittsburgh to take up a joint church position at Brentwood Presbyterian Church. Lewis was the choir director, and I was the organist. We had only one child, six months old. Two years later, in 1969, the head of graduate studies at Duquesne University called and asked if I would like to teach organ at Duquesne—but I had never heard of Duquesne! Honestly, I was not thinking about teaching in a college and university. I had done some private teaching, but had not thought beyond that. I wanted to be a church musician and recitalist. Looking back on it, I don't know why I hadn't considered university teaching. I was busy at the church and raising our kids. So, in 1969, I began teaching part-time, and it initially cost our family money for me to teach at Duquesne, because I had to pay for child care! At that time, there was a degree program in organ, but no sacred music program or sacred music courses.

In 1972, around the time of the birth of our third child, the dean of Duquesne's school of music at the time, Gerald Keenan, called me into his office and said they wanted to hire me full-time. After that time, I was the only organ teacher.

What was your strategy for building up the sacred music degree programs at Duquesne?

I didn't really have a strategy. I worked slowly, adding courses as it made sense. Even before I was full-time, I had brought Jeanne Joulain to Pittsburgh for a recital and workshop—in that way, I was already developing a tradition of guest artists. The first class that I started was the "Service Playing" course. I was always interested in improvisation, having studied it with Langlais, and I had won the very first AGO improvisation competition in 1966 in Atlanta. I began an improvisation course, focusing on rather simple aspects of improvisation.

For a few years, we moved along slowly, trying to figure out the curriculum and course requirements. In 1976, the 25th year of the Duquesne School of Music, I decided that Langlais should come to Duquesne. This coincided with the official establishment of the sacred music degree programs. While Langlais was in residence, we awarded him an honorary doctorate, and we had a whole week of concerts featuring premieres of his music. This started things off in a huge way, attracting a lot of national attention. Gradually, more and more students wanted to come to Duquesne, continuing over the years. I couldn't say in what specific year things really blossomed. Another aspect of our program's emphasis in church music came after I realized there had been a huge void in the Catholic Church after the Second Vatican Council—no choirs, no hymnals, a very low level of music. I saw that Duquesne had a responsibility and an opportunity to take a lead in this area. The dean, Robert Egan, agreed with me, and we worked for several years on strengthening the program. I called many people at different universities to see what other programs were offering. In those early days, I taught all the courses myself, as we didn't have that many students.

For many years, you have been a serious campaigner for the cause of the AGO certification program. From where did your advocacy of this program emerge?

Initially from Walter Hilse. I met Walter while we were both students in Paris. Walter, also from New York, was studying composition with Nadia Boulanger and organ with Maurice Duruflé. On Wednesday afternoons, Boulanger taught an analysis class for foreigners at her apartment, for which she had a huge following. She had a small house organ, having been a student of Vierne. Students would play pieces (Fauré, for example), and then she would pull the pieces apart and ask questions. She was a huge personality. I still have the scores. (We had to buy the ones she was going to discuss.) At these classes, Walter Hilse encouraged me to become certified. I distinctly remember him saying "You really should take the AAGO [Associate of the AGO] exam." He has always been a huge promoter of the exams and has had many private students. Anne Wilson and Todd Wilson, for example, prepared for the exams with Walter. While my husband and I were still living on Long Island, I decided to do this. Once I began teaching at Duquesne University, it occurred to me that those skills were so vital to all students, that they should be learning these skills while studying for university degrees.

Did the desire to help students become fluent with keyboard skills such as those tested on the AGO exams prompt you to require the AGO exams as part of the sacred music degrees at Duquesne?

In the early 1980s, I was on the National Committee on Professional Certification. Only one other school in the country was making it a requirement to take the exams. So, I decided to initiate the exams at Duquesne. When you tell people they have to do it, then they just do! Not everyone passed, and people took different exams, depending on their level of expertise. I met many wonderful people on that committee, including Max Miller, Sister Theophane Hytrek, John Walker, and David Schuler, for example. Different years, various others

rotated on and off that committee, such as Todd Wilson.

When did you ultimately attempt the Fellowship exam?

Since I had already made the exams a degree requirement at DU, and I was the National Councillor for Education, I decided that it was time. You can't just say to someone, "you should do this!"—you need to set an example. During a very busy time, when I had three children, was teaching full time, playing recitals, and was on the national board, I worked with two former students in Pittsburgh, John Miller and Robert Kardasz, to prepare together for the FAGO. Eventually, we all passed! It gave Pittsburgh more people with the FAGO diploma, where previously only Charles Heaton and Don Wilkins had earned it. We needed more highly certified people for a city our size.

Why do you consider it so important to take the certification exams?

There are a number of reasons:
 1) In order to keep growing you need both long-term and short-term goals. As a student, it's a short-term goal. Before earning a degree, it helps you have a point of arrival.
 2) After my student, John Henninger, graduated from Duquesne, he went on to Westminster Choir College for graduate school and had applied for a church job in Princeton. He had passed the CAGO while at Duquesne, and he was appointed to the job because of having the Colleague Certificate.
 3) The exams represent a very structured way of testing both theoretical and practical skill. You can work at your own pace, and everybody I know who

has done this, whether or not they have passed, has profited by it. It seems like a natural thing to do this, when you consider that so many other professions offer certification.

4) Earning an AGO certificate is a way that we show we're at a certain level in our profession.

5) Earning certification does level the playing field and sets a high standard.

Our professional organization is extremely important. I get upset with people who complain about aspects of degree programs, churches, even the AGO—when the only thing you can do is to get right in the trenches to make things better!

Several graduates of Duquesne have gone on to earn the highest AGO certification. How has that made you feel?

Very proud. You [Andrew Scanlon] being one of them, and now even serving on the national exam committee—that has made me especially proud. My current colleague, Ben Cornelius-Bates, has recently earned the FAGO also.

Reflecting on your almost 45 years of teaching at Duquesne, how would you say your teaching and playing has evolved?

On teaching, David Craighead always said that you learn so much from your students, and I really have. In the beginning, I felt I didn't know much, but I learned along the way. I found some things that worked well, and I fought the scars of things that didn't work well. I have found it important to document what each student does. Recently, I got a computer in my studio, and using the "Blackboard" tool has been

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transformative. I have begun taking notes for each lesson and posting them for each student to view.

In the early days of my teaching, I was still very much in the mode of the teachers I learned from in Paris—Langlais, Marchal, and Dupré. They were very directive. They told you exactly what they wanted you to do. Initially, I taught the way they taught, because it was so fresh in my mind. As things have evolved, I have wanted to help each student find his own voice. I might not always agree with the student, but feel strongly that it's in the best interest of each student to let them develop their own musical instincts.

Ironically, when I performed all the recitals that Langlais had organized for me, I still felt I was his student. Langlais said, "You have to do this the way you want to do it." But he had not taught that way. For example, he was known for saying so emphatically in his teaching that "Franck is tremendously free—just like this!" In improvisation, he taught the *Thème libre*, which, of course, is not free at all!

As you grow older, you grow in wisdom. You learn a lot from your children, also. They keep you humble, and they really tell you when you mess up!

When I look at David Craighead, I keep thinking of how he was when I first studied with him at Eastman. Then, he was a new teacher. I had the joy of knowing him so well for the last 14 years of his life, and he had changed so much. He started by telling the students when they had made mistakes, but ended up changing lives. I try to do that too. I try to be a mentor, to do everything I possibly can to encourage my pupils, and help them get along well together. Music school can be almost like a monastery, when you're all working together, and it's so important to have a good rapport with your colleagues, to show great compassion for one another.

Secondly, in answer to your question about my own playing, several things have contributed to the way I have played over the years. One of these was earning my Ph.D. in musicology, and beginning my biography of Langlais as the dissertation. All my years of teaching, the wisdom I gained from colleagues such as Robert Sutherland Lord and Don Franklin, making all the Langlais recordings—all of that contributed to the evolution of my



Duquesne students and faculty at Solesmes in 2013

playing. Other factors include the 1985 Bach Year, when I was asked to play an all-Bach recital on the Beckerath organ at St. Paul's Cathedral in Pittsburgh. I changed my approach to Bach playing, using all toes, and different fingering. Change was in the air at that time.

Have there been still more recent developments?

Yes. I have been working with Don Franklin on the tempo relationships in Bach preludes and fugues. We have been looking back to Kimberger's tempo relationships. I am constantly trying to learn more. If you have everything figured out, you may as well just retire, and I'm certainly not ready to retire!

In addition, after being asked a few years ago to do a peer review of a string methods class, I became fascinated with the violin. I realized that I had always wanted to play the violin, but I was afraid to try! I started taking violin lessons with David Gillis, a member of the Pittsburgh Symphony, and I'm still studying! I'm working on the Vivaldi sonatas, Opus 2, which I love! It's a whole other world.

The most recent development is the establishment of Duquesne's chant schola under the direction of faculty member Sister Marie Agatha Ozah, HHCJ. We study the St. Gall notation to

incorporate those interpretive elements into our singing. In May 2013, I led a study trip to Paris to play the important organs there and gave a short concert at the Benedictine Abbey in Solesmes.

How do you know what to say when a student plays? What not to say?

Always, I do it by intuition, and I think David Craighead did too. I'm careful not to say too much, and not say too little.

How do you decide not only what to say, but how to say it? How do you break through?

Teaching is so dynamic, because you have to figure out where the student is and how the student will perceive what you say. You always have to be honest, but you need to be helpful—not damaging. You can't say something is good when it's not. Some teachers are more didactic, but I find that I do almost everything by intuition.

Realizing that you could retire, what keeps you going?

I love what I'm doing. I'm finally at a point when I can do it more easily.

I still have a lot to give to the students. I can still make a difference in their lives, and I still enjoy it. When we look around the country, and see the teachers who have retired, only to see their programs eliminated, that is always a danger.

What are your hopes for the future of Duquesne's sacred music and organ programs?

We are working very hard to get a world-class organ on campus! We have plans, and hope to be able to do this in the near future. The last piece of the

puzzle is to put a doctoral program in place. That has been in discussion for many years, and it has been very challenging because there are many hoops to jump through. Our library holdings have been critical, but we now have many sacred music collections (the Langlais Collection, the Craighead Collection, the Boys Town Collection, the Richard Proulx Collection, to name a few). We have the faculty, and the quality of teaching, but we need more financial support.

What else would you like to say?

Duquesne University has always been a religious institution. Our mission is to train church musicians. There are other schools whose main issue is getting students ready for competitions, which is wonderful, and I admire them very much. But even David Craighead agreed that he wished the Eastman School had done more with church music and preparation for the AGO exams. I want to prepare students to be musicians in churches of all denominations. We are trying to evolve, as the church continues to evolve. Students have to learn both pastoral skills and musical skills. These are difficult to teach. Our internship, for example, is a requirement partially because of NASM accreditation, but it's also a critical area that we use to help each student in that very way.

Ann, thank you for sharing these details of your life in teaching and performing. Albert Einstein said, "I never teach my pupils. I only attempt to provide the conditions in which they can learn." My experience of you as a teacher and mentor has been just so. You always gave the students exactly the right amount of guidance, and offered the right words precisely when they were needed; and yet you always allowed each student to discover his own path. You have led the way gracefully, setting a high bar and leading by example. Most importantly you have shown me the importance of constant, ongoing learning. I look forward to many more years of collaboration and friendship and wish you many blessings for continued joy in your work. ■

Andrew Scanlon, FAGO, is the organ professor and director of the program in organ and sacred music studies at East Carolina University and organist-choirmaster at St. Paul's Episcopal Church in Greenville, North Carolina. He is a member of the AGO National Committee on Professional Certification and an active recitalist.

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Spring Hill United Methodist Church

Renewing a 1915 Hinners

By Derek Milnar

The small railroad town of Spring Hill, Tennessee, is situated just south of Nashville. The outskirts of town have grown considerably due to a recently constructed General Motors plant. Fortunately, the heart of town remains as it was at the turn of the twentieth century.

Spring Hill United Methodist Church just celebrated its one-hundredth anniversary. The sanctuary, with its original furnishings, chancel area, and fixtures, was given a touch-up prior to its birthday.

The 1915 eight-rank Hinners tracker organ was installed shortly after the church was built.

Founded in 1879, the Hinners Organ Company of Pekin, Illinois, developed a number of stock models of mechanical-action instruments that were advertised throughout the United States. Operating without salesmen, the company was one of the first to conduct all of its affairs by mail. Buyers first met a company representative when he arrived by train to set up the crated instrument that had been shipped ahead of him. Tracker organs with hand-pumped bellows were suited to an area that, for the most part, lacked electricity. In all, the company constructed nearly 3,000 pipe organs during its 60 years of operation.

Opus 1970 particulars

The pump arm on the bellows was disabled and a blower, situated in the basement, was installed when the town was electrified. When restoring these early instruments, we re-leather the feeder bellows, and if it has been disabled, we reinstall the hand pump. The one-hundred-year-old leather on the pallets was like new, so along with the manual trackers, it was retained.

The Pedal Bourdon was played by tubular-pneumatic action. The lead tubes were in poor condition and were replaced with black rubber hoses. The low octave of the Swell 8' Violin Diapason was mounted in the façade and also has a tubular pneumatic action.

The most unusual thing about this organ is its lack of a Swell rollerboard. The tracker squares are mounted on an angle and the tracker runs are of various lengths running diagonally between the square rails. The action is smooth and



1915 Hinners, Spring Hill United Methodist Church



Reservoir, showing original hand pump



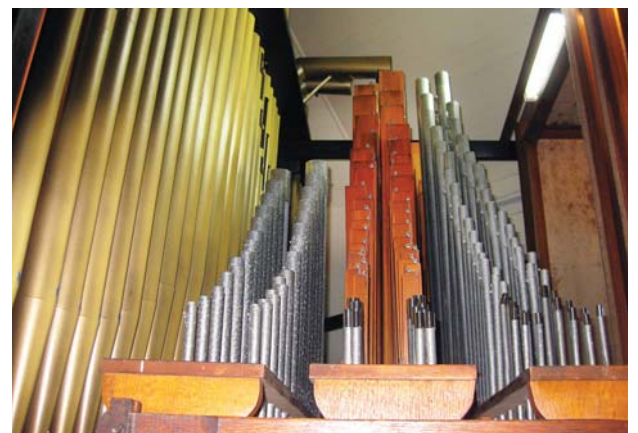
Keydesk



Façade detail



Pedal Bourdon chest



Great pipework (Open Diapason, Melodia, and Dulciana)

has less friction than the normal rollerboard set up.

In Spring Hill, the Methodists purchased an electronic organ when the Hinners went into disrepair, but they

kept their tracker, knowing that someday it would be rebuilt.

In the South, the lack of trained organ technicians has caused a lot of these early trackers to be discarded when a bellows corner blew out. Ironically, the lack of regular tunings for this organ left the pipes with tuning scrolls in wonderful condition. After cleaning and reconditioning the pipes, all the tuning scrolls were retained as well as the organ's original pitch.

New pull-down wires were installed with new felt connection points. Like the builder, we installed new leather adjustment nuts instead of modern plastic ones.

Besides the early addition of an electric blower, the century-old organ was restored to its original level of high craftsmanship.

—Derek Milnar
Milnar Organ Company

Milnar Organ Company

Spring Hill United Methodist Church, Spring Hill, Tennessee

GREAT

8' Open Diapason (metal) 61 pipes
8' Melodia (wood) 61 pipes
8' Dulciana (12 from Melodia, balance metal) 49 pipes

SWELL

8' Violin Diapason (metal) 61 pipes
8' Stopped Diapason (wood) 61 pipes
8' Salicional (12 from Stopped Diapason, balance metal) 49 pipes
4' Flute Harmonique (metal) 61 pipes

PEDAL (concave pedalboard)

16' Bourdon (wood) 30 pipes

Couplers and Accessories

Great Octave Coupler
Swell to Great Coupler
Swell to Pedal Coupler
Great to Pedal Coupler
Swell Tremolo
Wind indicator for organist

Manual compass, CC to C4, 61 notes
Pedal compass, CCC to F, 30 notes

Combinations and pedal movements (adjustable and double acting):

Great Forte
Great Piano
Swell Forte
Swell Piano
Balanced Swell Pedal
Two manuals, eight ranks

**Dobson Pipe Organ Builders,
Lake City, Iowa
Opus 91, 2013
Merton College Chapel
Merton College
The University of Oxford, U.K.**

by Matthew Power

"That sweet city with her dreaming spires," the words from Matthew Arnold's elegy *Thyrsis*, are synonymous with Oxford. So too is its renowned university, the most ancient in the English-speaking world, first mentioned in records of the 11th century. The university has 38 self-governing and financially independent colleges plus six permanent private halls of Christian foundation. Founded in 1264 by Walter de Merton, sometime Chancellor of England and later Bishop of Rochester, Merton College was the first of Oxford University's colleges to be fully self-governing; it contains the oldest quadrangle in the university, and now, the newest pipe organ, built by Dobson Pipe Organ Builders, Ltd. of Lake City, Iowa, and inaugurated in April 2014 as part of a year-long organ festival marking the college's 750th anniversary.

Benjamin Nicholas became joint director of music in 2008 alongside Peter Phillips, taking up the full-time position as Reed Rubin Organist and Director of Music in 2012. The dream of commissioning a new organ soon became a reality. Nicholas explains:

In 2008 the choral scholarships were launched and it became clear that the existing J.W. Walker organ was either in need of a lot of work or replacement. The specification was good for the performance of baroque organ music but not much else, and we needed an organ capable of accompanying all the repertoire that a college choir needs to sing. The other inspiration came from the approaching 750th anniversary of the college.

Once the decision had been made, a search began. A short-list of four builders emerged, with one firm each from England, Canada, Switzerland, and the United States. They all visited the college and submitted designs for instruments; it was Dobson's overall concept and understanding of the space in the chapel, which enabled them to win the contract.

Ben Nicholas was joined by the Rev. Dr. Simon Jones, Merton College Chaplain, on a tour of eight Dobson instruments in the States, ranging from a modest church instrument to the large concert organ in the Kimmel Center, Philadelphia. "I loved the sound-world of all those instruments," recalls Nicholas, "the warmth of their voicing and the way that Lynn Dobson had responded to whatever size room he was building for." And the result? "The new organ has made a whole new repertoire possible—like the Parry *Blest Pair of Sirens*, sung at the dedication Evensong for the first time."

Working overseas did not present a problem for the Dobson team, but the narrow cobbled streets of Oxford, and in particular Merton Street, did pose a challenge. The organ was delivered in a number of metal shipping containers and maneuvering these around corners involved the help of many people including the highways authority and the Oxford police!

John Panning is tonal director at Dobson's. I asked him how the organ's position in the chapel affected the design of the instrument. "With an organ of much greater size than the previous one, there was concern that it shouldn't have an overbearing presence in the ante chapel." The organ stands in front of the west wall of the building facing into the quire, the other side of a

screen designed in the 17th century by Sir Christopher Wren.

There was an interest in revealing the ancient west window, some panes of which date from the 15th century. So we wanted to keep the organ as far west as possible, the case as low as we could, and the shape of the organ case was born out of these constraints. The casework could be described as "gothic style," but of course no gothic organs of that size were built, so we had to invent a new grammar.

The casework has an elegant profile and a complex texture that invites viewing from many different angles. Unusual are the rows of painted wooden pipes set on the sides of the case, and appearing not unlike an English Tudor organ might have been. These are the basses of the Great 16-foot Bourdon, placed there to save space within, and to provide visual stimulation to, people entering the chapel. The casework is entirely the work of president and artistic director Lynn Dobson, from the initial designs to the ornate decoration. "The chapel itself reflects several periods of decoration," says Panning, "from its gothic origins, to its classical screen and its 19th-century Victorian woodwork, and the organ case contains all these elements."

Tonally the organ invites exploration of its stops in both their solo capacity, where distinctive characters emerge, and in ensemble where the blend is successful too. A danger that so-called "eclectic" organs risk is the ability to play any repertoire with only moderate success. The Dobson instrument must convince in all solo literature and its daily purpose is to accompany the chapel choir. What was the philosophy behind its tonal design? Panning explains:

From the beginning an objective was to approach the organ as the servant of the

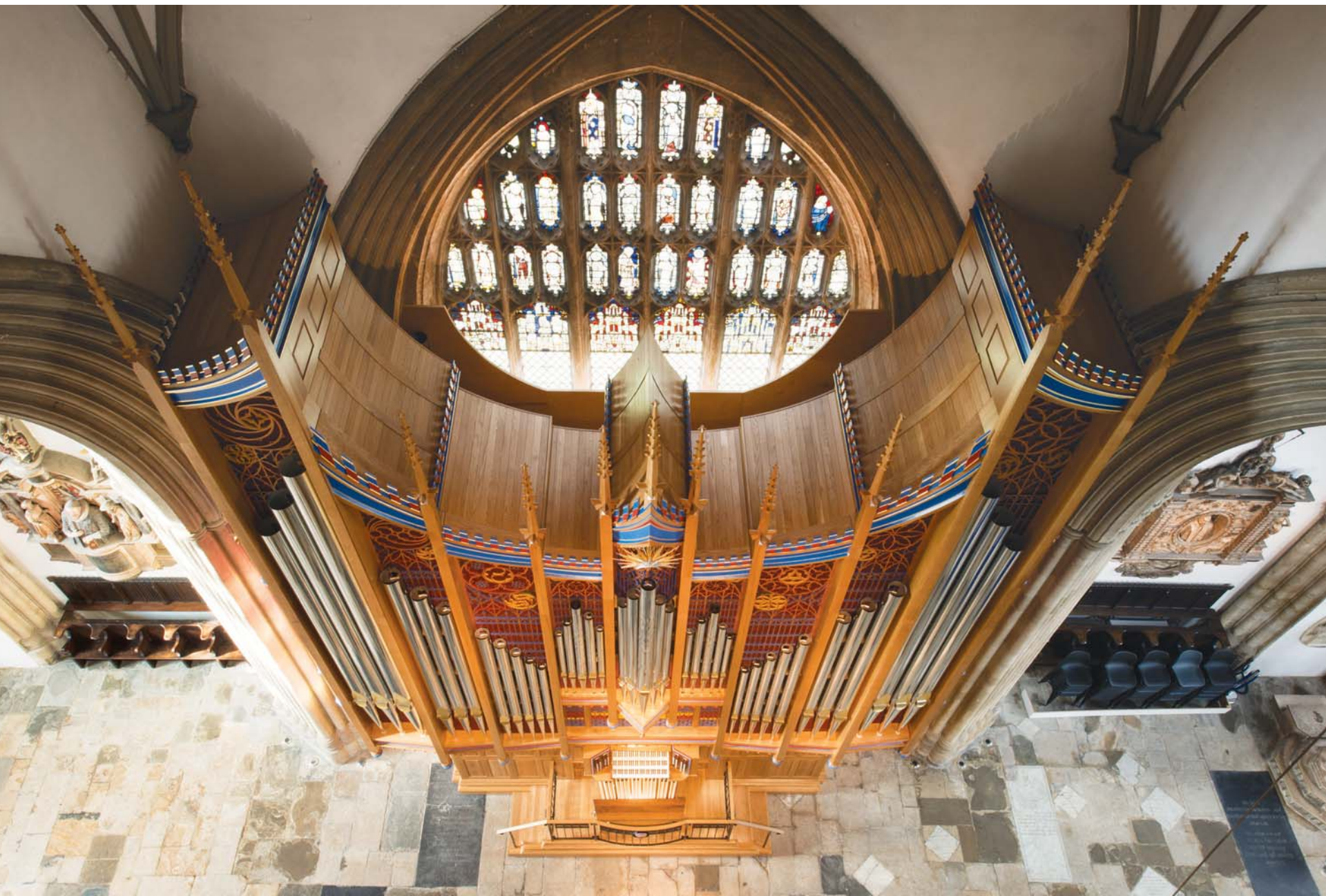
choir. So many instruments of the last half-century were designed to interpret particular bodies of solo literature, and organs designed to accompany the liturgy were mainly overlooked. I find it remarkable that in Oxford there are very few organs that really could play a proper service. It is ironic though that what we [as American organ builders] consider to be our bread-and-butter work [building organs to accompany the liturgy] is hardly to be found even in the City of Oxford!

Of the instruments he has heard in the city, he reckons the organ in Wadham College Chapel, a relatively untouched "Father" Willis, achieves that best. Also, Kenneth Tickell's recent instrument at Keble is in a similar vein to the Dobson at Merton in being able to adapt to all styles of music convincingly.

This organ is built on a classical framework—the choruses of each division relate to one another; then it is enriched in a 19th-century fashion with colorful flutes, and reeds that have a more specific tonal direction. While there are some French reeds, there are also some closed shallots in stops where a French sound would overwhelm. The beautiful acoustic of the chapel made the voicer's work very enjoyable.

When the chapel is not full, with perhaps 60 people present, the organ projects into the quire very much in the manner of an English cathedral instrument in scale and in how it supports the singing. Individual voices reveal a variety of characters, yet coalesce within the chorus with equal success. The Great division's Harmonic Flute is a case in point; its generous soaring solo voice returns among the other foundation stops without obtruding.

This tonal style seems to be what attracted Ben Nicholas and Simon Jones as they explored a variety of Dobson organs in the United States. What does Panning think they found?



I think for them the aggregate was that these instruments were agreeable to play, with a tonal congeniality and you could imagine them accompanying choirs—that was the prime goal. The common thread found in all these instruments was of a “servant” rather than a “solo” organ.

Besides the new organ, an ambitious collection of new choral music has been commissioned and collected to form the *Merton Choirbook*. The idea was that of Michael Emery, a former organ scholar at Merton and senior producer of the BBC Singers, in conversation with Peter Phillips (known internationally as director of The Tallis Scholars, and appointed joint director of music alongside Ben Nicholas in 2008); Phillips retains his part-time post, conducting four services per term. Emery’s idea was to form a collection of new music to celebrate the 750th anniversary along the lines of the *Eton Choirbook*, including music by the finest composers of the day, mainly from Britain. For reasons of practicality the 50 pieces are all published individually by the composers’ respective publishers, and a single bound volume of the collection will be kept in Merton College Library. Premieres of all the works, mainly at Merton but elsewhere too, continue into 2015.

The organ dedication concert was given on April 26 by John Scott (formerly director of music at St. Paul’s Cathedral, London, and now in his tenth year at St. Thomas Church Fifth Avenue, New York). Scott used a cleverly devised program to explore the facets of the Dobson organ as a solo instrument. A capacity audience packed every inch of the quire and spilled into the ante chapel.

The program began with *Modus Pleno Organo*, a majestic treatment of the “Benedicamus Domino” plainchant and with unusual use of double pedal, implying

gravitas from the outset. Sweelinck’s *Fantasia Chromatica* opened with the tone of what could have been a restrained English principal, with clear articulation and warm speech. This steadily lengthy fantasia was made continually interesting through Scott’s phrasing and pacing. Buxtehude’s D-minor *Passacaglia* was made to sound later in style with larger-scale fluework, the entrance of an 8-foot Pedal reed in the central section, and finishing with 8-foot and 4-foot flutes of fine clarity.

After tricky minimalistic palate-cleansing provided by Ad Wammes’s *Toccata Chromatica (Echoes of Sweelinck)*, Scott delivered a flawless and compelling reading of J. S. Bach’s G-minor *Fantasia and Fugue*, revealing well-balanced independent parts. Scholars now think that the two movements only became the pair we know today much later (as with many of Bach’s preludes and fugues); reflecting this, Scott imaginatively interpolated the expressive *Orgelbüchlein* chorale prelude “Wenn wir in höchsten Nöthen sein.”

The program changed tack with Franck’s third *Choral*, depicting a thick and powerful wall of sound from 8-foot reeds and *fonds*, and the very effective swell shutters came into their own. Peter Racine Fricker’s *Pastorale* exhibited the smaller reeds and tremulant, and its undulating textures benefited from Scott’s attention to detail and fine judgment in the long, perfectly balanced diminuendo at the end. A demanding syncopated *Toccata* by Simon Preston—who delighted the audience by emerging and taking a bow—contained scurrying pedal writing, which demonstrated quick speech. The program ended with a masterful rendition of Dupré’s *Variations sur un Noël*. Again, a perfectly good French timbre ensued, the large and characterful Harmonic Flute climbing high, and



Above: Side view showing woodworking detail

Below: Façade detail and keydesk



Dobson Pipe Organ Builders, Ltd.

Merton College Chapel, Merton College, The University of Oxford, U.K.

GREAT ORGAN (II)

- 16' Bourdon
- 8' Open Diapason I
- 8' Open Diapason II
- 8' Harmonic Flute
- 8' Chimney Flute
- 4' Principal
- 4' Spire Flute
- 2 2/4' Nazard
- 2' Fifteenth
- 2' Recorder
- 1 3/4' Tierce
- IV Mixture (19.22.26.29)
- 8' Trumpet
- Tremulant
- Swell to Great
- Choir to Great

SWELL ORGAN (III, enclosed)

- 8' Open Diapason
- 8' Lieblich Gedeckt
- 8' Salicional
- 8' Voix Celeste FF
- 4' Principal
- 4' Nason Flute
- 2' Fifteenth
- IV Mixture (15.19.22.26)
- 16' Double Trumpet
- 8' Trumpet
- 8' Hautboy
- 8' Vox Humana
- 4' Clarion
- Tremulant

CHOIR ORGAN (I, enclosed)

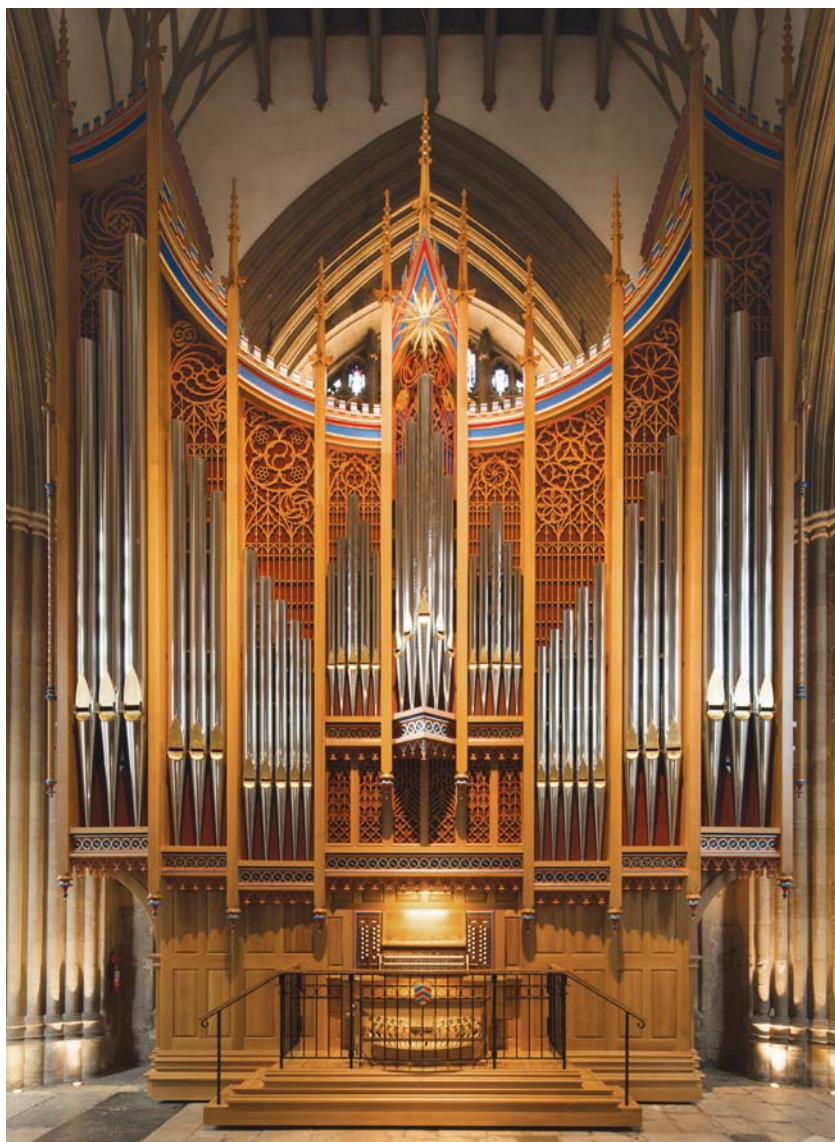
- 8' Geigen Diapason
- 8' Geigen Celeste FF
- 8' Gedeckt
- 4' Gemshorn
- 4' Open Flute
- 2' Doublet
- II Sesquialtera (12.17)
- III Mixture (26.29.33)
- 8' Corno di Bassetto
- Tremulant
- 8' Major Trumpet
- Swell to Choir

PEDAL ORGAN

- 16' Open Diapason
- 16' Subbass
- 16' Bourdon (Great)
- 8' Principal
- 8' Bass Flute
- 4' Fifteenth
- 16' Trombone
- 8' Trumpet
- Great to Pedal
- Swell to Pedal
- Choir to Pedal
- Zimbelstern

Mechanical key action
Electric stop & combination actions
Manual/Pedal compass 61/32
3 manuals, 43 stops, 52 ranks

◀ Bird’s-eye view of case, as seen from the bell ringers’ gallery in the chapel tower



Dobson Opus 91

a final flourish was brought about by the celebratory Zimbelstern.

The following day, a recital of baroque organ music, played by Benjamin Nicholas and organ scholars Anna Stepler (who graduated in 2013), Charles Warren, and Peter Shepherd, had a decent but by no means large audience. This gave the organ a chance to speak into the room as it will each day in term time accompanying Choral Evensong, its principal *raison d'être*. The tonal egress was certainly more substantial, the acoustical effect now of a cathedral rather than a chapel. The ubiquitous *Toccata and Fugue in D Minor BWV 565* (attributed to J.S. Bach) was given a vibrant interpretation by Nicholas, especially in its imitative echo passages, and his rapid tempo still left room for some rhetorical surprises. Of particular note was the superb fluency and delivery of Anna Stepler's *Voluntary for a Double Organ* (Purcell) and her musical phrasing in the Buxtehude *Te Deum*, which caused the work to sing.

That Sunday evening, the Bishop of Oxford dedicated the instrument at Choral Evensong; the chapel was filled, with some members of the Dobson Pipe Organ Builders and their families in attendance. Canon Peter Moger, Precentor of York Minster, was the preacher, and the choir sang the *Canticles in G* (Howells), *Blest Pair of Sirens* (Parry), and the voluntary was *Flourish for an Occasion* (Harris).

I ask John Panning what he and the Dobson team will take away from their encounter with Oxford.

The opportunity to work in a space like Merton College Chapel is probably a once in a lifetime experience. It was an ideal situation; the college was extremely supportive, Paul Hale was an excellent organ advisor, understanding the technicalities and

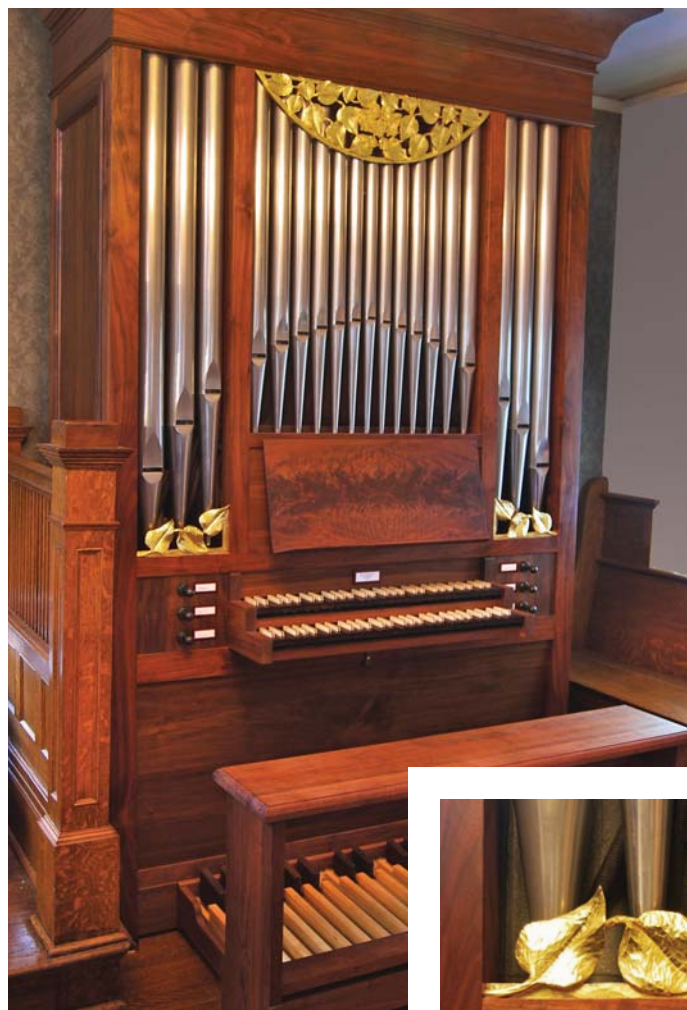


Zimbelstern star

providing a bridge to the musicians at the college; he asked the right questions, not necessarily prescribing the answers. Ben Nicholas was very supportive and helped with suggestions during our work. The whole experience of building an organ at Oxford, and in a chapel with such beautiful acoustics—something that is rare for us to find in the States—was unforgettable. The inaugural weekend of concerts and services, especially John Scott's recital and hearing the organ accompany the services, made for a very satisfying and emotional weekend.

Matthew Power gained an honors degree in music at London University and won the improvisation and composition competitions at Trinity College of Music, graduating with the Recital Diploma. He was Editor of Choir & Organ magazine for nine years, and works in London as a musician and writer.

Photo credits: Colin Dunn



Kirner residence organ, M. P. Rathke, Inc., Opus 7



Basswood pipe shades in 23k gold leaf



Left stop jamb

**Karen Schneider Kirner Family Residence
South Bend, Indiana
M.P. Rathke, Inc., Opus 7**

The design of this instrument evolved during a longtime friendship with the client, which in recent years came to include discussions of a residence organ that was affordable, compact, and relatively complete in its tonal resources, in that order. The result thus reflects equally the client's needs (practice, teaching, occasional chamber concerts) and the builder's ideas.

The organ is housed in a case of solid walnut nine feet tall, five feet wide, and two feet deep; the removable cornice a future residence require the organ to fit under an eight-foot ceiling. It utilizes suspended mechanical key action and mechanical stop action. Winding is via a weighted wedge bellows and small rotary fan blower, both housed within the base of the case.

Opus 7 was designed with a total of seven stops, of which the treble-compass Seventeenth is currently prepared. The instrument is deliberately voiced gently so as not to fatigue the player's ears during extended periods of practicing. This is especially true of the upperwork, which is likewise scaled and voiced to be flutier than one might expect in a larger space.

The manual naturals are grenadil; the reverse-skunktail sharps are made with ebony sandwiched between two strips of holly. The keys of the concave and parallel pedalboard are maple with walnut sharps. The forged iron drawknobs were designed and fashioned by Louise Pezzi of Philadelphia. The hand-lettered stop and coupler labels were accomplished by Linda Cook of Gloucester, Massachusetts; another noted Cape Ann artist, sculptor Morgan Faulds Pike, designed and carved the basswood pipe shades, to which she applied 23-karat gold leaf.

Photo credit (all): Stephen Schnurr

M. P. Rathke, Inc.

Karen Schneider Kirner Family Residence, South Bend, Indiana

Manual II 8' Stopped Diapason (permanently on)	Pedal 16' Bourdon (ext. Stopped Diapason)
Manual I 8' Principal 4' Spire Flute 2½' Twelfth 2' Fifteenth 1½' Seventeenth (c1) (prepared)	Couplers Manual I to Pedal Manual II to Pedal Manual II to Manual I

2014 Summer Carillon Concert Calendar

By Brian Swager

Alfred, New York

Alfred University, Davis Memorial Carillon
Tuesdays at 7 pm
July 15, Tin-shi Tam
July 22, Laura Ellis
July 29, Klaas de Haan

Allendale, Michigan

Grand Valley State University, Cook Carillon, Sundays at 8 pm
July 6, Kipp Cortez
July 13, Dave Hunsberger
July 20, Open Tower
July 27, Dave Johnson
August 3, Sally Harwood
August 10, Joey Brink
August 17, Julianne Vanden Wyngaard

Ames, Iowa

Iowa State University, Stanton Memorial Carillon, Tuesdays at 7 pm
July 8, Andr e-Anne Douane
August 5, Lynnette Geary
September 2, Robin Austin

Berea, Kentucky

Berea College, Mondays at 6:30 pm
August 5, John Gouwens

Bloomfield Hills, Michigan

Christ Church Cranbrook, Sundays at 4 pm
July 6, Julia Walton
July 13, Dave Hunsberger
July 20, Pamela Ruitter-Feenstra
July 27, John Widmann
August 3, Auke de Boer & Adolph Rots
August 10, Joey Brink

Kirk in the Hills Presbyterian Church

Sundays at 10 am & noon
July 13, David Hunsberger
July 20, Kipp Cortez
July 27, John Widmann
August 3, Auke de Boer & Adolph Rots
August 10, Joey Brink
August 31, Dennis Curry

St. Hugo of the Hills Catholic Church

Thursdays at 7 pm
July 17, David Hunsberger
July 24, John Widmann
August 7, Auke de Boer & Adolph Rots

Centralia, Illinois

Centralia Carillon, Fridays at 6:30 pm
August 22, Lee Cobb
August 29, Carol Lens
September 5, Carlo van Ulf

Chicago, Illinois

University of Chicago, Rockefeller Chapel
Sundays at 5 pm
July 6, Tim Sleep
July 13, Jonathan Hebert
July 20, David Hunsberger
July 27, Tiffany Lin & Michael Solotke
August 3, Julie Zhu
August 10, Auke de Boer & Adolph Rots
August 17, Julia Littleton
August 24, Wylie Crawford

Cohasset, Massachusetts

St. Stephen's Episcopal Church
Sundays at 6 pm
July 6, Gordon Slater
July 13, Tatiana Lukyanova
July 20, Elena Sadina
July 27, Vera Wunsche
August 3, Steven Ball
August 10, Roy Kroezen
August 17, George Matthew, Jr.

Danbury, Connecticut

St James Episcopal Church
July 16, Gerald Martindale, 12:30 pm

Denver, Colorado

University of Denver, Williams Carillon
Sundays at 7 pm
July 6, Carolyn Bolden
July 20, Hunter Chase
August 3, Brian Tang
August 17, Carol Jickling Lens

Detroit, Michigan

Jefferson Avenue Presbyterian Church
August 5, Auke de Boer & Adolph Rots, 7:30 pm

St. Mary's of Redford Catholic Church

Saturdays at 5:15 pm
July 5, Patrick Macoska
July 12, Kipp Cortez
July 19, David Hunsberger
July 26, John Widmann

East Lansing, Michigan

Michigan State University, Beaumont Tower Carillon, Wednesdays at 6 pm
July 2, Thomas Bond
July 9, Helen Hofmeister
July 16, David Hunsberger
July 23, Ray McLellan
July 30, Dennis Curry

Erie, Pennsylvania

Penn State University, Smith Chapel
Thursdays at 7 pm
July 17, Tin-shi Tam
July 24, Laura Ellis
July 31, Klaas de Haan

Fort Washington, Pennsylvania

St. Thomas Church, Whitmarsh
Tuesdays at 7 pm
July 1, Steven Ball
July 8, Doug Gefvert
July 15, Tim Sleep
July 22, Lisa Lonie
July 29, Ray McLellan

Gainesville, Florida

University of Florida, Sundays at 3 pm
July 13, UF Carillon Studio
August 24, Mitchell Stecker

Gates Mills, Ohio

St. Christopher's by the River Episcopal Church
July 4, David Osburn, 10:15 am

Glencoe, Illinois

Chicago Botanic Garden, Mondays at 7 pm
July 7, Tim Sleep
July 15, Jonathan Hebert
July 21, David Hunsberger
July 28, Tiffany Lin & Michael Solotke
August 4, Julie Zhu
August 11, Auke de Boer & Adolph Rots
August 18, Julia Littleton
August 25, Wylie Crawford
September 1, Kimberly Schafer

Grand Rapids, Michigan

Grand Valley State University
Wednesdays at noon
July 9, Helen Hofmeister Hawley
July 16, Dave Hunsberger
July 23, Julianne Vanden Wyngaard
July 30, Dave Johnson

Green Bay, Wisconsin

First Evangelical Lutheran Church
July 29, Gerald Martindale, 6 pm

Hartford, Connecticut

First Church of Christ, Congregational
July 3, Gordon Slater, 7 pm

Trinity College, Plumb Memorial Carillon

Wednesdays at 7 pm
July 2, Ellen Dickinson
July 9, Tiffany Lin
July 16, Michael Solotke
July 23, Julie Zhu
July 30, Vera Wunsche
August 6, Carlo van Ulf

Kennett Square, Pennsylvania

Longwood Gardens, Sundays at 3 pm
July 13, Tim Sleep
July 27, Jim Fackenthal
August 3, Ray McLellan
August 10, John Widmann

Madison, Wisconsin

University of Wisconsin
Thursdays at 7:30 pm
July 10, Gerald Martindale
July 17, Wesley Arai
July 24, Lyle Anderson
July 31, Michael Solotke & Tiffany Lin

Mariemont, Ohio

Mary M. Emery Memorial Carillon
Sundays at 7 pm
July 4, Richard D. Gegner & Richard M. Watson (2 pm)
July 6, Richard M. Watson
July 13, Richard D. Gegner
July 20, Richard M. Watson
July 27, Richard D. Gegner & Richard M. Watson
August 3, Richard D. Gegner
August 10, Richard M. Watson
August 17, Tin-Shi Tam
August 24, Richard D. Gegner & Richard M. Watson
August 31, Richard D. Gegner
September 1, Richard M. Watson (2 pm)

Middlebury, Vermont

Middlebury College, Fridays at 5 pm
July 4, George Matthew, Jr.
July 11, Amy Heebner

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KIM R. KASLING
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 Collegeville, MN 56321

July 18, Elena Sadina
 July 25, Sergei Gratchev
 August 1, Tatiana Lukyanova
 August 8, Charles Semowich
 August 15, Alexander Solovov (7 pm)

July 6, Anton Fleissner
 July 13, Steven Ball
 July 20, Tim Sleep
 July 27, Ray McLellan
 August 3, Klaus DeHaan
 August 10, Steven Schreiber
 August 17, Lisa Lonie
 August 24, Ed Nassor
 August 31, Julie Zhu

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 email: jkibbie@umich.edu

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Minneapolis, Minnesota
 Central Lutheran Church
 Sundays at 11:15 am
 July 13, Gerald Martindale
 July 20, Wesley Arai
 August 3, Tiffany Lin & Michael Solotke
 August 10, Julie Zhu

Rochester, Minnesota
 Mayo Clinic
 July 21, Wesley Arai, 7 pm

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 New Albany, Indiana
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Montréal, Québec
 Oratoire Saint-Joseph, Sundays at 2:30 pm
 July 6, Jonathan Hebert
 July 13, Jonathan Lehrer
 August 10, Andrée-Anne Doane & David Doane

Rochester, New York
 University of Rochester, Hopeman Memorial Carillon, Mondays at 7 pm
 July 14, Tin-shi Tam
 July 21, Laura Ellis
 July 28, Klaas de Haan

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 csmarks.organ@gmail.com
 (315) 278-1410

Naperville, Illinois
 Naperville Millennium Carillon
 Tuesdays at 7 pm
 July 1, Jim Fackenthal
 July 8, Tim Sleep
 July 16, Jonathan Hebert
 July 23, David Hunsberger
 July 29, Tiffany Lin & Michael Solotke
 August 5, Julie Zhu
 August 12, Auke de Boer & Adolph Rots
 August 19, Julia Littleton

St. Paul, Minnesota
 House of Hope Presbyterian Church
 Sundays at 4 pm
 July 4, Dave Johnson
 July 13, Gerald Martindale
 July 20, Wesley Arai
 August 3, Tiffany Lin & Michael Solotke
 August 10, Julie Zhu
 August 17, Dave Johnson

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New Haven, Connecticut
 Yale University, Yale Memorial Carillon
 Fridays at 7 pm
 July 4, Ellen Dickinson
 July 11, Tiffany Lin
 July 18, Michael Solotke
 July 25, Julie Zhu
 August 1, Summer Carillonneurs
 August 8, Carlo van Ulf
 August 15, Roy Kroezen

Sewanee, Tennessee
 University of the South
 Sundays at 4:45 pm
 July 4, Ray Gotko (1 pm)
 July 6, Michael Moore
 July 13, Ray Gotko & John Bordley
 July 20, Richard Shadinger
 July 27, J. Samuel Hammond

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 Southminster Presbyterian Church
 Arlington Heights, IL 60005

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Northfield, Vermont
 Norwich University, Saturdays at 1 pm
 July 5, George Matthew, Jr.
 July 12, Amy Heebner
 July 19, Elena Sadina
 July 26, Sergei Gratchev
 August 2, Tatiana Lukyanova

Spokane, Washington
 Cathedral of St. John the Evangelist
 July 4, Wesley Arai, 9 pm

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Norwood, Massachusetts
 Norwood Memorial Municipal Building
 Mondays at 7 pm
 July 4, Lee B. Leach (3 pm)
 July 7, Gordon Slater
 July 14, Tatiana Lukyanova
 July 21, Elena Sadina
 July 28, Vera Wünsche
 August 4, Steven Ball
 August 11, Roy Kroezen
 August 18, George Matthew, Jr.

Springfield, Massachusetts
 Trinity United Methodist Church
 July 18, Gerald Martindale, 7 pm

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Omaha, Nebraska
 University of Nebraska at Omaha, Henningson Campanile
 July 4, Patriotic concert, 9 am

Toronto, Ontario
 Metropolitan United Church
 Thursdays at 7 pm
 July 10, Jonathan Hebert
 July 17, Jonathan Lehrer
 July 24, Andrée-Anne Doane

Ottawa, Ontario
 Peace Tower Carillon
 July & August, weekdays, 11am
 Andrea McCrady, carillonneur
 July 1, Roy Lee (10 am)
 July 8, Jonathan Hebert
 July 15, Jonathan Lehrer
 July 22, Andrée-Anne Doane
 August 12, student recital

Valley Forge, Pennsylvania
 Washington Memorial Chapel
 Wednesdays at 7:30 pm
 July 2, Steven Ball
 July 9, Doug Gefvert
 July 16, Tim Sleep
 July 24, Jim Fackenthal
 July 30, Ray McLellan
 August 6, Klaas de Haan
 August 13, Doug Gefvert with Irish Thunder Pipes & Drums
 August 20, John Widmann

Owings Mills, Maryland
 McDonogh School, Fridays at 7 pm
 July 4, Gordon Slater
 July 11, Doug Gefvert
 July 18, Tim Sleep
 July 25, Buck Lyon-Vaiden
 August 1, John Widmann

Victoria, British Columbia
 Netherlands Centennial Carillon
 Sundays at 3 pm, July-August
 Rosemary Laing, carillonneur

Princeton, New Jersey
 Princeton University, Grover Cleveland Tower, Sundays at 1 pm

Williamsville, New York
 Calvary Episcopal Church
 Wednesdays at 7 pm
 July 2, Gloria Werblow
 July 16, Tin-shi Tam
 July 23, Laura Ellis
 July 30, Klaas de Haan

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Calendar

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

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

UNITED STATES East of the Mississippi

15 JULY
Christopher Creaghan; Riverside Church, New York, NY 6:30 pm
Julie Vidrick Evans; Christ Episcopal, Roanoke, VA 7:30 pm

16 JULY
Rudolf Innig; Methuen Memorial Music Hall, Methuen, MA 8 pm
Gary Powell & Stephen Schnurr; Christ Church, Michigan City, IN 12:10 pm
Matthew Buller; St. Joseph's Catholic Church, Appleton, WI 12:15 pm
Wyatt Smith; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Jay Peterson; Sinsinawa Mound, Sinsinawa, WI 7 pm

19 JULY
John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

20 JULY
Robert Wisniewski; St. Paul Cathedral, Pittsburgh, PA 4 pm
Marilyn Keiser; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

21 JULY
David Jonies; St. Joseph Catholic Church, Lake Linden, MI 7:30 pm

22 JULY
Rudolf Innig; First Parish, United Church of Christ, Brunswick, ME 12:10 pm
Robert McCormick; Riverside Church, New York, NY 6:30 pm
Andrew Scanlon; Christ Episcopal, Roanoke, VA 7:30 pm

23 JULY
Mark Engelhardt; Methuen Memorial Music Hall, Methuen, MA 8 pm
Stephen Tharp; Ocean Grove Auditorium, Ocean Grove, NJ 7:30 pm
Kent Jager; Christ Church, Michigan City, IN 12:10 pm
David Jonies; First Evangelical Lutheran, Iron Mountain, MI 7:30pm
Jeffrey Verkuilen; Holy Cross Catholic Church, Kaukauna, WI 12:15 pm
Thomas Fielding; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Sister M. Arnold Staudt & Michael Bottenhorn; Sinsinawa Mound, Sinsinawa, WI 7 pm

25 JULY
David Jonies; St. Paul's Episcopal, Marquette, MI 7:30 pm

26 JULY
John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

27 JULY
Ken Danchik & Don Fellows; St. Paul Cathedral, Pittsburgh, PA 4 pm
Peter Richard Conte, with flugelhorn; Shepherd of the Bay Lutheran, Ellison Bay, WI 7 pm
Mary Newton; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

29 JULY
Chris Ganza; First Parish, United Church of Christ, Brunswick, ME 12:10 pm
Jelani Eddington; Riverside Church, New York, NY 6:30 pm

30 JULY
Jennifer McPherson; Methuen Memorial Music Hall, Methuen, MA 8 pm

Wolfgang Rüksam; Christ Church, Michigan City, IN 12:10 pm
Charles Barland; St. Bernard's Catholic Church, Appleton, WI 12:15 pm
Kevin Bailey; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm

2 AUGUST
Berkshire Choral Festival, Elgar, *Dream of Gerontius*; Jackman L. Stewart Center, Sheffield, MA 7:30 pm
Karen Beaumont; All Saints' Cathedral, Milwaukee, WI 2 pm

3 AUGUST
Chaz Bowers; St. Paul Cathedral, Pittsburgh, PA 4 pm

5 AUGUST
Ray Cornils; First Parish, United Church of Christ, Brunswick, ME 12:10 pm
Reiko Okamoto; Old West Church, Boston, MA 8 pm

6 AUGUST
Stephen Buzard; Methuen Memorial Music Hall, Methuen, MA 8 pm
Christopher Johnson; Riverside Church, New York, NY 6:30 pm
Donald Verkuilen; First Presbyterian, Neenah, WI 12:15 pm
Derek Nickels; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Diana Sherry, with Concordance Ensemble; Sinsinawa Mound, Sinsinawa, WI 7 pm

10 AUGUST
Erik Floan; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

11 AUGUST
++**Hector Olivera**; Hendricks Chapel, Syracuse, NY 8 pm
Marijim Thoene; St. Francis of Assisi, Ann Arbor, MI 7 pm

12 AUGUST
Harold Stover; First Parish, United Church of Christ, Brunswick, ME 12:10 pm
Susanna Valleau; Old West Church, Boston, MA 8 pm

13 AUGUST
Monica Harper; Methuen Memorial Music Hall, Methuen, MA 8 pm
++**Christopher Houlihan**; Sage Chapel, Cornell University, Ithaca, NY 8:15 pm
Jon Peterson; Memorial Presbyterian, Appleton, WI 12:15 pm
Matt Haider; Cathedral of St. John the Baptist, Milwaukee, WI 12:15 pm
Joan DeVee Dixon & Alice Fiedlerova; Sinsinawa Mound, Sinsinawa, WI 7 pm

14 AUGUST
++**Diane Meredith Belcher**; Cathedral of the Immaculate Conception, Syracuse, NY 8 pm

15 AUGUST
++**Rosalind Mohnsen**; St. James Episcopal, Skaneateles, NY 10:05 am
++**Jonathan Ryan**; St. Mary of the Assumption Church, Auburn, NY 4 pm

17 AUGUST
Chandler Noyes, with soprano; Methuen Memorial Music Hall, Methuen, MA 3 pm
David Burton Brown; St. Paul Cathedral, Pittsburgh, PA 4 pm
Lynn Trapp; Madonna della Strada Chapel, Loyola University, Chicago, IL 3 pm

19 AUGUST
Jacques Boucher, with saxophone; First Parish, United Church of Christ, Brunswick, ME 12:10 pm
Matthew Hall; Old West Church, Boston, MA 8 pm

20 AUGUST
Dongho Lee; Methuen Memorial Music Hall, Methuen, MA 8 pm
David Bohn; First United Methodist, Appleton, WI 12:15 pm
Karen Black; Sinsinawa Mound, Sinsinawa, WI 7 pm

21 AUGUST
Samuel Holmberg; Cathedral of St. Paul, St. Paul, MN 7:30 pm

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Wethersfield, Connecticut



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Calendar

22 AUGUST

Paul Jacobs; Westminster Presbyterian, Pittsburgh, PA 7:30 pm

24 AUGUST

Jennifer Zoellner-Marshall; St. Paul Cathedral, Pittsburgh, PA 4 pm
Mary Jane Wagner, SSSF; Shrine of Our Lady of Guadalupe, La Crosse, WI 3 pm

25 AUGUST

Marijim Thoene; St. Francis of Assisi, Ann Arbor, MI 7 pm

26 AUGUST

Andrew Senn; Old West Church, Boston, MA 8 pm

27 AUGUST

Nicole Marane; Methuen Memorial Music Hall, Methuen, MA 8 pm
Simone Gheller; Cathedral of St. John the Evangelist, Milwaukee, WI 12:15 pm
Stephen Steely; Sinsinawa Mound, Sinsinawa, WI 7 pm

30 AUGUST

John Gouwens, carillon; Culver Academies, Culver, IN 4 pm

UNITED STATES

West of the Mississippi

15 JULY

Charles Luedtke; Bethlehem Lutheran, Mankato, MN 12:10 pm

16 JULY

Richard Collman, with piano; Northfield United Methodist, Northfield, MN 12:15 pm
Carolyn Diamond; Wayzata Community Church, Wayzata, MN 12:15 pm

17 JULY

Cristiano Rizzotto; Bethlehem Lutheran, Mankato, MN 12:10 pm
Andrew Peters; Christ Church Cathedral, St. Louis, MO 12:15 pm

18 JULY

Joseph Adam; Christ Episcopal, Tacoma, WA 12:10 pm

20 JULY

Christoph Tietze, with bassoon; St. Mary's Cathedral, San Francisco, CA 4 pm
Carol Williams; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 2 pm

21 JULY

Robert Plimpton; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

22 JULY

Mark DeBarreaux; Bethlehem Lutheran, Mankato, MN 12:10 pm
Rosalie Alcoser; Trinity Lutheran, Rochester, MN 12:15 pm

23 JULY

George Fergus; St. Olaf College, Northfield, MN 12:15 pm
Tom Ferry; Wayzata Community Church, Wayzata, MN 12:15 pm

27 JULY

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

28 JULY

Sven-Ingvart Mikkelsen; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

29 JULY

Wayne Wagner; Bethlehem Lutheran, Mankato, MN 12:10 pm
Matt Haider; Trinity Lutheran, Rochester, MN 12:15 pm

30 JULY

Stephen May; Skinner Chapel, Carleton College, Northfield, MN 12:15 pm
John Schultz; Wayzata Community Church, Wayzata, MN 12:15 pm

2 AUGUST

Old Spanish Days' Fiesta Concert; Trinity Episcopal, Santa Barbara, CA 3 pm

3 AUGUST

Gabriel Dessauer; St. Mary's Cathedral, San Francisco, CA 4 pm

4 AUGUST

Stewart Wayne Foster; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

5 AUGUST

Kraig Windschitt; Bethlehem Lutheran, Mankato, MN 12:10 pm
James Hammann; Trinity Lutheran, Rochester, MN 12:15 pm

6 AUGUST

Rosalie Alcoser; First United Church of Christ, Northfield, MN 12:15 pm

10 AUGUST

Paul Fejko, piano & organ; St. Mary's Cathedral, San Francisco, CA 4 pm

11 AUGUST

Kimberly Marshall; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

12 AUGUST

Christine Schulz; Bethlehem Lutheran, Mankato, MN 12:10 pm
Sue Walby; Trinity Lutheran, Rochester, MN 12:15 pm

13 AUGUST

John Ferguson; St. Olaf College, Northfield, MN 12:15 pm

15 AUGUST

Samuel Libra; Christ Episcopal, Tacoma, WA 12:10 pm

17 AUGUST

Suzy Webster & Heidi Fleischbein; St. Mary's Cathedral, San Francisco, CA 4 pm

18 AUGUST

Donald McKenzie, silent film accompaniment; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

19 AUGUST

William Kuhlman; Trinity Lutheran, Rochester, MN 12:15 pm

25 AUGUST

Carol Williams, with orchestra; Spreckels Organ Pavilion, Balboa Park, San Diego, CA 7:30 pm

26 AUGUST

Andrew Galuska; Trinity Lutheran, Rochester, MN 12:15 pm

31 AUGUST

Robert Bates; St. Philip Presbyterian, Houston, TX 6 pm
Christoph Tietze; St. Mary's Cathedral, San Francisco, CA 4 pm

INTERNATIONAL

15 JULY

Jonathan Dimmock; St. George's, Hannover Square, London, UK 1:10 pm
Sophie-Véronique Cauchefer-Choplin; Westminster Abbey, London, UK 7 pm
Kurt-Ludwig Forg; St. James United, Montreal, QC, Canada 12:30 pm

16 JULY

Philip Crozier; Regensburg Dom, Regensburg, Germany 8 pm
Gabriele Pezone; Chiesa di S. Giorgio, Lozzolo, Italy 9 pm

18 JULY

Dominique Breda; Chiesa di Santa Maria Vergine Assunta, Viverone, Italy 9 pm
Bas de Vroome; Notre Dame, Breda, Netherlands 8 pm

19 JULY

Jürgen Essl; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm
Philip Crozier; Meissen Dom, Meissen, Germany 12 noon, 5 pm
Dominique Bréda; Musée Suisse de l'orgue, Roche, Switzerland 5 pm
Jonathan Dimmock; St. John's, Islington, London, UK 7:30 pm
Kevin Morgan; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

20 JULY

Emmanuel Le Divellec; Abbatale, Romainmôtier, Switzerland 4 pm
Trio Aquilon; L'abbatale Saint-Volusien de Foix, Foix, France 5 pm
Edward Dean; St. Paul's Cathedral, London, UK 4:45 pm

22 JULY

Ben van Oosten; Westminster Abbey, London, UK 7 pm
Francine Nguyen-Savaria; St. James United Church, Montreal, QC, Canada 12:30 pm

23 JULY

Philip Crozier; Stadtkirche, Meiningen, Germany 8 pm

24 JULY

Simon Thomas Jacobs; King's College, Cambridge, UK 5:30 pm

25 JULY

Lorenzo Ghielmi; Notre Dame, Breda, Netherlands 8 pm

26 JULY

Bernhard Haas; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm
Philip Crozier; Brigidakerk, Geldrop, Netherlands 4:15 pm
Emanuele Jannibelli; Musée Suisse de l'orgue, Roche, Switzerland 5 pm
Juan Paradel-Solé; Basilica Antica, Oropa, Italy 9 pm

27 JULY

Michel Bouvard; Abbatale, Romainmôtier, Switzerland 4 pm
Juan Paradel-Solé; Chiesa di S. Eurosia, Pralungo, Italy 9 pm
Michal Markuszewski; St. Paul's Cathedral, London, UK 4:45 pm

28 JULY

Vincenzo Cipriani; Chiesa di S. Antonio, Borgosesia, Italy 9 pm

29 JULY

Philip Crozier; St. Jacobi Kirche, Hamburg, Germany 8 pm
Mario Duella; Santuario della Madonna di Loreto, Graglia, Italy 9 pm
James O'Donnell; Westminster Abbey, London, UK 7 pm
Mathieu Latreille; St. James United Church, Montreal, QC, Canada 12:30 pm

30 JULY

Carlo Barbierato; Chiesa di S. Lorenzo, Sostegno, Italy 9 pm
Simon Thomas Jacobs; St. Giles' Cathedral, Edinburgh, UK 8 pm

1 AUGUST

Philip Crozier; Skagen Kirke, Skagen, Denmark 12 noon
Maria Magdalena Kaczor; Notre Dame, Breda, Netherlands 8 pm

2 AUGUST

Jean Pierre Griveau; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm
Stephen Tharp; Marktkirche St. Georgii et Jacobi, Hannover, Germany 6 pm
Vincent Thévenaz, with saxophone; Musée Suisse de l'orgue, Roche, Switzerland 5 pm

3 AUGUST

Daniel Pandolfo, with trumpet; Chiesa della Beata Vergine Assunta, Scopello, Italy 9 pm
Daniel Maurer; Abbatale, Romainmôtier, Switzerland 4 pm
Trio Dulcyane; L'abbatale Saint-Volusien de Foix, Foix, France 5 pm
Neil Wright; Farnborough Abbey, Berkshire, UK 3 pm
Charles Wooler; St. Paul's Cathedral, London, UK 4:45 pm

4 AUGUST

Stephen Tharp; Magdeburger Dom, Magdeburg, Germany 4 pm

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Guido Donati; Chiesa dei SS. Giovanni e Giuseppe, Mollia, Italy 9 pm

5 AUGUST

Stephen Tharp; St. Servaas Basilica, Maastricht, Netherlands 8 pm

Stefano Canazza, with trumpet; Chiesa di S. Stefano, Piode, Italy 9 pm

Daniel Cook; Westminster Abbey, London, UK 7 pm

Henri-Franck Beaupérin; St. James United Church, Montreal, QC, Canada 12:30 pm

6 AUGUST

Philip Crozier; Domkyrka, Karlstad, Sweden 8 pm

Stephen Tharp; Sainte-Croix, Bordeaux, France 4:30 pm

Stefano Canazza, with trumpet; Chiesa di S. Maria delle Grazie, Varallo, Italy 9 pm

7 AUGUST

Roberto Canali; Chiesa di S. Michele Arcangelo, Rastiglione, Italy 9 pm

8 AUGUST

Philip Crozier; Lemvig Kirke, Lemvig, Denmark 4 pm

Stephen Tharp; Annakirche, Aachen, Germany 8 pm

Andreas Liebig; Notre Dame, Breda, Netherlands 8 pm

Roland Muhr; Chiesa di Maria Vergine Assunta, Grignasco, Italy 9 pm

9 AUGUST

Wladyslaw Szymanski; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm

Famille Séverin; Musée Suisse de l'orgue, Roche, Switzerland 5 pm

Francesco Cera, harpsichord; Abbey Church, Florence, Italy 6 pm

Giulia Biagetti; Chiesa di S. Giovanni Battista, Sabbia, Italy 9 pm

10 AUGUST

Stephen Tharp; Basilika St. Martin, Weingarten, Germany 4 pm

Domenico Severin; Abbatiale, Romainmôtier, Switzerland 4 pm

Maurizio Maffezzoli; Cappella di S. Marta e Chiesa di S. Giacomo, Campertogno, Italy 9 pm

John Paul Farahat; St. Paul's Cathedral, London, UK 4:45 pm

11 AUGUST

Mario Duella; Parrocchia di Brugaro, Cravagliana, Italy 9 pm

12 AUGUST

Philip Crozier; Sint-Jan's Kathedraal, 's-Hertogenbosch, Netherlands 8 pm

Stephen Tharp; Cathédrale Saint-André de Bordeaux, Bordeaux, France 6 pm

Alessandro Bianchi; Chiesa di S. Lorenzo, Crevola, Italy 9 pm

Martin Ford; Westminster Abbey, London, UK 7 pm

Suzanne Ozorak; St. James United Church, Montreal, QC, Canada 12:30 pm

13 AUGUST

Ivan Furlanis; Chiesa di S. Bartolomeo, Scopa, Italy 9 pm

14 AUGUST

Mario Duella, with cello; Chiesa di Santa Croce, Rassa, Italy 9 pm

15 AUGUST

Kristiaan Seynhave; Notre Dame, Breda, Netherlands 8 pm

16 AUGUST

Tjeerd van der Ploeg; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm

Stephen Tharp; Mainzer Dom, Mainz, Germany 6:30 pm

Stefano Bertuletti; Musée Suisse de l'orgue, Roche, Switzerland 5 pm

Nathan Laube; Victoria Hall, Hanley, Stoke-on-Trent, UK 12 noon

Christian Haigh; St. Mary's Church, Streatley, UK 7:30 pm

17 AUGUST

Stephen Tharp; Stiftskirche, Selm-Capenberg, Germany 5 pm

Paolo Venturino; Abbatiale, Romainmôtier, Switzerland 4 pm

Jeffrey Makinson; St. Paul's Cathedral, London, UK 4:45 pm

Philip Crozier; St. Joseph's Oratory, Montreal, QC, Canada 3:30 pm

19 AUGUST

Stephen Tharp; Münster Unserer Lieben Frau, Freiburg, Germany 8:15 pm

Yves-G. Préfontaine; St. James United Church, Montreal, QC, Canada 12:30 pm

22 AUGUST

Rien Donkersloot; Notre Dame, Breda, Netherlands 8 pm

23 AUGUST

Pascale Van Coppenolle; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm

Alessandro Bianchi; Musée Suisse de l'orgue, Roche, Switzerland 5 pm

24 AUGUST

Stephen Tharp; Barockkirche St. Peter, Freiburg, Germany 5 pm

Benjamin Righetti; Abbatiale, Romainmôtier, Switzerland 4 pm

Monica Melcova; L'abbatiale Saint-Volusien de Foix, Foix, France 5 pm

Bejamin Sheen; St. Paul's Cathedral, London, UK 4:45 pm

26 AUGUST

Marie-Agnès Grall-Menet; St. James United Church, Montreal, QC, Canada 12:30 pm

29 AUGUST

Cor Ardesch; Notre Dame, Breda, Netherlands 8 pm

30 AUGUST

Thomas Lennartz; Cathedral of St. Bavo, Haarlem, Netherlands 3 pm

Giorgio Revelli, with guitar; Musée Suisse de l'orgue, Roche, Switzerland 5 pm

31 AUGUST

Michel Jordan; Abbatiale, Romainmôtier, Switzerland 4 pm

Giorgio Parolini; St. Paul's Cathedral, London, UK 4:45 pm

JOSEPH ADAM, Benaroya Hall, Seattle, WA, February 3: *Prelude and Fugue in B*, op. 7, Dupré; *Symphony No. 4 in g*, op. 32, Vierner; *Praeludium and Fugue on BACH*, Liszt; *Prelude and Fugue in B*, op. 99, no. 2, Saint-Saëns; *Passacaglia in c*, BWV 582, Bach.

GAIL ARCHER, St. John Cantius Church, Chicago, IL, February 2: *Méditations sur le mystère de la Sainte Trinité*, Messiaen.

JONATHAN BIGGERS, Syracuse University, Syracuse, NY, February 25: *Variations on SINE NOMINE*, Phillips; *Allein Gott in der Hoh' sei Her*, BWV 662, Bach; *Sonata No. 1 in f*, op. 65, Mendelssohn; *Master Tallis's Testament*, Howells; *Adagio* (Symphonie V), Widor; *Phantasie über den Choral: Hallelujah! Gott zu loben, bleibe meine Seelenfreud*, op. 52, no. 3, Reger.

ERIC BUDZYNSKI, Elliott Chapel, Presbyterian Homes, Evanston, IL, February 24: *Trumpet Tune*, Phillips; *Concerto in G*, BWV 592, Bach; *Transfiguration*, Strayer; *All the things you are*, Nalle; *Praeludium in e*, Bruhns; *Three Characteristic Pieces*, Langlais; *Improvisation on WE SHALL OVERCOME*, Haywood.

STEPHANIE BURGOYNE & WILLIAM VANDERTUIN, Waterford United Church, Waterford, ON, Canada, October 25: *Tuba Tune in D*, Lang; *Concerto in g*, Graun; *Sonata no. 1*, Naumann; *Intrada*, Hymn (*Sinfonietta*), Bedard; *Allegro in C*, Wood; *Largo*, Festing; *Allegro* (*Sonata No. 1*), Bedard; *Bugler's Holiday*, Anderson.

BRIAN WM. DAVEY, The Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, February 2: *Suite gothique*, Boëllmann; *In Paradisum*, Dubois; *Ubi caritas et amor*, Near; *Tu es Petra*, Mulet.

PETER DUBOIS, St. James' in the City, Los Angeles, CA, February 9: *Concert Piece*, op. 52a, Peeters; *Prelude and Fugue in G*, op. 37, no. 2, Mendelssohn; *An Wasserflüssen Babylon*, BWV 653, *Toccata, Adagio and Fugue*, Bach; *In C*, *In b* (*Studien für den Pedal-Flügel*), op. 56, Schumann; *Suite*, op. 5, Duruflé.

CAROLYN SHUSTER FOURNIER, with string quartet, harpist, and vocalist, Trinity Church, Paris, France, October 24: *Litanies, Ave Maria on a 'Dorian Vocalise'*, Alain; *Free Verses (Obliques)*, Lee; *Pie Jesu*, L. Boulanger; *Lux aeterna*, N. Boulanger; *Requiem Songs*, Conte; *O sacrum convivium*, Outbursts of Joy from a Soul before the Glory of Christ Which Is Its Own Glory (*The Ascension*), Messiaen.

DAVID MILLARD, Ryerson United Church, Vancouver, BC, Canada, February 23: *Toccata in G*, Reinken; *Fantasia super ut re mi fa sol la*, Sweelinck; *Toccata sexta oder sechstes musicalisches Blumen-Feld*, Speth; *Missa in Festis B. Mariae Virginis I (Fiori Musicali)*, Frescobaldi; *Jesu wollst uns weisen*, *Toccata auff 2 claviere*, Scheidemann; *Jesus Christus unser Heiland*, Tunder; *Toccata septima (Apparatus Musico-Organisticus)*, Muffat.

FLORENCE MISTRIC & DAVID BETTS, Trinity Evangelical Lutheran Church, Cleveland, OH, February 5 & 19: *Sonata I*, Galliard; *O divine Redeemer*, Gounod; *Medieval caprice*, Barat; *Intermezzo*, Schifmann; *Homage to Bach*, Bozza; *Tambourine*, Gossec.

ANTHONY RISPO, The Episcopal Church of Bethesda-by-the-Sea, Palm Beach, FL, February 16: *Toccata and Fugue in d*, Bach; *Innig*, Nicht zu schnell (6 *Studies for Pedal-Piano*), Schumann; *Daydream*, Rispo; *Choral No. 1 in E*, Franck; *Allegro maestoso*, op. 28, Elgar; *Clair de lune*, *Toccata (Pièces de fantaisie)*, Vierne; *Allegretto* (*Sonata No. 4*, op. 65, no. 4), Mendelssohn; *Pageant*, Sowerby.

DARYL ROBINSON, St. Luke's Episcopal Church, Evanston, IL, February 21: *Sonata for Organ*, op. 28, Elgar; *Suite No. 2*, Hampton; *Choral No. 2 in b*, Franck; *Scherzo symphonique*, Cochereau; *Fanfare*, Cook; *Prelude and Fugue*, Smyth; *Trois Préludes Hambourgeois*, Bovet; *Symphonie no. 4*, op. 32, Vierne.

STEPHEN SCHNURR, St. Luke's Episcopal Church, Evanston, IL, February 9: *Prelude and Fugue in a*, BWV 543, Bach; *Sonata VI in D*, op. 65, no. 6, Mendelssohn; *Introduction and Passacaglia* (*Sonata VIII in e*, op. 132), Rheinberger; *Final* (*Troisième Symphonie*, op. 28), Vierne.

JOHN SCOTT, St. Paul Cathedral, Pittsburgh, PA, February 16: *Modus Pleno Organano*, Scheidt; *Fantasia Chromatica*, Sweelinck; *Passacaglia in d*, BuxWV 161, Buxtehude; *Toccata Chromatica*, Wammes; *Fantasia in g*, BWV 542, *Wenn wir in höchsten Nöthen sein*, BWV 641, *Fugue in g*, BWV 542, Bach; *4 Skizzen für den Pedal-Flügel*, Schumann; *Deux Esquisses*, Dupré; *Pastorale*, Fricker; *Toccata*, Preston.

BRIAN SWAGER, California Palace of the Legion of Honor, San Francisco, CA, August 31 and September 1: *Toccata on 'O filii et filiae'*, Farnam; *Fanfars*, Mouret; *I Am Black but Comely*, *O Ye Daughters of Jerusalem*, Dupré; *Processional*, Mathias; "There Is a Spirit That Delights to Do No Evil..." (*A Quaker Reader*), Rorem; *The Star-Spangled Banner*, Smith, arr. Fox; *Festal Flourish*, Jacob; *Come Sweet Death, Come Blessed Rest*, Bach, arr. Fox; *Allegro* (*Second Symphony*), Vierne.

DONALD VERKUILEN, Gesu Parish, Milwaukee, WI, February 11: As if the whole creation cried (*Triptych for Organ*), Paulus; *Cathédrales* (*24 Pièces de Fantaisie*), op. 55, Vierne; *Cantique (Folklorique Suite)*, Langlais; *Cantabile (Trios Pièces)*, Franck; *Psalm 130*, Out of the depths I cry to thee (*Psalm Preludes*), Howells; *Allegro Vivace* (*Symphonie V*), Widor.


THOMAS WIKMAN, Lutheran School of Theology, Chicago, IL, February 4: *Praeludium and Fugue in F*, Lübeck; *Sonata for Organ in F*, Pergolesi; *Schmücke dich, o liebe Seele*, BWV 654, Bach; *Salve Regina*, Widor; *Pour la purification de la Vierge Marie*, Charpentier; *Toccata, Fugue and Hymn on Ave Maris Stella*, Peeters.

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CC&A announces the publication of a new book by Michael McNeil, *The Sound of an Italian Organ*. Drawing on research dating to 1978, and written for the professional organ builder, tonal designer, and student of the Italian classical organ, this eBook in PDF format, ISBN 978-0-9720386-6-9, has 78 pages and full color illustrations. Available on www.lulu.com, the book is priced at \$4.99.

PUBLICATIONS / RECORDINGS

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OHS Press announces the publication of Rollin Smith's *Pipe Organs of the Rich and Famous*, the story of organs in more than 50 private homes—a few residents being more famous than rich. It recounts a time when the organ was not only a symbol of arriving socially, but was considered the ultimate appointment of the luxurious home, indeed, the Home Orchestra of the Twentieth Century. Here you will visit with royalty, captains of industry, famous organists and composers, organbuilders, and those whose names are less familiar, but who were patrons of the King of Instruments on a lavish scale. Profusely illustrated with more than 200 photographs and engravings, this large-format hardbound book documents the work of more than 25 organbuilders in the United States, England, France, and Germany; stoplists of each instrument are included. Reserve your copy online today: www.organsociety.org/ohspress/.

PUBLICATIONS / RECORDINGS

The new Nordic Journey series of CD recordings reveals premiere recordings of symphonic organ music—much of it still unpublished—from Nordic composers, played by American organist James Hicks on a variety of recently restored Swedish organs. It's a little bit like Widor, Reger and Karg-Elert, but with a Nordic twist. Check it out at www.proorgano.com and search for the term "Nordic Journey."

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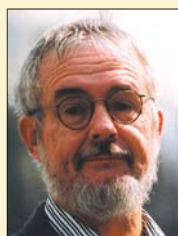
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